THE NEW GROVE
Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫
音乐与音乐家辞典

第二版

25

主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Taiwan TO *Twelve Apostles*

GROVE
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General Abbreviations

Abbreviation	Meaning
A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WoO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM — *19th Century Music* P
ACAB — *American Composers Alliance Bulletin* P
AcM — *Acta musicologica* P
ADB — *Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM — G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM — *African Music* P
AH — Analecta hymnica medii aevi E
AllacciD — L. Allacci: *Drammaturgia* D
AM — *Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM — A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS — *Algemene muziekencyclopedie* and suppl. D
AMf — *Archiv für Musikforschung* P
AMI — L'arte musicale in Italia E
AMMM — Archivium musices metropolitanum mediolanense E
AMP — Antiquitates musicae in Polonia E
AMw — *Archiv für Musikwissenschaft* P
AMZ — *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz — *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2 — E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM — *Anuario musical* P
AnMc, AnMc — *Analecta musicologica* P
AnnM — *Annales musicologiques* P
AnthonyFB — J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI — Antiquae musicae italicae E
AÖAW — *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG — W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR — *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS — W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR — A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM — *Asian Music* P
AudaM — A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB — *Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8] — *Baker's Biographical Dictionary of Musicians* D
BAMS — *Bulletin of the American Musicological Society* P
BDA — *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM — A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC — A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP — J.H. Beck: *Encyclopedia of Percussion* D
BeJb — *Beethoven-Jahrbuch* P
BenoitMC — M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB — J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM — H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM — A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH	S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb	*Bach-Jahrbuch* P
BladesPI	J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK	F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB	Bibliotheca musica bononiensis (Bologna, 1967–)
BMw	*Beiträge zur Musikwissenschaft* P
BNB	*Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM	D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL	W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM	*Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH	D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM	*Black Perspective in Music* P
BrenetC	M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM	M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB	B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF	B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI	H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB	J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM	*Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM	E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI	C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN	C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH	C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ	*Brass and Woodwind Quarterly* P
CaffiS	F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM	Catalogus musicus (Kassel, 1963–)
CampbellGC	M. Campbell: *The Great Cellists* D
CampbellGV	M. Campbell: *The Great Violinists* D
CAO	Corpus antiphonalium officii (Rome, 1963–79)
CBY	*Current Biography Yearbook* (1955–)
CC	B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory	*CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM	Corpus of Early Keyboard Music E
CEMF	Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM	*Collectanea historiae musicae* (1953–66)
Choron-FayolleD	A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP	M.N. Clinkscale: *Makers of the Piano* D
CM	Le choeur des muses E
CMc	*Current Musicology* P
CMI	I classici musicali italiani (Milan, 1941–56)
CMM	Corpus mensurabilis musicae E
ČMm	*Časopis Moravského musea [muzea*, 1977–] P
CMR	*Contemporary Music Review* P
CMz	*Cercetări de muzicologie* P
CohenE	A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE	Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ	*Cambridge Opera Journal* P
CooverMA	J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS	C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN	B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS	*Československý hudební slovník* D
CSM	Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD	*Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw	Das Chorwerk E
DAB	*Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM	*Dansk aarbog for musikforskning* P
Day-Murrie ESB	C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF	*Dictionnaire de biographie française* (Paris, 1933–)
DBI	*Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3	*Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM	*Darmstädter Beiträge zur neuen Musik* P
DBP	E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP	Dějiny české hudby v příkladech (Prague, 1958)
DDT	Denkmäler deutscher Tonkunst E
DEMF	A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM	*Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN	O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM	Documenta historica musicae E
Dichter-ShapiroSM	H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM	*Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL	G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM	Documenta musicologica (Kassel, 1951–)
DMt	*Dansk musiktidsskrift* P
DMV	Drammaturgia musicale veneta (Milan, 1983–)
DNB	*Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI	G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB	Denkmäler der Tonkunst in Bayern E
DTÖ	Denkmäler der Tonkunst in Österreich E
DugganIMI	M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG	*Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)
ECCS	The Eighteenth-Century Continuo Sonata E
ECFC	The Eighteenth-Century French Cantata E
EDM	Das Erbe deutscher Musik E
EECM	Early English Church Music E
EG	*Etudes grégoriennes* P
EI	*The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM	A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT	*Yezhegodnik imperatorskikh teatrov* P
EitnerQ	R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS	R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM	Early Keyboard Music E
EL	The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM	The English Madrigal School, rev. as The English Madrigalists E
EMc	*Early Music* P
EMC1, 2	*Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH *Early Music History* P
EMN Exempla musica neerlandica E
EMS see EM
EMuz *Encyklopedia muzyczne* D
ERO Early Romantic Opera E
ES English Song 1600–1675 (New York, 1986–9)
ES *Enciclopedia dello spettacolo* D
ESLS see EL
EthM *Ethnomusicology* P
EthM Newsletter *Ethno[-]musicology Newsletter* P
EwenD D. Ewen: *American Composers: a Biographical Dictionary* D

FAM *Fontes artis musicae* P
FasquelleE *Encyclopédie de la musique* D
FCVR Florilège du concert vocal de la Renaissance E
FellererG K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM J.J. Fuld: *The Book of World-Famous Music* D
FullerPG S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)

GänzlBMT K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM *The Garland Encyclopedia of World Music* D
GfMKB *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB Geschichte der Musik in Beispielen E
GMM *Gazzetta musicale di Milano* P
GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5] G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6 *The New Grove Dictionary of Music and Musicians* D
GroveA *The New Grove Dictionary of American Music* D
GroveI *The New Grove Dictionary of Musical Instruments* D
GroveJ *The New Grove Dictionary of Jazz* D
GroveJapan *The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO *The New Grove Dictionary of Opera* D
GroveW *The New Grove Dictionary of Women Composers* D
GS W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ *Galpin Society Journal* P
GSL K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E
Harrison MMB F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ *Historical Brass Society Journal* P
HDM W. Apel: *Harvard Dictionary of Music* D
HJb *Händel-Jahrbuch* P
HJbMw *Hamburger Jahrbuch für Musikwissenschaft* P
HM Hortus musicus E
HMC Historical Manuscripts Commission [Publications]
HMT *Handwörterbuch der musikalischen Terminologie* D
HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB *Hinrichsen's Musical Year Book* P
HoneggerD M. Honegger: *Dictionnaire de la musique* D
HopkinsonD C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM Harvard Publications in Music E
HR *Hudební revue* P
HRo *Hudební rozhledy* P
Humphries-SmithMP C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM *Izvestiya na Instituta za muzika* P
IMa Instituta et monumenta E
IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR *International Musicological Society: Congress Report* [1930–]
IMusSCR *International Musical Society: Congress Report* [II–IV, 1906–11]
IO The Italian Oratorio 1650–1800 E
IOB Italian Opera 1640–1770, ed. H.M. Brown E
IOG Italian Opera 1810–1840, ed. P. Gossett E
IRASM *International Review of the Aesthetics and Sociology of Music* P
IRMAS *International Review of Music Aesthetics and Sociology* P
IRMO S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS Italian Secular Song 1606–1636 (New York, 1986)
IZ *Instrumentenbau-Zeitschrift* P

JAMIS *Journal of the American Musical Instrument Society* P
JAMS *Journal of the American Musicological Society* P
JASA *Journal of the Acoustical Society of America* P
JazzM *Jazz Monthly* P
JBIOS *Journal of the British Institute of Organ Studies* P

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)

BJb *Bach-Jahrbuch* P

BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)

BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)

BMB Bibliotheca musica bononiensis (Bologna, 1967–)

BMw *Beiträge zur Musikwissenschaft* P

BNB *Biographie nationale [belge]* (Brussels, 1866–1986)

BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D

BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)

Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P

BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)

BPM *Black Perspective in Music* P

BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)

BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)

BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)

BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)

BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)

Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D

BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P

BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)

BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)

BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)

BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]

BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)

CaM Catalogus musicus (Kassel, 1963–)

CampbellGC M. Campbell: *The Great Cellists* D

CampbellGV M. Campbell: *The Great Violinists* D

CAO Corpus antiphonalium officii (Rome, 1963–79)

CBY *Current Biography Yearbook* (1955–)

CC B. Morton and P. Collins, eds.: *Contemporary Composers* D

CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)

CEKM Corpus of Early Keyboard Music E

CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)

CHM *Collectanea historiae musicae* (1953–66)

Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D

ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D

CM Le choeur des muses E

CMc *Current Musicology* P

CMI I classici musicali italiani (Milan, 1941–56)

CMM Corpus mensurabilis musicae E

ČMm *Časopis Moravského musea [muzea*, 1977–] P

CMR *Contemporary Music Review* P

CMz *Cercetări de muzicologie* P

CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D

CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)

COJ *Cambridge Opera Journal* P

CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)

CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)

CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)

ČSHS *Československy hudební slovník* D

CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)

CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)

Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)

DAM *Dansk aarbog for musikforskning* P

Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)

DBF *Dictionnaire de biographie française* (Paris, 1933–)

DBI *Dizionario biografico degli italiani* (Rome, 1960–)

DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)

DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P

DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)

DČHP Dějiny české hudby v příkladech (Prague, 1958)

DDT Denkmäler deutscher Tonkunst E

DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D

DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D

DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)

DHM Documenta historica musicae E

Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D

DJbM *Deutsches Jahrbuch der Musikwissenschaft* P

DlabacžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D

DM Documenta musicologica (Kassel, 1951–)

DMt *Dansk musiktidsskrift* P

DMV Drammaturgia musicale veneta (Milan, 1983–)

DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)

DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)

DTB Denkmäler der Tonkunst in Bayern E

DTÖ Denkmäler der Tonkunst in Österreich E

DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)

DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E

ECFC The Eighteenth-Century French Cantata E

EDM Das Erbe deutscher Musik E

EECM Early English Church Music E

EG *Etudes grégoriennes* P

EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)

EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)

EIT *Yezhegodnik imperatorskikh teatrov* P

EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D

EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)

EKM Early Keyboard Music E

EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E

EM The English Madrigal School, rev. as The English Madrigalists E

EMc *Early Music* P

EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

Neighbour-TysonPN	O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS	L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R)
NewcombMF	A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE	W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE	W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB	W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH	A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM	Nagels Musik-Archiv E
NMÅ	*Norsk musikkgranskning årbok* P
NNBW	*Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB	*Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM	*The New Oxford History of Music* (Oxford, 1954–90)
NRMI	*Nuova rivista musicale italiana* P
NZM	*Neue Zeitschrift für Musik* P
OHM, OHM	*The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM	*Opus musicum* P
ÖMz	*Österreichische Musikzeitschrift* P
ON	*Opera News* P
OQ	*Opera Quarterly* P
OW	*Opernwelt* P
PalMus	Paléographie musicale E
PAMS	*Papers of the American Musicological Society* P
PÄMw	Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH	B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC	Publicaciones del departamento de música E
PEM	C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG	*Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM	see PÄMw
PierreH	C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM	Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM	A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO	N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN	G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL	*Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM	Portugaliae musica E
PMA	*Proceedings of the Musical Association* P
PMFC	Polyphonic Music of the Fourteenth Century E
PMM	*Plainsong and Medieval Music* P
PNM	*Perspectives of New Music* P
PraetoriusSM	M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/R); ii (Wolfenbüttel, 1618, 2/1619/R; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/R)
PraetoriusTI	M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM	*Polski rocznik muzykologiczny* P
PRMA	*Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM	M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB	*Polskich słownik biograficzny* (Kraków, 1935)
PSFM	Publications [Société française de musicologie] E
Quaderni della RaM	*Quaderni della Rassegna musicale* P
Rad JAZU	*Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM	*Rassegna musicale* P
RBM	*Revue belge de musicologie* P
RdM	*Revue de musicologie* P
RdMc	*Revista de musicología* P
ReeseMMA	G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR	G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM	E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM	*Revue musicale* P
RFS	Romantic French Song 1830–1870 E
RGMP	*Revue et gazette musicale de Paris* P
RHCM	*Revue d'histoire et de critique musicales* P
RicciTB	C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/R)
RicordiE	C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG	H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/R; Eng. trans. of pts i–ii, 1962/R, and pt iii, 1977)
RiemannL11, 12	*Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM	*Rivista italiana di musicologia* P
RIMS	*Rivista internazionale di musica sacra* P
RM	*Ruch muzyczny* P
RMARC	*R.M.A. [Royal Musical Association] Research Chronicle* P
RMC	*Revista musical chilena* P
RMF	Renaissance Music in Facsimile (New York, 1986–8)
RMFC	*Recherches sur la musique française classique* P
RMG	*Russkaya muzïkal'naya gazeta* P
RMI	*Rivista musicale italiana* P
RMS	Renaissance Manuscript Studies (Stuttgart, 1975–)
RN	*Renaissance News* P
RosaM	C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM	Recent Researches in American Music E
RRMBE	Recent Researches in the Music of the Baroque Era E
RRMCE	Recent Researches in the Music of the Classical Era E
RRMMA	Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC	Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR	Recent Researches in the Music of the Renaissance E
SachsH	C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD	J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB	C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD	C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL	C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL	*Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC	The Sixteenth-Century Chanson E
ScheringGIK	A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/R)
ScheringGO	A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/R)
SchillingE	G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK	*Slovník české hudební kultury* (Prague, 1997)
SchmidlD, SchmidlDS	C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG	E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ	G. Schuller: *Early Jazz* (New York, 1968/R)
SchullerSE	G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM	B. Schwarz: *Great Masters of the Violin* D
SCISM	Seventeenth-Century Italian Sacred Music E
SCKM	Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA	Smith College Music Archives E
SCMad	Sixteenth-Century Madrigal E

SCMot — Sixteenth-Century Motet E
SeegerL — H. Seeger: *Musiklexikon* D
SEM — Series of Early Music [University of California] E
SennMT — W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH — *Slovenská hudba* P
SIMG — *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM — *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM — see *SMH*
SMA — *Studies in Music* [Australia] P
SMC — *Studies in Music from the University of Western Ontario* [Canada] P
SMd — Schweizerische Musikdenkmäler E
SMH — *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO — H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML — *Schweizer Musikerlexikon* D
SMM — Summa musicae medii aevi E
SMN — *Studia musicologica norvegica* P
SMP — *Słownik muzyków polskich* D
SMSC — Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw — *Studien zur Musikwissenschaft* P
SMz — *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB — Süddeutsche Orgelmeister des Barock E
SOI — L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD — A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB — E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM — *Sovetskaya muzïka* P
SpataroC — B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU — *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES — I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB — R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM — R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM — R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO — F. Stieger: *Opernlexikon* D
STMf — *Svensk tidskrift för musikforskning* P
StrohmM — R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR — R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 — O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME — J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM — Tudor Church Music E
TCMS — Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] — O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM — Thesauri musici E
TSM — *Tesoro sacro musical* P
TVNM — *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM — Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB — E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD — R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE — R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD — J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG — S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw — *Vierteljahrsschrift für Musikwissenschaft* P
VogelB — E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG — F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML — J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI — W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP — Wydawnictwo dawnej muzyki polskiej E
WE — The Wellesley Edition E
WECIS — Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM — A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH — P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK — C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP — R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH — J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL — C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR — *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC — *Yearbook of the International Folk Music Council* P
YoungHI — P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM — *Yearbook for Traditional Music* P

ZahnM — J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL — *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM — *Zeitschrift für Musik* P
ŹHMP — Źródła do historii muzyki polskiej E
ZI — *Zeitschrift für Instrumentenbau* P
ZIMG — *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL — *Zenei lexikon* D
ZMw — *Zeitschrift für Musikwissenschaft* P
ZT — *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

	A: AUSTRIA
A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Française
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B	Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam	Brno, Archiv města Brna
Bb	——, Klášter Milosrdnych Bratří [in *Bm*]
Bm	——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa	——, Státní Oblastní Archiv
Bu	——, Moravská Zemeská Knihovna, Hudební Oddělení
BER	Beroun, Statní Okresní Archiv
BROb	Broumov, Knihovna Benediktinů [in *HK*]
CH	Cheb, Okresní Archiv
CHRm	Chrudim, Okresní Muzeum
D	Dačice, Knihovna Františkánů [in *Bu*]
H	Hronov, Muzeum
HK	Hradec Králové, Státní Vědecká Knihovna
HKm	——, Muzeum Východňich Čech
HR	Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa	Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K	Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA	Kadaň, Děkansky Kostel
KL	Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR	Kroměříž, Knihovna Arcibiskupského Zámku
KRa	——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA	Králíky, Kostel Sv. Michala [in *UO*]
KU	Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa	Česká Lípa, Okresní Archív
LIT	Litoměřice, Státní Oblastní Archiv
LO	Loukov, Farní Kostel
LUa	Louny, Okresní Archív
ME	Mělník, Okresní Muzeum [on loan to *Pnm*]
MH	Mnichovo Hradiště, Vlastivědné Muzeum
MHa	——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT	Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR	Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa	Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP	Opava, Slezské Muzeum
OS	Ostrava, Česky Rozhlas, Hudební Archiv
OSE	Osek, Knihovna Cisterciáků [in *Pnm*]
Pa	Prague, Státní Ústřední Archiv
Pak	——, Pražská Metropolitní Kapitula
Pdobrovského	——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk	——, Konservatoř, Archiv a Knihovna
Pn	——, Knihovna Národního Muzea
Pnd	——, Národní Divadlo, Hudební Archiv
Pnm	——, Národní Muzeum
Pr	——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps	——, Památník Národního Písemnictví, Knihovna
Psj	——, Kostel Sv. Jakuba, Farní Rad
Pst	——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu	——, Národní Knihovna, Hudenbí Oddělení
Puk	——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa	Plzeň, Městský Archiv
PLm	——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa	Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm	——, Muzeum
R	Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO	Rokycany, Okresní Muzeum
ROk	——, Děkansky Úřad, Kostel
SE	Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO	Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC	Třebíč, Městsky Archiv
TU	Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB	Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z	Žatec, Muzeum
ZI	Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL	Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa	Augsburg, Kantoreiarchiv St Annen
Aab	——, Archiv des Bistums Augsburg
Af	——, Fuggersche Domänenkanzlei, Bibliothek
Ahk	——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As	——, Staats- und Stadtbibliothek
Asa	——, Stadtarchiv
Au	——, Universität Augsburg, Universitätsbibliothek
AAm	Aachen, Domarchiv (Stiftsarchiv)
AAst	——, Öffentliche Bibliothek, Musikbibliothek
AB	Amorbach, Fürstlich Leiningische Bibliothek
ABG	Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa	——, Kantoreiarchiv St Annen
AG	Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC	Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa	Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM	Amberg, Staatliche Bibliothek
AN	Ansbach, Staatliche Bibliothek
ANsv	——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk	Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk	Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk	——, Stadt- und Kreisbibliothek
ASh	Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb	——, Schloss Johannisburg, Stiftsbibliothek
Ba	Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda	——, Akademie der Künste, Stiftung Archiv
Bdhm	——, Hochschule für Musik Hanns Eisler
Bga	——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk	——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk	——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm	——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim	——, Staatliches Institut für Musikforschung, Bibliothek
Bk	——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk	——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br	——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs	——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb	——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer	——, Sommer private collection
Bsp	——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst	——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa	Bamberg, Staatsarchiv
BAs	——, Staatsbibliothek
BAL	Ballenstedt, Stadtbibliothek
BAR	Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd	Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk	Bautzen, Stadtbibliothek
BAUm	——, Stadtmuseum
BB	Benediktbeuern, Pfarrkirche, Bibliothek
BDk	Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH	Bad Homburg vor der Höhe, Stadtbibliothek
BDS	Bad Schwalbach, Evangelisches Pfarrarchiv
BE	Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemberg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE	Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR	Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD	Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj	Helmstedt, Ehemalige Universitätsbibliothek
HSk	——, Kantorat St Stephani [in *W*]
HVkm	Hanover, Bibliothek des Kestner-Museums
HVl	——, Niedersächsische Landesbibliothek
HVs	——, Stadtbibliothek, Musikbibliothek
HVsa	——, Staatsarchiv
IN	Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL	Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb	Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi	Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju	——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE	Jever, Marien-Gymnasium, Bibliothek
Kdma	Kassel, Deutsches Musikgeschichtliches Archiv
Kl	——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km	——, Musikakademie, Bibliothek
Ksp	——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA	Karlsruhe, Badische Landesbibliothek
KAsp	——, Pfarramt St Peter
KAu	——, Universitätsbibliothek
KBs	Koblenz, Stadtbibliothek
KFp	Kaufbeuren, Protestantisches Kirchenarchiv
KIl	Kiel, Schleswig-Holsteinische Landesbibliothek
KIu	——, Universitätsbibliothek
KMs	Kamenz, Stadtarchiv
KNa	Cologne, Historisches Archiv der Stadt
KNd	——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh	——, Staatliche Hochschule für Musik, Bibliothek
KNmi	——, Musikwissenschaftliches Institut der Universität
KNu	——, Universitäts- und Stadtbibliothek
KPs	Kempten, Stadtbücherei
KPsl	——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR	Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa	Konstanz, Stadtarchiv
Lm	Lüneburg, Michaelisschule
Lr	——, Ratsbücherei, Musikabteilung
LA	Landshut, Historischer Verein für Niederbayern, Bibliothek
LB	Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb	Leipzig, Bach-Archiv
LEbh	——, Breitkopf & Härtel, Verlagsarchiv
LEdb	——, Deutsche Bücherei, Musikaliensammlung
LEm	——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi	——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm	——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst	——, Stadtbibliothek [in *LEu* and *LEm*]
LEt	——, Thomanerchor, Bibliothek [in *LEb*]
LEu	——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN	Laufen, Stiftsarchiv
LI	Lindau, Stadtbibliothek
LIM	Limbach am Main, Pfarrkirche Maria Limbach
LST	Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh	Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC	Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma	Munich, Franziskanerkloster St Anna, Bibliothek
Mb	——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm	——, Bibliothek des Metropolitankapitels
Mbn	——, Bayerisches Nationalmuseum, Bibliothek
Mbs	——, Bayerische Staatsbibliothek
Mf	——, Frauenkirche [on loan to *FS*]
Mh	——, Staatliche Hochschule für Musik, Bibliothek
Mhsa	——, Bayerisches Hauptstaatsarchiv
Mk	——, Theatinerkirche St Kajetan
Mm	——, Bibliothek St Michael
Mo	——, Opernarchiv
Msa	——, Staatsarchiv
Mth	——, Theatermuseum der Clara-Ziegler-Stiftung
Mu	——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl	Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs	——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME	Meissen, Stadt- und Kreisbibliothek
MEIk	Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl	——, Thüringisches Staatsarchiv
MEIr	——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa	Merseburg, Domstift, Stiftsarchiv
MG	Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi	——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs	——, Staatsarchiv und Archivschule
MGu	——, Philipps-Universität, Universitätsbibliothek
MGB	Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH	Mannheim, Wissenschaftliche Stadtbibliothek
MHrm	——, Städtisches Reiss-Museum
MHst	——, Stadtbücherei, Musikbücherei
MLHb	Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm	——, Marienkirche
MLHr	——, Stadtarchiv
MMm	Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR	Marienberg, Kirchenbibliothek
MT	Metten, Abtei, Bibliothek
MÜd	Münster, Bischöfliches Diözesanarchiv
MÜp	——, Bischöflishes Priesterseminar, Bibliothek
MÜs	——, Santini-Bibliothek [in *MÜp*]
MÜu	——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG	Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY	Mylau, Kirchenbibliothek
MZmi	Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp	——, Bischöfliches Priesterseminar, Bibliothek
MZs	——, Stadtbibliothek
MZsch	——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu	——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm	Nuremberg, Germanisches National-Museum, Bibliothek
Nla	——, Bibliothek beim Landeskirchlichen Archiv
Nst	——, Bibliothek Egidienplatz
NA	Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs	Naumburg, Stadtarchiv
NAUw	——, St Wenzel, Bibliothek
NEhz	Neuenstein, Hohenlohe-Zentralarchiv
NH	Neresheim, Bibliothek der Benediktinerabtei
NL	Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk	——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM	Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw	Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO	Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS	Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT	Neumarkt-St Veit, Pfarrkirche
NTRE	Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB	Ottobeuren, Benediktinerabtei
OBS	Gessertshausen-Oberschönenfeld, Abtei
OF	Offenbach am Main, Verlagsarchiv André
OLH	Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB	Oranienbaum, Landesarchiv
Pg	Passau, Gymnasialbibliothek
Po	——, Bistum, Archiv
PA	Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE	Perleberg, Pfarrbibliothek
PI	Pirna, Stadtarchiv
PL	Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO	Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL	Polling, Katholisches Pfarramt
POTh	Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp	Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs	——, Staatliche Bibliothek
Rtt	——, Fürst Thurn und Taxis Hofbibliothek
Ru	——, Universität Regensburg, Universitätsbibliothek
RAd	Ratzeburg, Domarchiv
RB	Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH	Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi	Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs	——, Stadtbibliothek, Musikabteilung
ROu	——, Universität, Universitätsbibliothek
RT	Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh	Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl	——, Thüringisches Staatsarchiv
Sl	Stuttgart, Württembergische Landesbibliothek
SBj	Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT	Schotten, Liebfrauenkirche
SHk	Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm	——, Schlossmuseum
SHs	——, Schlossmuseum, Bibliothek [in *SHm*]
SI	Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed	Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb	Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp	Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm	Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH	Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN	Sünching, Schloss
SWl	Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs	——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth	——, Mecklenburgisches Staatstheater, Bibliothek
Tl	Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi	——, Bibliothek des Musikwissenschaftlichen Institut
Tu	——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG	Tegernsee, Pfarrkirche
TEGha	——, Herzogliches Archiv
TEI	Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT	Tittmoning, Pfarrkirche [in *Fs*]
TO	Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb	Trier, Bistumarchiv
TRs	——, Stadtbibliothek
TZ	Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us	Ulm, Stadtbibliothek
Usch	——, Von Schermar'sche Familienstiftung, Bibliothek
UDa	Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS	Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W	Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa	——, Niedersächsisches Staatsarchiv
WA	Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB	Waldenburg, St Bartholomäus, Kantoreiarchiv
WD	Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb	Wernigerode, Harzmuseum, Harzbücherei
WEY	Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF	Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe	——, Ephoralbibliothek
WFmk	——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl	Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH	Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH	Bad Windsheim, Stadtbibliothek
WII	Wiesbaden, Hessische Landesbibliothek
WINtj	Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO	Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn	Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm	——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs	——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh	——, Hochschule für Musik Franz Liszt
WRiv	——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl	——, Thüringisches Hauptstaatsarchiv Weimar
WRtl	——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz	——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS	Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd	Würzburg, Diözesanarchiv
WÜst	——, Staatsarchiv
WÜu	——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z	Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa	——, Stadtarchiv
Zsch	——, Robert-Schumann-Haus
ZE	Zerbst, Stadtarchiv
ZEo	——, Gymnasium Francisceum, Bibliothek
ZGh	Zörbig, Heimatmuseum
ZI	Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL	Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs	Zeitz, Stiftsbibliothek

DK: DENMARK

A	Århus, Statsbiblioteket
Ch	Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar	Copenhagen, Det Arnamagnaeanske Institut
Kc	——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk	——, Kongelige Bibliotek
Kmk	——, Kongelige Danske Musikkonservatorium
Ku	——, Det Kongelige Bibliotek Fiolstraede
Kv	——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol	Odense, Landsarkivet for Fyen

Ou	——, Universitetsbibliotek, Musikafdelingen
Sa	Sorø, Sorø Akademi, Biblioteket
Tv	Tåsinge, Valdemars Slot

E: SPAIN

Ac	Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa	——, Monasterio de S Ana
AL	Alquézar, Colegiata
ALB	Albarracín, Catedral, Archivo
AR	Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS	Astorga, Catedral
Bac	Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc	——, Biblioteca de Catalunya, Seccíon de Música
Bc	——, S.E. Catedra Basiclica, Arixiu
Bcd	——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih	——, Arixiu Históric de la Ciutat
Bim	——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit	——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc	——, Orfeó Catalá, Biblioteca
Bu	——, Universitat Autónoma
BA	Badajoz, Catedral, Archivo Capitular
BUa	Burgos, Catedral, Archivo
BUlh	——, Cistercian Monasterio de Las Huelgas
C	Córdoba, S Iglesia Catedral, Archivo de Música
CA	Calahorra, Catedral
CAL	Calatayud, Colegiata de S María
CU	Cuenca, Catedral, Archivo Capitular
CUi	——, Instituto de Música Religiosa
CZ	Cádiz, Archivo Capitular
E	San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G	Gerona, Catedral, Archivo/Arxiu Capitular
Gp	——, Biblioteca Pública
GRc	Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr	——, Capilla Real, Archivo de Música
GRmf	——, Archivo Manuel de Falla
GU	Guadalupe, Real Monasterio de S María, Archivo de Música
H	Huesca, Catedral
J	Jaca, Catedral, Archivo Musical
JA	Jaén, Catedral, Archivo Capitular
JEc	Jerez de la Frontera, Colegiata
L	León, Catedral, Archivo Histórico
Lc	——, Real Basilica de S Isidoro
LEc	Lérida, Catedral
LPA	Las Palmas de Gran Canaria, Catedral de Canarias
Mah	Madrid, Archivo Histórico Nacional
Mba	——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc	——, Real Conservatorio Superior de Música, Biblioteca
Mca	——, Casa de Alba
Mcns	——, Congregación de Nuestra Señora
Md	——, Centro de Documentación Musical del Ministerio de Cultura
Mdr	——, Convento de las Descalzas Reales
Mm	——, Biblioteca Histórica Municipal
Mmc	——, Casa Ducal de Medinaceli, Biblioteca
Mn	——, Biblioteca Nacional
Mp	——, Patrimonio Nacional
Msa	——, Sociedad General de Autores y Editores
MA	Málaga, Catedral, Archivo Capitular
MO	Montserrat, Abadía
MON	Mondoñedo, Catedral, Archivo
OL	Olot, Biblioteca Popular
ORI	Orihuela, Catedral, Archivo
OV	Oviedo, Catedral Metropolitana, Archivo
P	Plasencia, Catedral, Archivo de Música
PAc	Palma de Mallorca, Catedral, Archivo
PAp	——, Biblioteca Provincial
PAL	Palencia, Catedral de S Antolín, Archivo de Música
PAMc	Pamplona, Catedral, Archivo
PAS	Pastrana, Museo Parroquial
RO	Roncesvalles, Monasterio S María, Biblioteca
Sc	Seville, Institución Colombina
SA	Salamanca, Catedral, Archivo Catedralicio
SAc	——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu	——, Biblioteca Universitaria
SAN	Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC	Santiago de Compostela, Catedral Metropolitana
SCu	——, Biblioteca de la Universidad
SD	Santo Domingo de la Calzada, Catedral Archivo
SE	Segovia, Catedral, Archivo Capitular
SEG	Segorbe, Archivo de la Catedral
SI	Silos, Abadía de S Domingo, Archivo
SU	Seo de Urgel, Catedral
Tc	Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp	——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc	Tarragona, Catedral
TE	Teruel, Catedral, Archivo Capitular
TO	Tortosa, Catedral
TUY	Tuy, Catedral
TZ	Tarazona, Catedral, Archivo Capitular
V	Valladolid, Catedral Metropolitana, Archivo de Música
Vp	——, Parroquia de Santiago
VAa	Valencia, Archivo Municipal
VAc	——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp	——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu	——, Biblioteca Universitaria
VI	Vich, Museu Episcopal
Zac	Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc	——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs	——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp	——, Iglesia Metropolitana [in *Zac*]
ZAc	Zamora, Catedral

ET: EGYPT

Cn	Cairo, National Library (Dar al-Kutub)
MSsc	Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg	Tallinn, National Library of Estonia

F: FRANCE

A	Avignon, Médiathèque Ceccano
Ac	——, Bibliothèque du Conservatoire
AB	Abbeville, Bibliothèque Nationale
AG	Agen, Archives Départementales de Lot-et-Garonne
AI	Albi, Bibliothèque Municipale
AIXc	Aix-en-Provence, Bibliothèque du Conservatoire
AIXm	——, Bibliothèque Méjanes
AIXmc	——, Bibliothèque de la Maîtrise de la Cathédrale
AL	Alençon, Bibliothèque Municipale
AM	Amiens, Bibliothèque Municipale
AN	Angers, Bibliothèque Municipale
APT	Apt, Basilique Ste Anne
AS	Arras, Médiathèque Municipale
ASOlang	Asnières-sur-Oise, Collection François Lang
AUT	Autun, Bibliothèque Municipale
AVR	Avranches, Bibliothèque Nationale
B	Besançon, Bibliothèque Municipale
Ba	——, Bibliothèque de l'Archevêché
BE	Beauvais, Bibliothèque Municipale
BG	Bourg-en-Bresse, Bibliothèque Municipale
BO	Bordeaux, Bibliothèque Municipale
BS	Bourges, Bibliothèque Municipale
C	Carpentras, Bibliothèque Municipale (Inguimbertine)

CA	Cambrai, Médiathèque Municipale
CAc	——, Cathédrale
CC	Carcassonne, Bibliothèque Municipale
CF	Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH	Chantilly, Musée Condé
CHd	——, Musée Dobrie
CHRm	Chartres, Bibliothèque Municipale
CLO	Clermont-de-l'Oise, Bibliothèque
CO	Colmar, Bibliothèque de la Ville
COM	Compiègne, Bibliothèque Municipale
CSM	Châlons-en-Champagne, Bibliothèque Municipale
Dc	Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm	——, Bibliothèque Municipale
DI	Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO	Dôle, Bibliothèque Municipale
DOU	Douai, Bibliothèque Nationale
E	Epinal, Bibliothèque Nationale
EMc	Embrun, Trésor de la Cathédrale
EV	Evreux, Bibliothèque Municipale
F	Foix, Bibliothèque Municipale
G	Grenoble, Bibliothèque Municipale
Lad	Lille, Archives Départementales du Nord
Lc	——, Bibliothèque du Conservatoire
Lm	——, Bibliothèque Municipale Jean Levy
LA	Laon, Bibliothèque Municipale
LG	Limoges, Bibliothèque Francophone Municipale
LH	Le Havre, Bibliothèque Municipale
LM	Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc	Lyons, Conservatoire National de Musique
LYm	——, Bibliothèque Municipale
Mc	Marseilles, Conservatoire de Musique et de Déclamation
MD	Montbéliard, Bibliothèque Municipale
ME	Metz, Médiathèque
MH	Mulhouse, Bibliothèque Municipale
ML	Moulins, Bibliothèque Municipale
MO	Montpellier, Bibliothèque de l'Université
MOf	——, Bibliothèque Inter-Universitaire, Section Médecine
MON	Montauban, Bibliothèque Municipale Antonin Perbosc
Nm	Nantes, Bibliothèque Municipale, Médiathèque
NAc	Nancy, Bibliothèque du Conservatoire
O	Orléans, Médiathèque
Pa	Paris, Bibliothèque de l'Arsenal
Pan	——, Archives Nationales
Pc	——, Conservatoire [in *Pn*]
Pcf	——, Bibliothèque de la Comédie Française
Pcnrs	——, Centre National de la Recherche Scientifique, Bibliothèque
Pd	——, Centre de Documentation de la Musique Contemporaire
Pe	——, Schola Cantorum
Peb	——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm	——, Gustav Mahler, Bibliothèque Musicale
Phanson	——, Collection Hanson
Pi	——, Bibliothèque de l'Institut de France
Pim	——, Bibliothèque Pierre Aubry
Pm	——, Bibliothèque Mazarine
Pmeyer	——, André Meyer, private collection
Pn	——, Bibliothèque Nationale de France
Po	——, Bibliothèque-Musée de l'Opéra
Ppincherle	——, Marc Pincherle, private collection
Ppo	——, Bibliothèque Polonaise de Paris
Prothschild	——, Germaine, Baronne Edouard de Rothschild, private collection
Prt	——, Radio France, Documentation Musicale
Ps	——, Bibliothèque de la Sorbonne
Psal	——, Editions Salabert
Pse	——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg	——, Bibliothèque Ste-Geneviève
Pshp	——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault	——, Geneviève Thibault, private collection [in *Pn*]
R	Rouen, Bibliothèque Municipale
Rc	——, Bibliothèque du Conservatoire
RS	Reims, Bibliothèque Municipale
RSc	——, Maîtrise de la Cathédrale
Sc	Strasbourg, Bibliothèque du Conservatoire
Sgs	——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim	——, Université des Sciences Humaines, Institut de Musicologie
Sm	——, Bibliothèque Municipale
Sn	——, Bibliothèque Nationale et Universitaire
Ssp	——, Bibliothèque du Séminaire Protestant
SDI	St Dié, Bibliothèque Municipale
SEm	Sens, Bibliothèque Municipale
SERc	Serrant, Château
SO	Solesmes, Abbaye de St-Pierre
SOM	St Omer, Bibliothèque Municipale
SQ	St Quentin, Bibliothèque Municipale
T	Troyes, Bibliothèque Municipale
TLm	Toulouse, Bibliothèque Municipale
TOm	Tours, Bibliothèque Municipale
V	Versailles, Bibliothèque
VA	Vannes, Bibliothèque Municipale
VAL	Valenciennes, Bibliothèque Municipale
VN	Verdun, Bibliothèque Municipale

FIN: FINLAND

A	Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy	Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf	——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A	Aberdeen, University, Queen Mother Library
AB	Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu	——, University College of Wales
ALb	Aldeburgh, Britten-Pears Library
AM	Ampleforth, Abbey and College Library, St Lawrence Abbey
AR	Arundel Castle, Archive
Bp	Birmingham, Public Libraries
Bu	——, Birmingham University
BA	Bath, Municipal Library
BEcr	Bedford, Bedfordshire County Record Office
BEL	Belton (Lincs.), Belton House
BENcoke	Bentley (Hants.), Gerald Coke, private collection
BEV	Beverley, East Yorkshire County Record Office
BO	Bournemouth, Central Library
BRp	Bristol, Central Library
BRu	——, University of Bristol Library
Ccc	Cambridge, Corpus Christi College, Parker Library
Ccl	——, Central Library
Cclc	——, Clare College Archives
Ce	——, Emmanuel College
Cfm	——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc	——, Gonville and Caius College
Cjc	——, St John's College
Ckc	——, King's College, Rowe Music Library
Cmc	——, Magdalene College, Pepys Library
Cp	——, Peterhouse College Library
Cpc	——, Pembroke College Library
Cpl	——, Pendlebury Library of Music
Cssc	——, Sidney Sussex College
Ctc	——, Trinity College, Library
Cu	——, University Library
CA	Canterbury, Cathedral Library
CDp	Cardiff, Public Libraries, Central Library
CDu	——, University of Wales/Prifysgol Cymru
CF	Chelmsford, Essex County Record Office
CH	Chichester, Diocesan Record Office
CHc	——, Cathedral
CL	Carlisle, Cathedral Library
DRc	Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM	Finale Emilia, Biblioteca Comunale
FERaa	Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas	——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc	——, Biblioteca Comunale
FERd	——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali	——, Gualberto Vitali-Rosati, private collection
FOc	Forlì, Biblioteca Comunale Aurelio Saffi
FOLc	Foligno, Biblioteca Comunale
FOLd	——, Duomo, Archivio
FRa	Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac	Faenza, Basilica Cattedrale, Archivio Capitolare
FZc	——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc	Genoa, Biblioteca Civica Berio
Gim	——, Civico Istituto Mazziniano, Biblioteca
Gl	——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini	——, P.C. Remondini, private collection
Gsl	——, S Lorenzo (Duomo), Archivio Capitolare
Gu	——, Biblioteca Universitaria
GO	Gorizia, Seminario Teologico Centrale, Biblioteca
GR	Grottaferrata, Biblioteca del Monumento Nazionale
GUBd	Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I	Imola, Biblioteca Comunale
IBborromeo	Isola Bella, Borromeo private collection
IE	Iesi, Biblioteca Comunale
IV	Ivrea, Cattedrale, Biblioteca Capitolare
La	Lucca, Archivio di Stato
Las	——, Biblioteca-Archivio Storico Comunale
Lc	——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg	——, Biblioteca Statale
Li	——, Istituto Musicale L. Boccherini, Biblioteca
Ls	——, Seminario Arcivescovile, Biblioteca
LA	L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc	Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT	Loreto, Santuario della S Casa, Archivio Storico
LU	Lugo, Biblioteca Comunale Fabrizio Trisi
LUi	——, Istituto Musicale Pareggiato G.L. Malerbi
Ma	Milan, Biblioteca Ambrosiana
Malfieri	——, Famlglia Trecani degli Alfieri, private collection
Mas	——, Archivio di Stato
Mb	——, Biblioteca Nazionale Braidense
Mc	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap	——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom	——, Biblioteca Comunale Sormani
Md	——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini	——, Natale Gallini, private collection
Mr	——, Biblioteca della Casa Ricordi
Ms	——, Biblioteca Teatrale Livia Simoni
Msartori	——, Claudio Sartori, private collection [in *Mc*]
Msc	——, Chiesa di S Maria presso S Celso, Archivio
Mt	——, Biblioteca Trivulziana e Archivio Storico Civico
Mu	——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc	——, Università Cattolica del Sacro Cuore, Biblioteca
MAa	Mantua, Archivio di Stato
MAad	——, Archivio Storico Diocesano
MAav	——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc	——, Biblioteca Comunale
MAC	Macerata, Biblioteca Comunale Mozzi-Borgetti
MC	Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi	Montefiore dell'Aso, Francesco Egidi, private collection
ME	Messina, Biblioteca Regionale Universitaria
MEs	——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd	Modena, Duomo, Biblioteca e Archivio Capitolare
MOe	——, Biblioteca Estense e Universitaria
MOs	——, Archivio di Stato [in *MOe*]
MTc	Montecatini Terme, Biblioteca Comunale
MTventuri	——, Antonio Venturi, private collection [in *MTc*]
MZ	Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na	Naples, Archivio di Stato
Nc	——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf	——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng	——, Monastero di S Gregorio Armeno, Archivio
Nlp	——, Biblioteca Lucchesi Palli [in *Nn*]
Nn	——, Biblioteca Nazionale Vittorio Emanuele III
NON	Nonantola, Seminario Abbaziale, Biblioteca
NOVd	Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg	——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi	——, Istituto Civico Musicale Brera, Biblioteca
NT	Noto, Biblioteca Comunale Principe di Villadorata
Od	Orvieto, Opera del Duomo, Biblioteca
OFma	Offida, Parrocchia di Maria Ss Assunta, Archivio
OS	Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas	Padua, Archivio di Stato
Pc	——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca	——, Basilica del Santo, Biblioteca Antoniana
Pci	——, Biblioteca Civica
Pl	——, Conservatorio Cesare Pollini
Ps	——, Seminario Vescovile, Biblioteca
Pu	——, Biblioteca Universitaria
PAac	Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas	——, Archivio di Stato
PAc	——, Biblioteca Palatina, sezione Musicale
PAcom	——, Biblioteca Comunale
PAp	——, Biblioteca Nazionale Palatina
PAt	——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc	Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs	——, Seminario Vescovile, Biblioteca
PAVu	——, Biblioteca Universitaria
PCc	Piacenza, Biblioteca Comunale Passerini Landi
PCcon	——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd	——, Duomo, Biblioteca e Archivio Capitolare
PCsa	——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas	Perugia, Archivio di Stato
PEc	——, Biblioteca Comunale Augusta
PEd	——, Biblioteca Domincini
PEl	——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf	——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl	——, Duomo (S Lorenzo), Archivio
PEsp	——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA	Pescia, Biblioteca Comunale Carlo Magnani
PESc	Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd	——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi	——, Biblioteca Diocesana
PESo	——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr	——, Fondazione G. Rossini, Biblioteca
PIa	Pisa, Archivio di Stato
PIp	——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli	——, Raffaelli private collection
PIst	——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt	——, Teatro Verdi
PIu	——, Biblioteca Universitaria
PLa	Palermo, Archivio di Stato
PLcom	——, Biblioteca Comunale
PLcon	——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi	——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn	——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano	——, Roberto Pagano, private collection
PO	Potenza, Biblioteca Provinciale
PR	Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS	Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc	——, Biblioteca Comunale Forteguerriana
PSrospigliosi	——, Rospigliosi private collection
Ra	Rome, Biblioteca Angelica
Raf	——, Accademia Filarmonica Romana
Ras	——, Archivio di Stato, Biblioteca
Rbompiani	——, Bompiani private collection
Rc	——, Biblioteca Casanatense, sezione Musica
Rcg	——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg	——, Chiesa del Gesù, Archivio
Rcsg	——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp	——, Archivio Doria Pamphili
Rf	——, Congregazione dell'Oratorio S Filippo Neri
Ria	——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus	——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig	——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims	——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli	——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib	——, Basilica Liberiana, Archivio
Rmalvezzi	——, Lionello Malvezzi, private collection
Rmassimo	——, Massimo princes, private collection
Rn	——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp	——, Biblioteca Pasqualini [in *Rsc*]
Rps	——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai	——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla	——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc	——, Conservatorio di Musica S Cecilia
Rscg	——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg	——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf	——, Chiesa di S Luigi dei Francesi, Archivio
Rsm	——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm	——, S Maria di Monserrato, Archivio
Rsmt	——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp	——, Chiesa di S Spirito in Sassia, Archivio
Rss	——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru	——, Biblioteca Universitaria Alessandrina
Rv	——, Biblioteca Vallicelliana
Rvat	——, Biblioteca Apostolica Vaticana
Rvic	——, Vicariato, Archivio
RA	Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc	——, Biblioteca Comunale Classense
RAs	——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm	Reggio nell'Emilia, Biblioteca Panizzi
REsp	——, Basilica di S Prospero, Archivio Capitolare
RI	Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM	Rimini, Biblioteca Civica Gambalunga
RPTd	Ripatransone, Duomo, Archivio
RVE	Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI	Rovigo, Accademia dei Concordi, Biblioteca
Sac	Siena, Accademia Musicale Chigiana, Biblioteca
Sas	——, Archivio di Stato
Sc	——, Biblioteca Comunale degli Intronati
Sco	——, Convento dell'Osservanza, Biblioteca
Sd	——, Opera del Duomo, Archivio Musicale
Smo	Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA	Savona, Biblioteca Civica Anton Giulio Barrili
SAa	——, Seminario Vescovile, Biblioteca
SE	Senigallia, Biblioteca Comunale Antonelliana
SO	Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc	Spoleto, Biblioteca Comunale Giosuè Carducci
SPd	——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE	Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc	——, Biblioteca Comunale Giacomo Prampolini
ST	Stresa, Biblioteca Rosminiana
STE	Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta	Turin, Archivio di Stato
Tci	——, Civica Biblioteca Musicale Andrea della Corte
Tco	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td	——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf	——, Accademia Filarmonica, Archivio
Tfanan	——, Giorgio Fanan, private collection
Tn	——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr	——, Biblioteca Reale
Trt	——, RAI – Radiotelevisione Italiana, Biblioteca
TAc	Taranto, Biblioteca Civica Pietro Acclavio
TE	Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd	——, Duomo, Archivio Capitolare
TLp	Torre del Lago Puccini, Museo di Casa Puccini
TOL	Tolentino, Biblioteca Comunale Filelfica
TRa	Trent, Archivio di Stato
TRbc	——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc	——, Biblioteca Comunale
TRcap	——, Biblioteca Capitolare con Annesso Archivio
TRfeininger	——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd	——, Museo Diocesano, Biblioteca
TRmp	——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr	——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE	Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP	Trapani, Biblioteca Fardelliana
TSci	Trieste, Biblioteca Comunale Attilio Hortis
TScon	——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt	——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco	Treviso, Biblioteca Comunale
TVd	——, Biblioteca Capitolare della Cattedrale
Us	Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD	Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa	——, Archivio di Stato
UDc	——, Biblioteca Comunale Vincenzo Joppi
UDs	——, Seminario Arcivescovile, Biblioteca
URBcap	Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi	——, Biblioteca Diocesana
Vas	Venice, Archivio di Stato
Vc	——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg	——, Casa di Goldoni, Biblioteca
Vgc	——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi	——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello	——, Andrighetti Marcello, private collection
Vmc	——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm	——, Biblioteca Nazionale Marciana
Vqs	——, Fondazione Querini-Stampalia, Biblioteca
Vs	——, Seminario Patriarcale, Archivio
Vsf	——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiorów Specjalnych
BA Barczewo, Kościóła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO	Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ	Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk	——, Klasztor Ss Benedyktynek
Lw	Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA	Łańcut, Biblioteka-Muzeum Zamku
LEtpn	Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu	Łódź, Biblioteka Uniwersytecka
MO	Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB	Obra, Klasztor OO. Cystersów
Pa	Poznań, Archiwum Archidiecezjalna
Pm	——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr	——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu	——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE	Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R	Raków, Kościół Parafialny, Archiwum
SA	Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ	Szalowa, Archiwum Parafialne
Tm	Toruń, Książnica Miejska im. M. Kopernika
Tu	——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm	Warsaw, Muzeum Narodowe, Biblioteka
Wn	——, Biblioteka Narodowa
Wtm	——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu	——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL	Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk	Wrocław, Biblioteka Kapitulna
WRu	——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno	——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba	Bucharest, Academiei Române, Biblioteca
BRm	Braşov, Biblioteca Judeteana
Cu	Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J	Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa	Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb	——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA	Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg	——, Gosudarstvennaya Biblioteka
KAu	——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl	Moscow, Rossiyskiy Gosudarstvenniÿ Arkhiv Literaturï i Iskusstva (RGALI)
Mcm	——, Gosudarstvenniÿ Tsentral'nïy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim	——, Gosudarstvenniÿ Istoricheskiÿ Muzey
Mk	——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm	——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg	——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt	——, Gosudarstvenniÿ Tsentral'nïy Teatral'nïy Musey im. A. Bakhrushina
SPan	St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia	——, Gosudarstvenniÿ Tsentral'nïy Istoricheskiÿ Arkhiv
SPil	——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit	——, Rossiyskiy Institut Istorii Iskusstv
SPk	——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph	——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc	——, Rossiyskaya Natsional'naya Biblioteka
SPtob	——, Gosudarstvenniÿ Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A	Arvika, Ingesunds Musikhögskola
B	Bålsta, Skoklosters Slott
Gu	Göteborg, Universitetsbiblioteket
Hfryklund	Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ	Härnösand, Länsmuseet-Murberget
HÖ	Höör, Biblioteket
J	Jönköping, Per Brahegymnasiet
K	Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm	——, Länsmuseet
L	Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB	Leufsta Bruk, De Geer private collection [in *Uu*]
LI	Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N	Norrköping, Stadsbiblioteket
Sdt	Stockholm, Drottningholms Teatermuseum
Sfo	——, Frimurare Orden, Biblioteket
Sic	——, Svensk Musik
Sk	——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma	——, Statens Musikbibliothek
Sm	——, Musikmuseet, Arkiv
Smf	——, Stiftelsen Musikkulturens Främjande
Sn	——, Nordiska Museet, Arkivet
Ssr	——, Sveriges Radio Förvaltning, Musikbiblioteket
St	——, Kung. Teatern [in *Skma*]
Sva	——, Svenskt Visarkiv
STr	Strängnäs, Roggebiblioteket
Uu	Uppsala, Universitetsbiblioteket
V	Västerås, Stadsbibliotek, Stiftsavdelningen
VIl	Visby, Landsarkivet
VX	Växjö, Landsbiblioteket

SI: SLOVENIA

Lf	Ljubljana, Frančiškanski Samostan, Knjižnica
Ln	——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna	——, Nadškofijski Arhiv
Lng	——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr	——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls	——, Katedral, Glazbeni Arhiv
Nf	Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk	——, Kolegiatni Kapitelj, Knjižnica
Pk	Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa	Bratislava, Štátny Oblastny Archív
BRhs	——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm	——, Archív Mesta Bratislavy
BRmp	——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm	——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa	——, Slovenský Národný Archív
BRsav	——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu	——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobńy Kabinet
BSk	Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J	Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE	Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le	Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms	Martin, Matica Slovenská
Mnm	——, Slovenské Národné Múzeum, Archív

MO	Modra, Štátny Okresny Archív Pezinok
NM	Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN	Trenčín, Štátny Okresny Archív
TR	Trnava, Štátny Okresny Archív

TR: TURKEY

Ino	Istanbul, Nuruosmania Kütüphanesi
Itks	——, Topkapi Sarayi Müzesi
Iü	——, Üniversite Kütüphanesi

UA: UKRAINE

Kan	Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km	——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV	L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu	Ann Arbor, University of Michigan, Music Library
AB	Albany (NY), New York State Library
AKu	Akron (OH), University of Akron, Bierce Library
ATet	Atlanta (GA), Emory University, Pitts Theology Library
ATu	——, Emory University Library
ATS	Athens (GA), University of Georgia Libraries
AU	Aurora (NY), Wells College Library
AUS	Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm	——, University of Texas at Austin, Fine Arts Library
Ba	Boston, Athenaeum Library
Bc	——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa	——, Museum of Fine Arts
Bgm	——, Isabella Stewart Gardner Museum, Library
Bh	——, Harvard Musical Association, Library
Bhs	——, Massachusetts Historical Society Library
Bp	——, Public Library, Music Department
Bu	——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep	Baltimore, Enoch Pratt Free Library
BAhs	——, Maryland Historical Society Library
BApi	——, Arthur Friedheim Library, Johns Hopkins University
BAu	——, Johns Hopkins University Libraries
BAue	——, Milton S. Eisenhower Library, Johns Hopkins University
BAw	——, Walters Art Gallery Library
BAR	Baraboo (WI), Circus World Museum Library
BEm	Berkeley, University of California at Berkeley, Music Library
BER	Berea (OH), Riemenschneider Bach Institute Library
BETm	Bethlehem (PA), Moravian Archives
BL	Bloomington (IN), Indiana University Library
BLl	——, Indiana University, Lilly Library
BLu	——, Indiana University, Cook Music Library
BO	Boulder (CO), University of Colorado at Boulder, Music Library
BU	Buffalo (NY), Buffalo and Erie County Public Library
Cn	Chicago, Newberry Library
Cp	——, Chicago Public Library, Music Information Center
Cu	——, University, Joseph Regenstein Library, Music Collection
Cum	——, University of Chicago, Music Collection
CA	Cambridge (MA), Harvard University, Harvard College Library
CAe	——, Harvard University, Eda Kuhn Loeb Music Library
CAh	——, Harvard University, Houghton Library
CAt	——, Harvard University Library, Theatre Collection
CAward	——, John Milton Ward, private collection [on loan to *CA*]
CF	Cedar Falls (IA), University of Northern Iowa, Library
CHua	Charlottesville (VA), University of Virginia, Alderman Library
CHum	——, University of Virginia, Music Library
CHAhs	Charleston (SC), The South Carolina Historical Society
CHH	Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc	Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp	——, Public Library
CIu	——, University of Cincinnati College – Conservatory of Music, Music Library
CLp	Cleveland, Public Library, Fine Arts Department
CLwr	——, Western Reserve University, Freiberger Library and Music House Library
CLAc	Claremont (CA), Claremont College Libraries
COhs	Columbus (OH), Ohio Historical Society Library
COu	——, Ohio State University, Music Library
CP	College Park (MD), University of Maryland, McKeldin Library
CR	Cedar Rapids (IA), Iowa Masonic Library
Dp	Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu	Dallas, Southern Methodist University, Music Library
DAVu	Davis (CA), University of California at Davis, Peter J. Shields Library
DMu	Durham (NC), Duke University Libraries
DN	Denton (TX), University of North Texas, Music Library
DO	Dover (NH), Public Library
E	Evanston (IL), Garrett Biblical Institute
Eu	——, Northwestern University
EDu	Edwardsville (IL), Southern Illinois University
EU	Eugene (OR), University of Oregon
FAy	Farmington (CT), Yale University, Lewis Walpole Library
FW	Fort Worth (TX), Southwestern Baptist Theological Seminary
G	Gainesville (FL), University of Florida Library, Music Library
GB	Gettysburg (PA), Lutheran Theological Seminary
GR	Granville (OH), Denison University Library
GRB	Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc	Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm	——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs	——, Connecticut State Library
Hw	——, Trinity College, Watkinson Library
HA	Hanover (NH), Dartmouth College, Baker Library
HG	Harrisburg (PA), Pennsylvania State Library
HO	Hopkinton (NH), New Hampshire Antiquarian Society
I	Ithaca (NY), Cornell University
IDt	Independence (MO), Harry S. Truman Library
IO	Iowa City (IA), University of Iowa, Rita Benton Music Library
K	Kent (OH), Kent State University, Music Library
KC	Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm	——, Kansas City Museum, Library and Archives
KN	Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu	Lawrence (KS), University of Kansas Libraries
LAcs	Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky	——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs	——, The Arnold Schoenberg Institute Archives
LAuc	——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum	——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

Contents

T

[continued]

Taiwan. Region of the People's Republic of China. Island off the east coast of mainland China; it is separated from Fujian province, China, by the 150 km-wide Taiwan Strait. The island's area is about 36,000 km², and its population (1997) is *c*21 million.

1. Introduction. 2. Aboriginal music: (i) Documentary accounts and research (ii) Musical practice. 3. Han Chinese traditional music: (i) Genres (ii) Instruments (iii) Notation and articulation. 4. Western art music: (i) Before 1945 (ii) Since 1945. 5. Popular music.

1. INTRODUCTION. The population of Taiwan includes approximately 400,000 Austronesian aborigines and 20·6 million Han Chinese: 14 million Holo (Fulao or Hokkien) from Fujian province, 4 million Hakka from Guangdong province and 2,600,000 Mandarin-speaking Chinese. The Austronesian people originated in south China, migrating to Taiwan and South-east Asia around the 9th century BCE (around the 3rd century BCE according to some scholars). The Han Chinese people are descendants of original immigrants from China, whose mass immigration to Taiwan began in the 17th century. The most recent increase to Taiwan's population is due to the predominantly Mandarin-speaking adherents of the Nationalist party, who came to Taiwan from all parts of China in the late 1940s.

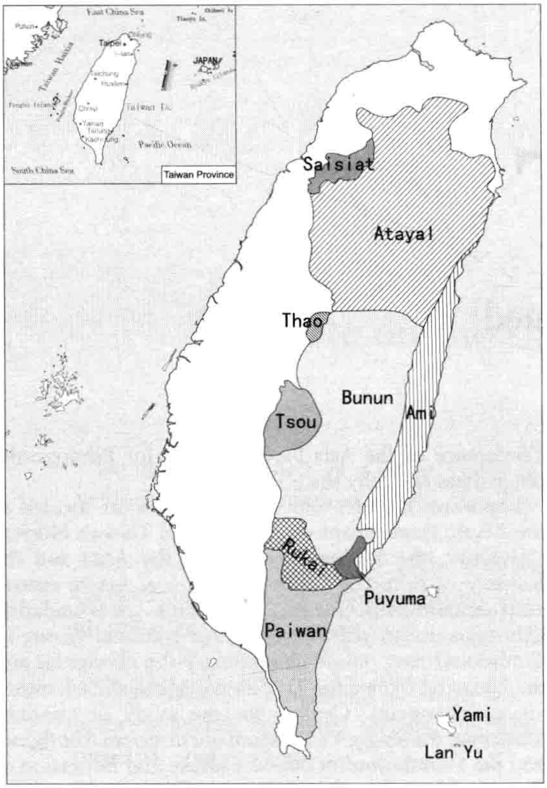
Since the 17th century Taiwan has been a colony of many nations, and its history can be divided into several phases: the Dutch-Spanish period (1624–61), the Ming period from Prince Zheng Chenggong (the last general of the Ming Dynasty) (1661–83), the Qing period (1683–1895), the period of Japanese occupation (1895–1945) and the years of Chinese Nationalist government (1945–87). Taiwan abandoned martial law in 1987 and held its first democratic elections in 1991.

Apart from some fine studies of tribal music by Japanese scholars during the Japanese period, comprehensive studies of musical traditions by indigenous scholars did not begin until the 1960s, with the seminal 'Folksong collection movement' initiated by Shi Weiliang and Hsu Tsang-houei. The academic study of ethnomusicology started in the early 1980s and has since been a major subject in graduate institutes of music. Many researchers of the new generation acquired their advanced degrees domestically from the National Taiwan Normal University and the Chinese Culture University or abroad in Europe and the USA. Major organizations, of which Hsu Tsang-houei was a founding member, include the International Conference on Chinese Ethnomusicology (held every other year in Taipei since 1987) and the International Conference of the Asia-Pacific Society for Ethnomusicology (held annually since 1993).

Important libraries and sound archives are located at the Music Department of the National Taiwan Normal University, the National Insitute of the Arts, and the Institute of Ethnology, Academia Sinica. Active centres and foundations include the Chinese Folk Arts Foundation (Zhongua minsu yishu jijinhui), the National Centre of Traditional Arts (Guoli chuantong yishu zhongxin) and the National Center for Traditional Music (Guoli minzu yinyue zhongxin). Centres for the study of minority musics are the Shung Ye Museum of Formosan Aborigines and the Foundation for Music Culture and Education of Taiwan Aborigines (Yuanzhumin yinyue wenjiao jijinhui). The journals *Minsu quyi* and *Bulletin of the Institute of Ethnology Academia Sinica* (*Zhongyang yanjiuyuan minzuxue yanjiusuo jikan*) and the annual *Zhonghua minsu yishu niankan* publish music research.

2. ABORIGINAL MUSIC. The earliest inhabitants of Taiwan can be divided into two groups, consisting of ten plains (*pingpu*) tribes and nine mountain (*gaoshan*) tribes. The plains peoples (Ketagalan, Luilang, Kavalan, Taokas, Pazeh, Papora, Babuza, Hoanya, Siraya and Thao) live along the west coast, on the plains and around the mountains. They have been assimilated into Han Chinese society for over 300 years and can hardly be distinguished from the Han Chinese people today. The mountain peoples (Atayal (Tayal), Saisiat, Bunun, Tsou, Rukai, Paiwan, Puyuma, Ami and Yami) live scattered in the high mountains along the east coast and in the Lanyu Islet (fig.1). Although they have long had some contact with the Han Chinese people, their traditional culture was retained until the end of World War II. Since the mid-20th century many groups have been converted to Christianity, and in recent years modern popular culture has also affected their traditions.

(i) Documentary accounts and research. There are very few documents describing music in Taiwan before the beginning of the Dutch-Spanish period in 1624, though simple records can be found in local gazetteers. In Shen Ying's 'Linhai shuitu yiwuzhi' ('Record of the environment in the coastal area') from the Three Kingdoms era (220–65), included in the 'Dong yi' ('Eastern barbarians') section of the encyclopedia *Taiping yulan*, there is a description of the music of the eastern barbarians: 'For a gathering, a big hollow trunk, ten *zhang* [*c*23 m] or longer, is set in the middle of the garden. It is struck with
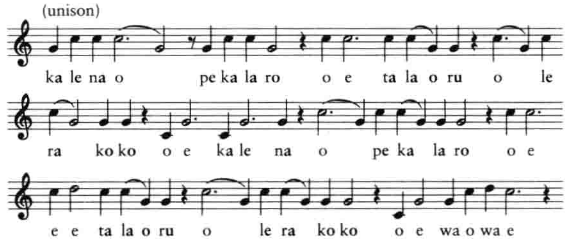


1. Map of Taiwan showing the distribution of the nine mountain tribes

big pestles. The drum-like sound can be heard from four or five miles away. People go for the gathering when they hear the sound'. Although historians are not sure whether the 'eastern barbarians' were the aborigines of Taiwan, similar wooden drums have been found during fieldwork on aboriginal music.

The *Sui shu* (History of the Sui dynasty, 636) mentions musical activities in the country of Liuqiu, which scholars believe denotes the islands of Okinawa, Taiwan and the Pescadores archipelago: 'One shallow wood-block with two beaks enabling them to drink wine together … They chant and stamp. One sings and the others respond; the music is melancholy. Men, holding the arms of women, swing their arms and dance'. Such scenes of singing and dancing can still be observed in the great festivals of the aborigines of Taiwan.

Taiwan was first included in world maps in the 17th century; the Chinese name 'Taiwan' and the Portuguese name 'Formosa' were in common use. The *Dongfan ji* by Chen Di (1603) is a work in which for the first time the author personally observed and documented instruments and musical activities among the indigenous groups of Taiwan. Other important pre-modern documents include Yu Yonghe's *Pihai jiyou* (1697), Huang Shujing's *Taihai shicha lu* (1736) and Zhou Xi's *Zhanghua xianzhi* (1835). The 1736 treatise has the most detailed description of the vocal and instrumental music of the aborigines. In the Japanese period, the Linji Taiwan kyukan chosakai (Organization for the temporary investigation of old customs in Taiwan) produced an eight-volume series from 1913 to 1921. Japanese scholars, starting with Tanabe

Ex.1 Song welcoming the spirits of the dwarfs in *Pas-taai* (dwarfs' ceremony), Saisiat tribe; rec. and transcr. Hsu Tsang-houei, 1978, in Xinzhu, Wufeng



bold type = words; plain type = nonsense syllables

['In the name of laro, we have invited the dwarves.']

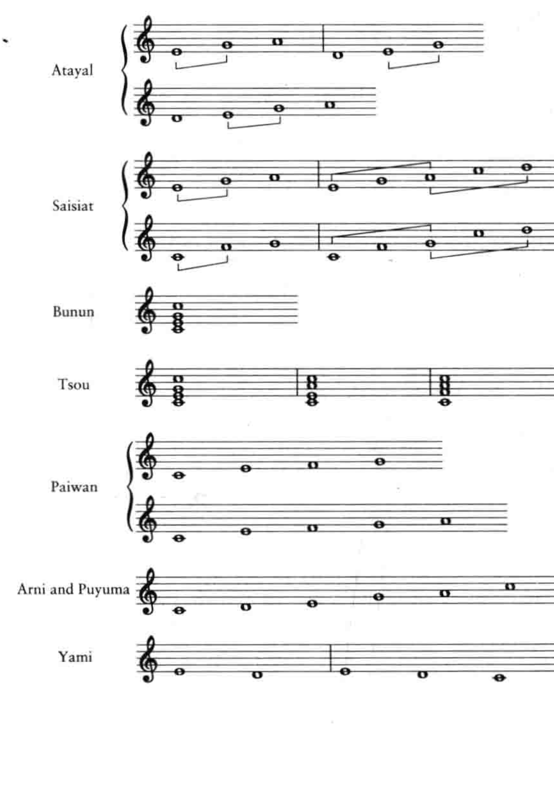
Hisao and, later, Kurosawa Takatomo, did extensive research on tribal music, including recordings and transcriptions. Systematic study by Taiwanese scholars did not begin until the 1960s, when aboriginal music was a significant aspect of the 'Folksong collection movement' led by Shi Weiliang and Hsu Tsang-houei. Individual work was also conducted by Lü Bing-chuan and Loh I-To. As ethnomusicological training has advanced in recent years, aboriginal music is now a major focus of study.

(ii) Musical practice.
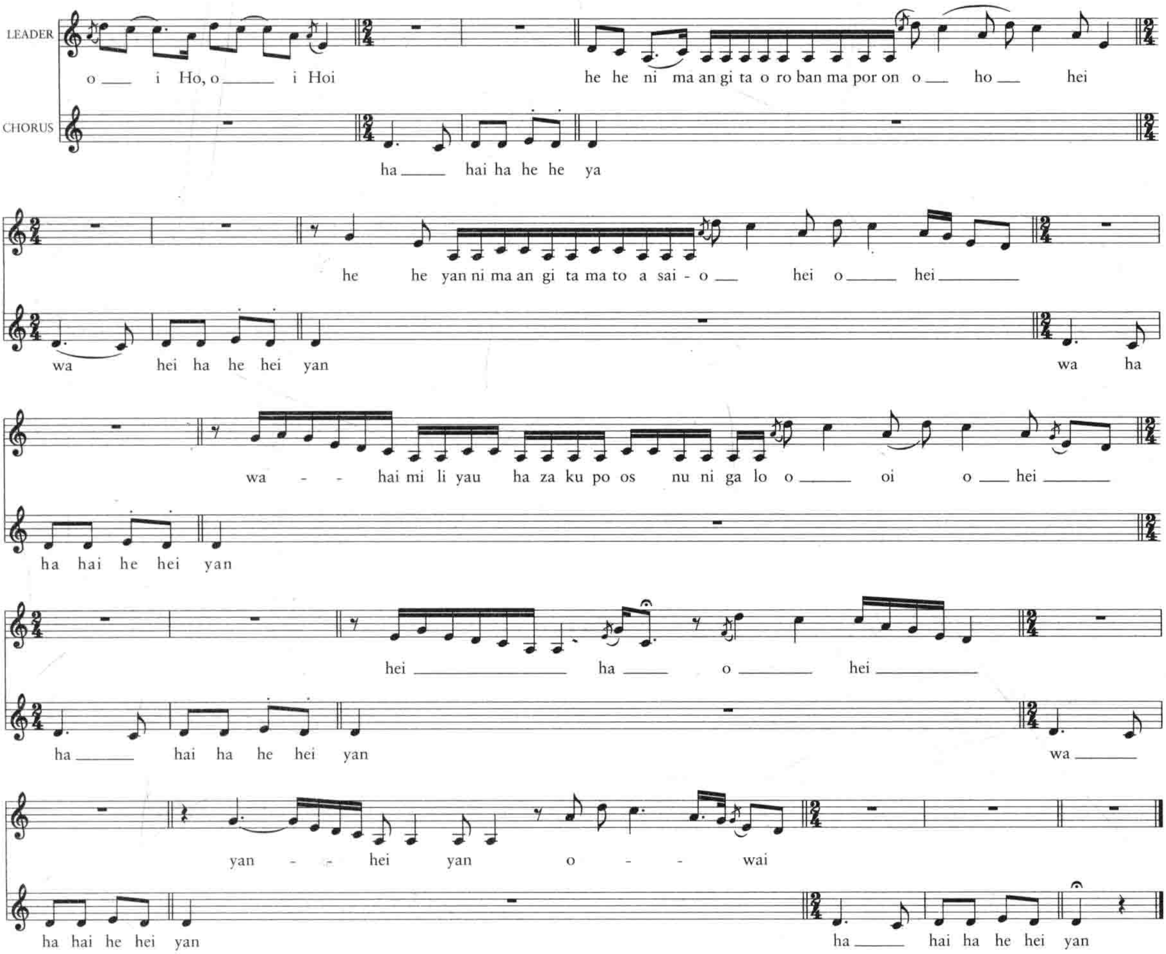
(a) Vocal music. Most aboriginal music in Taiwan is vocal; instrumental music plays a secondary role. The content of sung texts shows a close relationship with folk culture. The formats of vocal traditions range from simple to complex styles: monophony (recitative, melody-singing, call-and-response between individuals or between solo and group), polyphony (organum, canon, singing with drone bass, free counterpoint), harmony (with both natural chords using major triads and consonant harmony using both major and minor triads) and heterophony.

The act of singing is inseparable from the daily life of the aboriginal people. It is a part of religious activity,

Ex.2 Tonal systems or harmonies used by the different tribes

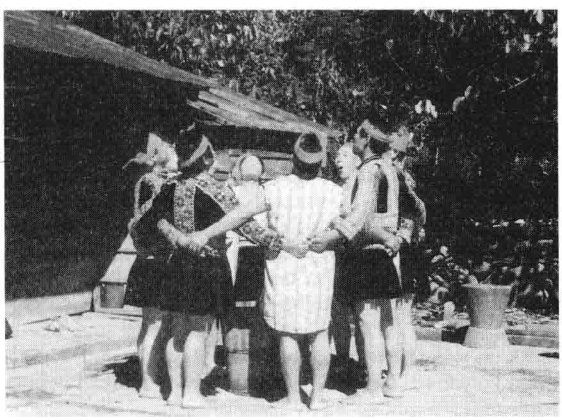


Ex.3 Song for the opening dance of the old people at the harvest ceremony, Ami tribe; rec. and transcr. Hsu Tsang-houei, 1967, in Hualian, Yuli



weddings and funerals; it tells myths and legends; it encourages the worker; it provides entertainment for playing and dancing; it is used to pray for rain, expel sickness or make contact with spirits; it expresses the feelings and ethics of the people; it maintains family harmony and tribal solidarity. Vocal music has an important function and meaning in the transmission of culture, as oral transmission is used instead of written records. The special usage and meanings of vocal music differ from tribe to tribe, as outlined below.

Atayal (*Tayal*). In wedding ceremonies, when a bride arrives at her new husband's village, a group of local women sings a welcome song. Two women sing during millet-husking. Both songs are two-voice canons.
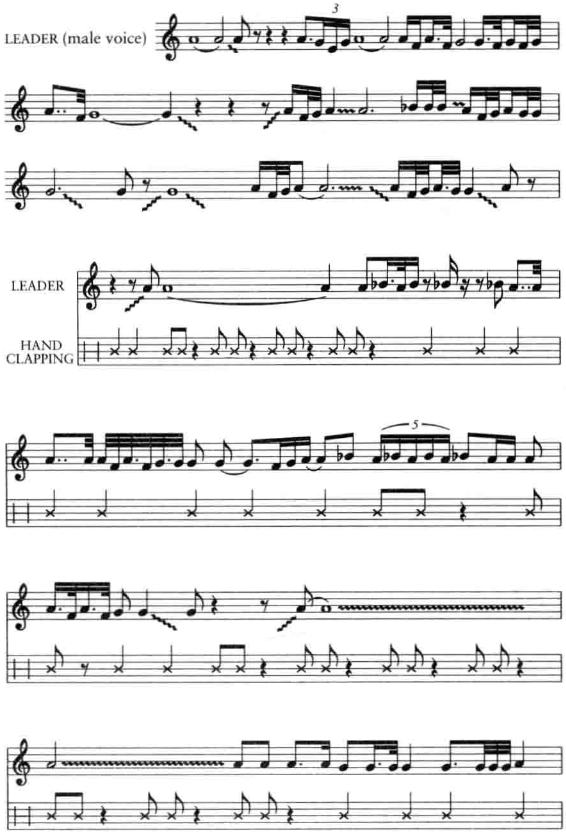


2. *Pasi-but-but (millet harvest prayer song) from the Bunun tribe, Haiduan, Wulu, 1986*

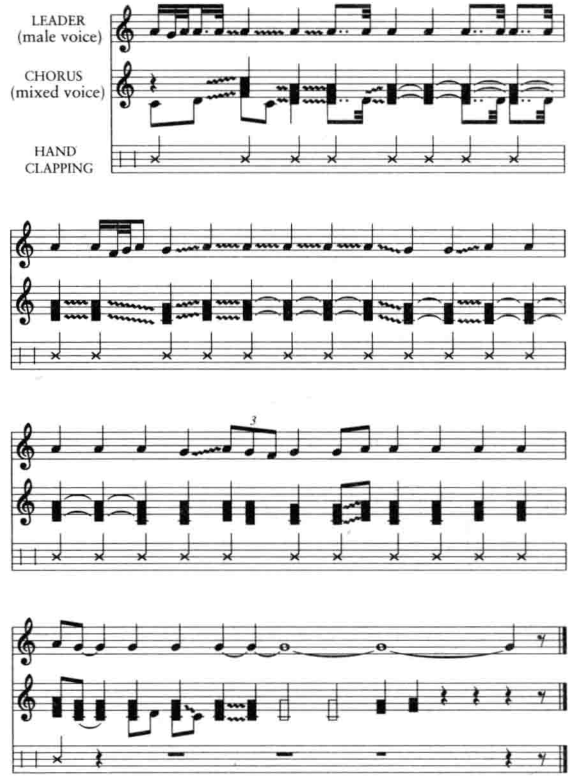


3. *Group of women playing stamping pestles and bamboo tubes*

Ex.4 Song for the *Mikariyag* ceremony, Yami tribe; rec. and transcr. Hsu Tsang-houei, 1978, in Taidong, Lanyu

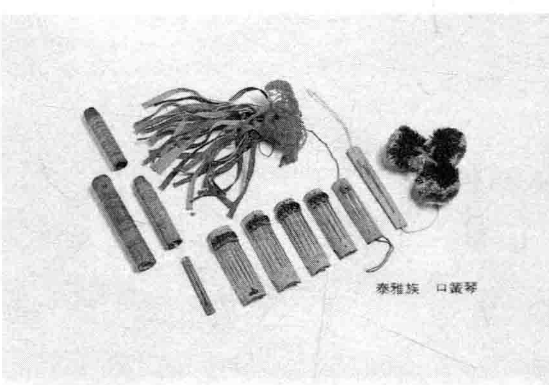


Ex.4 continued



Saisiat. The most important ceremony among the Saisiat is the *Pas-taai* (dwarfs' ceremony), which takes place over five consecutive days. The first day is spent welcoming the spirits of the dwarfs, the second through fourth days are used to entertain them, and the last day is spent sending the spirits off. Singing dominates the ceremony, every part of which has its own special songs (ex.1).

Bunun. The celebrated *Pasi-but-but* (millet harvest prayer song) was demonstrated by Kurosawa Takatomo to ethnomusicologists from all over the world at the International Folk Music Council held in Paris in 1953.



4. Jew's harps from the Atayal tribe

This song consists of male singing in one to seven parts. Parallel 4ths, parallel 5ths and triads are often sung. The upper part rises chromatically, and the lower parts follow until they form a consonant chord in the highest range. If the last chord is harmonious (a natural chord or a perfect 5th), this is thought to predict an abundant millet harvest for the year (fig.2).

Tsou. After the harvest ceremony every year, the *Mayasvi* (war god) ceremony is held to welcome and then send off the spirit. Everyone sings and dances in triple metre, which is found only in this tribe. Each part of the ceremony has special two-part songs for male chorus, in 3rds, 5ths or 6ths.

Paiwan and Rukai. For the Paiwan harvest festival, polyphonic group singing with a drone bass is popular. The Paiwan also sing and dance at wedding ceremonies: the bride, a shaman (or shamans) with family members, and attendants sing their own vocal parts, resulting in an interesting heterophony. In addition, some of their vocal parts seem to employ the same tonal system (ex.2) used in Okinawa or Bali. Whether it is related to the 'black current' (*kuroshio*) cultural circle suggested by the Japanese anthropologist Shikano Takeo has yet to be investigated. The singing and dancing styles of the Paiwan have influenced its smaller neighbour, the Rukai.

Puyuma. Narratives are sung for headhunting, shamanistic ceremonies and adolescence rites. Their sung poetic texts, in which nonsense syllables play a complex part, make creative use of rhymes and refrains. Puyuma folksongs are influenced by those of the Ami people.

Ami. The most celebrated music of the Ami involves group singing and dancing for the harvest ceremony. Solo
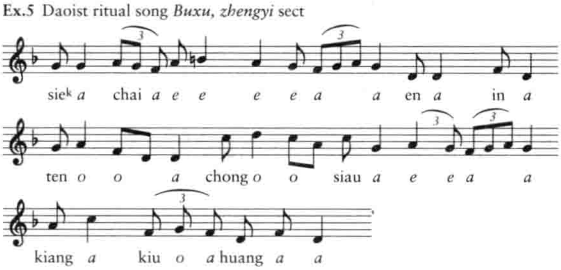


5. Instruments from the Tsou tribe during the Japanese period: (left to right) jew's harp, nose flute, transverse flute and musical bow

and response alternate, with strong rhythm and distinctive melody (ex.3). In addition, the Ami people in Taidong have special entertainment songs, in which two or three mixed voices sing in free counterpoint.

Yami. The Yami perform distinctive recitative-like songs (ex.4) using a narrow range and declamatory parlando style. Women dance and recite for the men, whereas work songs are sung by men only. Of their two animistic ceremonies, also for men only, one is held for the first sailing of newly constructed boats in order to drive away any bad spirits, while the other is held before fishing in order to ensure a good catch. In the *Mikariyag* ceremony for the completion of a work-house, people sing heterophonically all night.

(b) Instrumental music. All of the aboriginal peoples of Taiwan except the Yami play instruments as well as performing vocal music.

Ex.5 Daoist ritual song *Buxu, zhengyi* sect



Syllables of the song-text are in normal type, insignificant syllables in italic
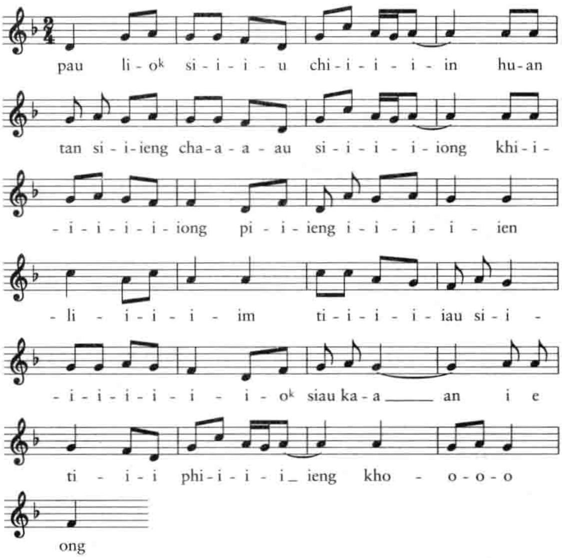
Idiophones. The stamping pestle and the jew's harp are the most common instruments; other idiophones include a few gongs and rattles. Although accounts of gongs occur from the Qing dynasty, the instruments have disappeared since the early 20th century.

The stamping pestle (fig.3) is played by the Thao and Bunun peoples. Eight to ten different sizes of stamping pestle are used as a group, usually tuned to a pentatonic scale; two to three big bamboo tubes, which are stroked against a stone-plate on the earth, are played together with the pestles. The music from these instruments is



6. Worship of the gods of the Daoist rite, lingbao sect, Tainan, 1987.

Ex.6 Daoist ritual song *Buxu, lingbao* sect



played as prelude or interlude between the unison singing of eight to ten females for a festival or for welcoming the guests.

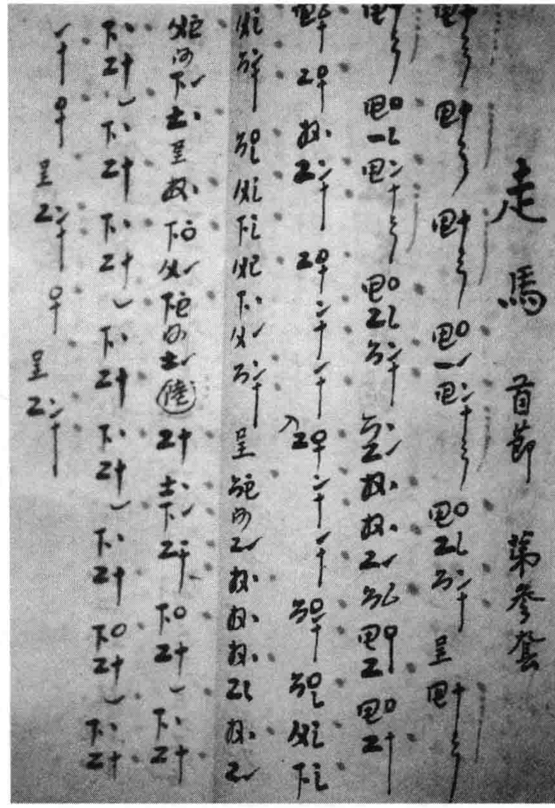
The jew's harp, called *huang* in ancient China, is played by all aboriginal groups except the Yami. The frame is made of bamboo, into which are inserted one to five (sometimes as many as seven) metal tongues (fig.4). These are vibrated by pulling the thread that is fixed on one side of the tongue. The Atayal tribe uses the jew's harp most frequently to accompany dancing, play melodies or replace verbal communication.

Xylophones of wood or bamboo may come from Indonesia or the Philippines. In the past, only the Ami used them, and they are very rarely seen today. The wooden drum is hollow in the middle and played with wooden sticks. Although it may be called a drum, it is merely a large wooden box or bowl without membrane. It also serves as a loom or mortar for husking millet and is still used in this way by the Atayal people.

Membranophones. Although it has been documented that plains tribes, as well as the Ami and the Puyuma, have played drums, which are believed to have originated from the Han Chinese, the aborigines do not presently use any drums in their traditional music.
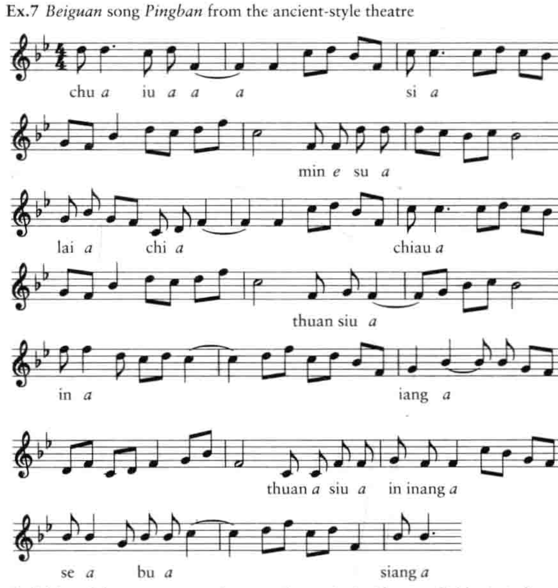


7. Sizhu ensemble at a funeral, in Jinmen, 1997



8. Nanguan pu tablature for the pippa, from the Li Xiuqing manuscript, Lugang, 1934

Chordophones. The five-string zither is played only by the Bunun people. The strings are fixed in a wooden plate and can be tuned e.g. E, F, G, A, C. The musical bow, now used for entertainment, is common to all the aborigines and is used most frequently by the Bunun.

Ex.7 *Beiguan* song *Pingban* from the ancient-style theatre



Syllables of the song-text are in normal type, insignificant syllables in italic

Aerophones. Transverse, end-blown and nose flutes, all made of bamboo, are native aboriginal instruments and are very similar to other flutes in South-east Asia (fig.5). End-blown flutes have two to eight finger-holes, five being most common. In the past, they were used in headhunting ceremonies and in the ceremony held after hunting wild animals. People now play the end-blown flute for entertainment and for tribal gatherings. The Paiwan play it most frequently.

The nose flute, which is common throughout the Austronesian area, especially in the Philippines, may have single or double pipes. All groups except the Yami formerly used it, but now it is mainly used by the Paiwan. When two pipes are played together, the following combinations are possible: one pipe with holes plays the melody while the other without holes plays the drone; two pipes with the same number of holes play the same melody; or two pipes with different numbers of holes play in polyphony. Only the chief and the higher-ranking members of the tribes are allowed to play end-blown or nose flutes for ceremonies.

3. Han Chinese traditional music. Han Chinese traditional music in Taiwan is performed mainly by Holo (Fulao) and Hakka people, descendants of migrants from south-east China. According to research on the widespread Daoist religion in Taiwan, *beiguan* music in religious celebrations and Daoist ritual was popular on the island not later than the beginning of the 18th century. Nowadays Han Chinese traditional music can be heard primarily in the western plain of the central mountains and in some hilly areas.

(i) Genres. The performance of traditional music may take the form of singing, pure instrumental music, theatre, dance and narrative. There are four main genres in practice: ritual music, *nanguan*, *beiguan* and other vocal music. The influence of *nanguan* and *beiguan* on the vocal and instrumental music of other genres respectively is profound.

(a) Ritual music. This refers to Buddhist, Daoist and shamanistic rites. There are two kinds of Buddhist music: temple and folk music; both consist mainly of chanting and singing. Temple music is used primarily for morning and evening services and for celebrating gods' festival days, led by a monk or a nun. Folk Buddhist music is used in funeral ceremonies. Chanting of texts, accompanied by percussion, has a similar tradition in both temple and in folk styles, but the melodic systems are different.

Daoist music is divided into two sects: *zhengyi* and *lingbao*. The *zhengyi* sect performs for the worship of the gods and for exorcisms. The music for the former is elegant; song texts like *Buxu* (ex.5), *Sanhua* and *Santuwukusong* can be found in descriptions of ceremonies in the Wei, Jin and Northern-Southern dynasties (3rd–6th centuries). The musical style of exorcisms is similar to folksong, with colloquial texts and simple forms. The *lingbao* sect performs for the worship of the gods (fig.6) and for funerals. Musically, its style is solemn. Again, song texts like *Buxu* (ex.6), *Sanqingyue*, *Sanqisong* and *Miluofan* can be found in accounts of ceremonies in the Wei, Jin, Northern-Southern, Tang and Song dynasties. Shamanistic music has a similar style to the exorcistic music of the *zhengyi* sect.

All of the three rites use various styles of instrumental music, the repertory of which derives from the *guchui* and the *sizhu* ensembles of *beiguan*.

In addition, a ritual performed on the 28th September every year at the Confucian temple in Tainan perpetuates the Confucian ceremony that has been constantly reinterpreted throughout imperial and modern times. As some of the instruments from the large ensemble have fallen out of use, a secular *sizhu* ensemble genre called *shisanyin* has been introduced, itself a continuous tradition much valued by scholars.

(b) Nanguan. This is mainly a vocal repertory accompanied by instruments; many vocal melodies in other genres derive from *nanguan*. It may be divided into 'authentic' *nanguan* and *nanguan*-derived forms. The 'authentic' *nanguan*, performed while seated, includes three genres: *zhi*, *qu* and *pu*. *Zhi*, the most exalted form, is instrumental music with texts that are not for singing, but rather to help memorize the instrumental melodies. *Qu* is vocal music accompanied by a small ensemble, in which the singer also plays the clappers. The contents of the song texts originated in libretti from the Yuan or the Ming dynasty. However, the meaning of the song texts and their musical expression are hardly related; the function of the texts is solely to introduce the melody. *Pu*, consisting of suites for instrumental ensemble, uses a wider pitch range, more complex instrumental techniques and a livelier style. *Nanguan*-derived forms, including *geguan* (or *pinguan*), *taiping ge*, *chegu* and the theatres of *nanguan* and *jiaojia* (*gaojia*), adopt parts of the *qu* core repertory of *nanguan* with differences in performance methods, instruments and instrumentation.

(c) Beiguan. *Beiguan* music comprises the *guchui* ('drumming-and-blowing') ensemble, the *sizhu* ('silk-and-bamboo') ensemble, lyrics (*xiqu*) and theatre music (*xiqu*, written with different characters).

Guchui music employs *qupai* ('labelled melodies') and may be subdivided into suites and single pieces. The single pieces embody ancient style (*gulu*) and new style (*xinlu*). The *qupai* melodies in ancient style originated from the 'northern songs' (*beiqu*) of the Yuan dynasty and the 'southern songs' (*nanqu*) of the Ming dynasty. Although they all have texts, they are not now sung but played by two shawms plus drums and other percussion. This music is used for preludes and at transitional points in ceremonies, weddings and funerals.

The *sizhu* ensemble, also called *xianpu*, uses three kinds of instruments: bamboo wind, plucked strings and bowed strings. While the instruments and instrumentation vary between regions and ensembles, the *kezixian* (coconut-shell fiddle) is always the leading instrument (fig.7).

The vocal music of *beiguan* is called *xiqu* (lyrics, literally 'fine song') owing to the subtlety of its singing technique. It comprises suites and single pieces. A singer sings and plays the clapper, accompanied by the *sizhu* ensemble.

The theatre of *beiguan* (also called *luantan* when performed by professionals) includes three genres: *banxian*, ancient style (*guluxi*) and new style (*xinluxi*). The greater part of the sung melodies of the *banxian* dramatic repertory originated from the 'northern songs' of *Kunqu*. The ancient-style theatre was imported earlier than the new-style one. Both are accompanied by the *sizhu* ensemble, with gongs and drums added for interludes. The ancient style uses the coconut-shell fiddle, whereas the new style uses the *diaoguizi* (*jinghu*, two-string bowed fiddle) to lead the ensemble. For singing, the ancient-style theatre uses mainly the head voice, giving the music

strength and dynamism (ex.7). The new-style theatre consists of *xipi* and *erhuang* melodic structures, similar to those of Beijing opera.

The repertory and the ensemble forms of *beiguan* are the model for nearly all traditional instrumental music in Taiwan. Typical examples are the music of marionette (*kuilei*) and glove-puppet (*budai*) theatres in northern Taiwan, in which both instrumental and vocal melodies adopt *beiguan* music. Independent instrumental ensembles such as the Hakka *bayin* or the Minnan (Holo) *shiyin* or *shisanyin* also employ *beiguan* msuic, with only minor differences in instrumentation and context. In general, *bayin* is performed for Hakka festivals, *shiyin* for Holo funerals and *shisanyin* for the rituals for Confucius and the god of examinations.

(d) Other vocal music. Other genres of Han Chinese singing include vocal music from other theatres, narrative singing and folksongs in the Holo and Hakka languages. Although many of these songs were collected during fieldwork in the 1960s and 1970s, they have virtually been destroyed by more recent economic changes. One genre in which these songs can still be found is *Gezai* theatre (*Koa-a-hi*), which originated in Taiwan itself at the beginning of the 20th century. Its structure is flexible. The accompanying *guchui* and *sizhu* ensembles are similar to the ensembles of the *beiguan* theatre.

(ii) Instruments.

(a) Nanguan. The core instruments are *pai* (clappers), *pipa* (lute), *dongxiao* (end-blown flute), *erxian* (two-string fiddle) and *sanxian* (three-string lute). The same terms are also used in *beiguan*, though their forms are different.

The *pai*, which consist of five hard wooden slabs, are used to control the tempo. The *pipa*, held horizontally, is pear-shaped and has four silk strings with two tuning systems of *d–g–a–d′* and *d–f♯–a–d′*. The *dongxiao* is about 54 cm in length and is made out of bamboo, using the basal part with ten nodes and nine segments. It is the tuning instrument for *nanguan* music; the pitch is *d* when all holes are closed. The *erxian* has a drum-like body, two silk strings, two pegs on the same side and two tuning systems of *g–d′* and *f♯–d′*. The wooden bow is soft and of horse hair. The *sanxian* has a long neck with both sides of the body covered by snakeskin; nylon strings are used today, tuned *a–d–a′*. The 'authentic' *nanguan* ensemble is played by the above-mentioned five instruments. Sometimes other instruments are added to the ensemble: an *ai* (or *aiya*, small shawm) and the four percussion instruments *shuangyin* (paired small bells), *xiangzhan* (small gong), *sikuai* (four bamboo pieces) and *jiaoluo* (a small 'wooden-fish' woodblock combined with a small gong).

(b) Beiguan. All instruments except those used in the 'authentic' *nanguan* belong to the *beiguan* system. According to the traditional *beiguan* classification, instruments can be divided into four kinds: skin (*pi*), bronze (*tong*), wind (*chui*) and string (*xian*) instruments.

The skin instruments consist of large drum (*da gu*), medium drum (*tong gu*) and small drum, which are used primarily in the *guchui* ensemble and theatre music. The small drum conducts the ensemble and plays a leading role. The timbre and the rhythm of the *tong* drum are varied but are merely decorative, playing a secondary role.

The bronze instruments comprise gongs and cymbals. The *luo* (gong) has three sizes: big, medium and small. The *ba* (or *bo*, cymbals) have large and small sizes. In addition, the *nao* cymbals have a smaller central boss.

Wind instruments consist mainly of double-reed instruments in large, medium and small sizes (*dachui*, *xiaochui* and *tat*), played on different occasions. There are also transverse and end-blown flutes.

Two kinds of string instruments are played, either bowed or plucked. The *kezixian*, *jinghu* and *hexian* are the dominant bowed instruments and *yueqin*, *sanxian* and *pipa* the main plucked ones. *See also* CHINA, §III.

(iii) Notation and articulation. The notational system of *nanguan* has a fixed *doh*, while that of *beiguan* has a movable *doh*. The former is the *nanguan pipa* tablature (fig.8). Pitches, rhythms (the signs of the *pipa* playing techniques) and metres are marked.

The *beiguan* notation more closely resembles the standard *gongche pu* system (*see* CHINA, §IV, 4(i)). The intervals between the pitches are fixed as major 2nd–major 2nd–minor 3rd–major 2nd. Metrical signs vary, but the main beats of the measure are usually marked with the symbol ° or ′.

Singing is an important part of Han Chinese traditional music, and there are three methods of articulating the song texts. In *nanguan* the syllables of the song text alone are sung; melodies are therefore more punctuated. In the ancient-style songs of *beiguan*, insignificant syllables with /a/ or /i/ are added to the song text (see ex.7); the music is therefore dynamic (with /a/) or elegant (with /i/). In some Daoist ritual songs of the *zhengyi* sect, different insignificant syllables are added to the song text (see ex.5); the texts are thus becoming less intelligible.

4. WESTERN ART MUSIC.

(i) Before 1945. Although both Dutch Calvinist and Spanish Catholic missionaries taught Christian hymns to local people, primarily aborigines, in Taiwan in the 17th century, it was not until the mid-19th century, when Taiwan was reopened to the West, that Christianity and its music returned in full force, this time to take root permanently. Presbyterian missionaries from Britain and Canada spread Christianity and its music to the people, with lasting impact. British missionaries arrived in 1860 and worked primarily in the south, whereas Canadians arrived in 1872, working in the north.

In 1895, Taiwan was ceded to Japan by the Chinese Qing dynasty after the Sino-Japanese War. A formal education system based on Western models was established by the Japanese. Music was an integral part of this system, especially in the normal schools for training teachers; Western and Westernized Japanese songs were the core of these courses. The best students were encouraged to study music formally in Japan, even being offered scholarships. Students from Christian schools also went to Japan to further their studies of music.

It was at this time that the first group of native Taiwanese art musicians arose. Among these pioneers were the composers JIANG WENYE, Chen Sizhi (Chen Szu-chih, Chen Su-ti, 1911–92), Lu Quansheng (Lu Ch'uan-sheng, *b* 1916) and GUO ZHIYUAN. Jiang Wenye is the best known of these musicians internationally. While living in Japan he won several awards for his compositions, including a special prize for his orchestral piece *Formosan Dance* op.1 in the art and literature category of the 1936 Berlin Opera International Competition. He moved to Beijing and died there. A Jiang renaissance

began in New York in 1982 and continued in Taiwan and elsewhere, and he has become venerated as the first modern Taiwanese composer. Conferences devoted to him and his works were held in Hong Kong (1990) and Taiwan (1992). Much of his style shows the influence of Debussy and Bartók, which was new and refreshing at the time. Chen Sizhi is famous for his piano pieces and Lu Quansheng for his art songs and choral work. Guo Zhiyuan, who has written with great success on native subjects, has enjoyed a good deal of attention in recent years.

(ii) Since 1945. Like all developing countries and regions, Taiwan faced many challenges immediately after World War II. However, by the 1990s it ranked among the developed countries, with a high per capita income, a well-educated and motivated populace, and worldwide trade and networking contacts. Along with these improvements came inner political conflicts, an identity crisis, and tensions between tradition and modernity, native and foreign, Taiwan and mainland China etc. Inevitably, musical culture refected and responded to these changes.

The development of art music in postwar Taiwan can be divided into the three periods of government cultural policy distinguished by Winckler (1994), namely 1945–60, 1960–75 and 1975–90.

(a) The first period (1945–60). Following its defeat in World War II, Japan returned Taiwan to the Nationalist government of the Republic of China. Politically authoritarian and sensitive, this was a period in which science and technology were encouraged at the expense of long-term humanistic investment. Chinese and Russian communist elements were completely banned, whereas Western culture was allowed. It was safer to approach Western culture, which was novel at the time, so modernism and cosmopolitanism became the norm in the 1950s and 60s.

While Japanese-trained Taiwanese musicians continued to work, they were joined by many mainland musicians. Among these were composers and theorists XIAO ERHUA (Hsiao Erh-hua), Zhang Jinhong (Chang Chin-hung, *b* 1907), Li Yonggang (Lee Yung-kang, 1910–95), Kang Ou (Kang Ngou, *b* 1914) and Shen Bingguang (Sheng Ping-kwang, *b* 1921). Many of them taught in the newly established Department of Music, Taiwan Teachers' College, which became Normal University in 1955. The style of most of these composers (both Taiwanese and mainlanders) was more or less 19th-century Romanticism with Chinese melodies – in other words, pentatonic-Romanticism. All the first-generation composers after the war graduated from Normal University, among them Shi Weiliang (Shih Wei-liang, 1925–77), Liu Deyi (Liu Te-i, also called Pietro, 1929–91), HSU TSANG-HOUEI and Lu Yan (Lu Yen, *b* 1930). In 1957, the Taiwan Academy of the Arts was established. The first group of graduates included composers such as Chen Maoliang (Chen Mau-liang, 1937–97), MA SHUILONG, Shen Jintang (Shen Chin-tan, *b* 1940), LI TAIXIANG, You Changfa (Yu Ch'ang-fa, *b* 1942), Dai Hongxuan (Tai Hung-hsuan, 1942–94), Lai Dehe (Lai Deh-ho, *b* 1943) and Wen Longxin (Wen Loong-hsin, *b* 1944). These two groups of composers pursued their higher education in Europe and America instead of Japan. When they returned, they became the leading force in art music in Taiwan.

(b) The second period (1960–75). This was a period of gradual transition, when ideological emphasis gave way to economic development. Initially, modernity and cosmopolitanism occupied the minds of most intellectuals. The setback in international relations due to the expulsion of Taiwan from the United Nations and the confrontation with Japan over the Diaoyutai fishing islands in the early 1970s sparked national sentiment and regionalism.

When Hsu Tsang-houei, one of the first graduates from Normal University, returned in 1959 after studying in Paris, the arts in Taiwan, including painting, literature and drama, were highly modernistic and cosmopolitan. Hsu's avant-garde compositions epitomized this trend and departed from the Romantic and tonally orientated tradition. He was responsible for introducing the techniques of Debussy and others to Taiwan. Such young composers as XU BOYUN and those from the Taiwan Academy of the Arts mentioned above flocked to his side.

The leading composers of this period were the two groups from the Normal University and the Taiwan Academy of Arts who had returned from study overseas. Most of these composers had begun with avant-garde approaches and had then embraced other forms, such as atonality, serialism, minimalism, unconventional playing and singing, the use of electronics and even stage movements. At the same time, they also tried to use these newly acquired techniques to express personal style and cultural heritage. However, pentatonic Romanticism was never completely abandoned, though it was sometimes modified.

Two private institutes with important music departments were established during this period: the Chinese Culture University (1962) and Soochow (Dongwu) University (1972). From 1961 Hsu Tsang-houei actively organized composers' forums to promote new music. This culminated in 1973 in a permanent organization, the Asian Composers' League (ACL) – Taiwan Headquarters. The ACL, brainchild of Hsu and several other Asian composers, hosted conferences almost yearly in various Asian cities. Hsu's involvement in local and international activities was always important; he can be called the founder of Taiwan's new music movement.

The early 1970s witnessed the awakening of an interest in native culture. The Taiwanese folksong collecting projects begun by Shi Weiliang and Hsu Tsang-houei in the mid-1960s became an inspiration for the Modern China Music Bureau and the Cloud Gate Dance Theatre, both established in 1973. The former did not survive when its founder, Shi Weiliang, died, but the latter, founded by choreographer Lin Huaimin (Lin Hwai-min), became internationally known for its high level of performance, its depiction of native experiences and the commissioning of music by Taiwanese composers.

(c) The third period (1975–90). From the mid-1970s, with growing economic power and a rising middle class, Taiwan experienced its most dramatic political and social changes. The event that accelerated the whole return-to-native trend was the Native Literature (*Xiangtu wenxue*) movement of 1977–8. Native, in this case Taiwanese, subjects became the themes of writings, films, paintings and popular songs. Collecting Taiwanese folk art and antiques became fashionable. The liberalized and localized Nationalist government shifted its cultural policy and paid more attention to native subjects and local benefits. This can be most vividly seen in the establishment of the

Council for Cultural Planning and Development under the Executive Yuan in 1981, the opening of the National Theatre and Concert Hall in 1987 and the construction of many local culture centres in the 1980s.

One important institute, the National Institute of the Arts, was established in 1982 to combine the traditional and modern in teaching. The music department, headed first by composer Ma Shuilong, required all composition majors to study the *qin* zither, an educational innovation. By this time, increasing international exchange and exposure in every aspect of cultural life had become possible. In 1988, a meeting of Taiwanese and mainland Chinese composers was arranged under the auspices of the Chinese-American composer CHOU WEN-CHUNG and the US–China Art Exchange at Columbia University in New York. Under the leadership of composer PAN HUANGLONG, a Taipei section of the ISCM was founded in 1989; it further advanced interaction between composers, and concerts of Taiwanese music were sponsored in New York, Paris and elsewhere.

By the 1980s and 90s none of the political taboos of the early years after the war existed. Commissions came from the government as well as the private sector. Large and small festivals were sponsored by orchestras as well as public and private agents. New compositions, often commissioned by these festivals, were performed, and many composers had their works performed overseas.

A host of composers returned to Taiwan in the 1980s. Some of the best known are Pan Huanglong (*b* 1945), Zeng Xingkui (Tzeng Shing-kwei, *b* 1946), Ke Fanglong (Co Fan-long, *b* 1947), Qian Nanzhang (Chien Nan-chang, *b* 1948), WU DINGLIAN, Qian Shanhua (Chien Shan-hua, *b* 1954), PAN SHIJI and Chen Shuxi (Chen Shu-si, *b* 1957). They faced two dilemmas: the search for identity amid continuing tensions and conflicts, and the rationalization of their works in the context of an ever-changing society. However, they increasingly found themselves on more solid ground when approaching modern or post-modern techniques. They employed contemporary practices such as the frequent use of percussion, they experimented with Chinese and other instruments or unusual media, including multimedia, they emphasized the inflection of pitch and timbre, and above all, they considered Asian philosophical and aesthetic concepts and literary sources, most of which their Western counterparts had borrowed from Asia; an important concern was to capture and assimilate the Asian traditional spirit and express it in a contemporary language. Few quoted directly from traditional melodies, but traditional rhythmic ideas were sometimes employed. In this sense, the return-to-native movement in new music became what Barbara Mittler (1996) has called a 'double mirror effect'.

5. POPULAR MUSIC. As a Japanese colony and an island separate from China, Taiwan's commercial popular culture in the first half of the 20th century was mostly imported from Japan, although some films (and film music) from Shanghai were also distributed. Taiwan's own popular music culture came into being after 1949, the result of the migration of Nationalist Chinese led out of mainland China by Chiang Kai-shek. However, a significant portion of popular music in Taiwan in the 1950s was imported from Hong Kong, since the majority of Shanghai musicians had settled there. *Shidaiqu* (contemporary song) became the general term referring to such music in the 1960s.

1960s *Shidaiqu* was highly stylized: strophic in structure, with American dance-band instrumentation of strings, keyboard, brass and percussion, but with Chinese lyrical melodic character and vocal delivery. The leading Taiwanese composer of the genre was Liu Jiachang, who was also an actor and film director. Although some songs were original compositions, Taiwanese popular music sources included popularized versions of folksongs and cover versions of Japanese popular songs. Lyrics are exclusively about love, and revenues for the industry were generated by record sales and singers' appearances in nightclubs, on television and on radio.

The most celebrated Taiwanese singer in the 1970s and 80s was DENG LIJUN (Teresa Teng). Deng was among the first Taiwanese singers who made an impressive career along the Pacific Rim (including Japan). Her growing popularity in the late 1970s coincided with the open-door policy of mainland China. Although cassette tapes of Deng's songs were officially banned in mainland China until the 1980s, her songs made an impact on musical tastes of mainland Chinese from 1978. After her death, Beijing's rock musicians paid their tribute by recording her songs.

LUO DAYOU (Lo Ta-yu) came to prominence in the late 1970s. Luo is a pioneer and an all-round composer, lyricist and performer (piano and voice), whose career, mainly based in Hong Kong and Taiwan, has also expanded into mainland China since the late 1980s. He has written some compositions using the Taiwanese dialect of Hokkien, rather than Mandarin, as a symbol of Taiwanese regionalism. His output also contains much political commentary. Hou Dejian, a contemporary of Luo, wrote one of the most important Taiwanese popular songs of the 1980s, *Long de chuanren* ('Descendants of the Dragon').

Campus folksongs, accompanied by acoustic guitar, were popular in the 1980s. Stemming from a search for simplicity by urban youths, the music and lyrics were original and reflective, influenced by the American folk tradition of the 1960s.

Hong Kong's Cantopop dominated Taiwan by the 1990s; singers such as Kenny Bee recorded Mandarin versions of Cantopop songs for distribution in Taiwan and mainland China. On the other hand, Emil Chau, a HongKong native who developed his career in Taiwanese pop in the 1980s, became a Cantopop star from 1995 onwards. Stylistically, Hong Kong and Taiwanese popular music became indistinguishable in the 1990s.

See also CANTOPOP; CHINA, §IV, 6(ii); and HONG KONG, §II.

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HSU TSANG-HOUEI (with LU YU-HSIU) (1, 2), LÜ CHUIKUAN (with LU YU-HSIU) (3), HAN KUO-HUANG (4), JOANNA C. LEE (5)

Taizé. Religious community near Cluny in France. Founded in 1940 by Brother Roger (*b* 1915), it is an ecumenical brotherhood whose members (about 100 in the late 1990s) come from many different countries. In the early stages the music for worship was composed by the brothers themselves, but in 1955 JACQUES BERTHIER, organist at the Jesuit church of St Ignace in Paris, supplied the community with chants for four voices. The Jesuit liturgical scholar and composer JOSEPH GELINEAU first visited Taizé in 1948 and worked closely with the brothers on what was to become his celebrated version of the psalms.

By 1975, with ever-increasing numbers of young adults visiting Taizé, the brothers were obliged to look for music that would permit the largely transient and multilingual assembly to participate actively in prayer. They provided Berthier with short texts, initially largely in Latin (for its universality), to which he composed the music according to specific formal guidelines. Some of the songs are in canonic form, while others are brief ostinatos, which may continue under solo versicles (often sung in many languages). Berthier frequently looked to the continuo age for inspiration: for example, the chant *Laudate*

Dominum is based on 'La follia'. His melodies, built on grammatical basses of extreme simplicity and harmonic clarity, are often adorned with additional instrumental lines, thereby reawakening the Baroque traditions of improvisation and division. The Community also makes considerable use of Orthodox church music. Brothers have continued to compose new alleluias, kyries and repetitive songs, and in recent years have further collaborated with Gelineau, whose newer compositions include several psalm settings and a complete mass.

Taizé's music is used by churches throughout the world and its songs have been translated into many languages, making a potent contribution to Christian worship. Two volumes, *Music from Taizé*, were published in 1982, and a further volume, *Taizé: Songs for Prayer*, appeared in 1999. The enduring strength of the repertory lies in its artistic worth, its simplicity, and in the Community's reluctance to sacrifice quality to quantity.

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ANDREW WILSON-DICKSON

Tajčević, Marko (*b* Osijek, 29 Jan 1900; *d* Belgrade, 19 July 1984). Serbian composer, writer on music and conductor. He studied in Zagreb with Lhotka, D. Dugan and Bersa, in Prague with Štepán and in Vienna with Marx. During the period 1924–40 he taught at many schools in Zagreb, where he founded the Lisinski Music School; he then taught in Belgrade at the secondary music school and at the academy as professor of theory and composition (1945–65). In Zagreb he conducted several choirs, and he wrote music criticism for reviews and daily papers in Zagreb and Belgrade (1924–40, 1953). Tajčević's music either employs folk motifs in a refined manner or else consists of original material imbued with the spirit of folk music. His style is moderately progressive, its expression noticeably direct. The vocal and piano works, the mainstay of his output, are highly accomplished and have formal elegance and modal harmonies. His choral works display a mastery of polyphonic technique, with melodies arising from spoken inflections, for example in *Komitske pesme* ('Heroes' Songs'), as they do in *Priča* ('Story') and other solo songs. The work with which he made his reputation, the *Sedam balkanskih igara* ('Seven Balkan Dances'), became a classic of the Yugoslav repertory and was performed by such pianists as Orlov and Rubinstein.

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(*selective list*)

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STANA DURIC-KLAJN/ROKSANDA PEJOVIĆ

Tajikistan (Tajik Jumkhurii Tojikiston). Country in CENTRAL ASIA. Tajikistan differs from the other Central Asian Republics in its Aryan-Iranian heritage. For nearly two millennia before the arrival of the Turkic people who now predominate in Central Asia the area was part of a great cultural melting-pot that included the Persians, Sogdians, Seleucid Hellenes and Kushans and the Parthians. At least two branches of the Silk Road passed through the area that became Tajikistan, bringing religions, goods, ideas and music. The arrival of the Huns, Arabs, Turks, Mongols and Uzbeks ensured a rich cultural mix.

It was only in the 1920s that the Soviet neologisms Tajikistan and Uzbekistan were created from the broader geographical area of Transoxania. Consequently, Tajik musicians are traditionally located in both republics. In Uzbekistan, female *sozanda* and male *mavrigi* wedding entertainers of Bukhara, Samarkand and Shakhrisyabz have developed special styles that suit these urban contexts (*see* UZBEKISTAN, §I, 1(v)).

Uzbek and Tajik musical symbiosis is the result of a long and complex process, which began around 1500 with the Uzbek invasions. The Tajik culture to which the Uzbeks adapted was formed during two periods: that of a Persian (later Tajik) substratum developed before the earliest Turkic incursions (i.e. by 500 CE) and that which evolved in a millennium of pre-Uzbek Turco-Persian contact (500–1500). Tajik music culture is a product of the same conditions, which Uzbek culture influenced later. Perhaps the area of most significant musical cooperation has been that of the classical style of Transoxania, which reached its height in the court music of the Kingdom of Bukhara, the *shashmaqom* ('six *maqām*').

I. Traditional music. II. Western-inspired music.

I. Traditional music

1. People, instruments, repertories and practices. 2. *Shashmaqom*.

1. PEOPLE, INSTRUMENTS, REPERTORIES AND PRACTICES. Tajik instruments, repertories and practices fall into two broad categories, those of the mountain dwellers and those of the plains and river-valley Tajiks. The latter group shares many components of its music culture with the neighbouring Uzbeks, while the former maintains highly distinctive, at times archaic, traits.

The mountain Tajiks consist of the inhabitants of the Karategin, Darvaz and Gissar zones, who speak dialects of Tajik (eastern Persian), and the Pamir peoples, small isolated populations near the Pyandzh river (on the Tajik-Afghan border), who speak ancient Persian languages. The distinctiveness of Pamir music rests primarily on a type of lute, often called *robab*, and on characteristic types of song. The Pamir *robab* has a bent pegbox, broad



1. *Tanbur (lute) player from the Bukhara-Samarkand region*

fingerboard, thick hide soundboard, bowl-shaped belly and wide flanges. Its most obvious morphological ties are with the *damyan* of Nepal, confirming a pattern of cross-mountain relationships between the Pamirs and Himalayas. The *robab* is played with sharply accented strokes of a thick wooden plectrum and often accompanies songs in a low register and tremulous, hoarse timbre. Women's antiphonal work songs are another Pamir genre. The Pamir share many musical traits with neighbouring mountain Tajiks (who also live in adjacent Afghan Badakhshan), including masked and animal-imitation dances, brief folk scenarios (generally humorous or satirical) and depictions of occupations (textile-making, hunting etc.). The mountain Tajiks' three main instruments are the *tulak*, a fipple flute, the *dumbrak* (or *dambura*, *dutar-i maida*), a two-string fretless lute, and the *ghidjak*, a spike fiddle with a tin-can resonator. (The *dumbrak* is a close relative of the southern Uzbek *dombra* or *dömbra* and of the Afghan Turkestani *dambura*.) Each of these instruments has a characteristic repertory among mountain Tajiks without parallel in the lowlands regions. A general term for some of the styles is *falak* ('firmament', 'fate') or *gharibi* ('poor man's music'), whose typical features include a narrow melodic range, considerable chromaticism, extremely protracted final syllables, free rhythm or frequent use of heptameter quatrain verse form, and parallel 4ths on the lute and fiddle. These features are also characteristic of the music of Afghan Badakhshan.

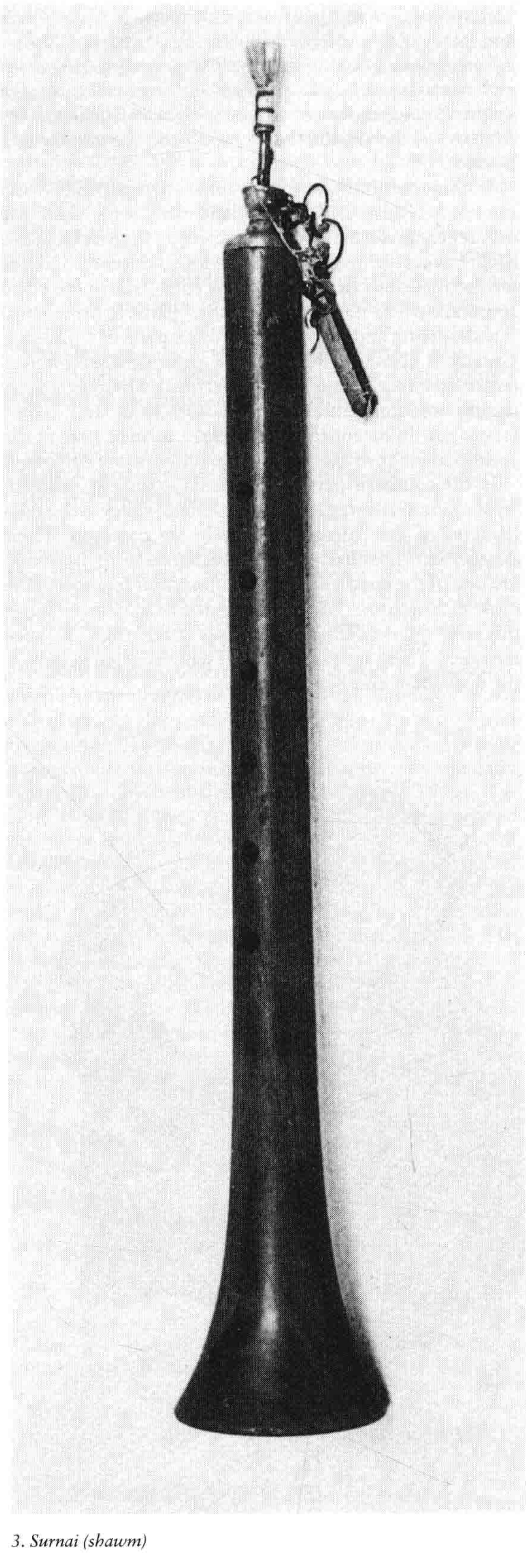
The instruments of the plains and river-valley Tajiks are largely the same as those of the Uzbeks (*see* UZBEKISTAN). The two groups share the *tanbur* (fig.1), *dutar*, Kashgar *robab*, *chartar*, *panjtar* and *shashtar* (long-necked lutes), *tar* (a Caucasian instrument, recently widespread), *chang* (a struck dulcimer), *ghidjak* (fig.2) and *sato* fiddles, *surnai* (shawm; fig.3), *karnai* (horn), *juftnai*, a paired single-reed pipe (Uzbek *qoshnai*), *naghara* and *doira* drums (fig.4), *qairaq* stone castanets and *safail* jingle. Among those not shared with the Uzbeks are the Afghan *robab* lute, the Dulan *robab* and the *panjtar* as a fiddle.

Within the framework of these two groups – the mountain Tajiks and the lowland dwellers – there are differences in the music found in some of the local regions, each having its own specific styles and genres. In the northern regions (Khojand, Ura-Tyube, Isfara) the vocal genre known as the *naqsh* (literally: 'pattern, ornament') is widespread, and it exists also in other parts of Tajikistan. Usually it consists of a cycle of pieces (*naqsh-i-kalon*, *naqsh-i miyona*, *naqsh-i khurd*) performed by male singers during wedding rituals in both the Tajik and Uzbek languages. In recent times the *naqsh* formed part of the spring calendar ritual: a festival of tulips (*sair-i gul-i lola*).

In the southern part of Tajikistan – Kulyab, Kurgan-Tyube, the Garm region and the Gissar valley – the tales (*dastan*) of the Gurugly epic cycle are common. These *dastan*, accompanied by the two-string *dutar* or *dumbrak*, are one of the most popular and important features of the oral epic tradition. The repertory of a bard who performs this epic (*guruglikhon*) comprises more than 30 such melodies. There are two principal schools of *guruglikhon*: the *Kulyabian* and *Karateginian*.



2. *Tajik ghidjak (spike fiddle) player*

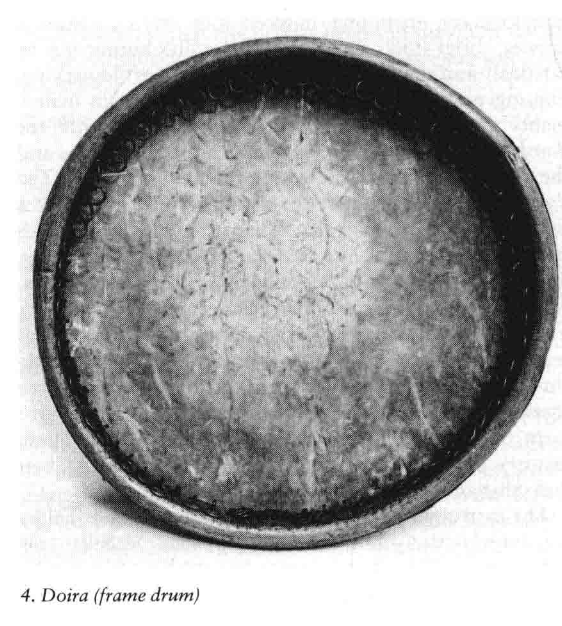


3. Surnai (shawm)

The Yagnob, a people of scant population, are the descendants of the ancient Sogdians. They inhabit villages of the Upper Zeravshan and Yagnob river and retain their own musical traditions. Their vocal and instrumental pieces are not melodically expanded. The most widespread song genre (both in the Yagnob and Tajik languages) is the *bait*. It forms the basis of such genres as the *muhammas*, *khavozi*, *askari* and the *baithoi oshuqi*. Wedding songs are performed separately by male and female singers. Women sing *barakallo* (exclamations of approval) and *muhammas* with dances. Usually, the Yagnobs use the *doira* drum and the two-string *dutar* or short-necked *dumbrak*. In general, the music of the Yagnobs forms part of the stylistic unity of northern Tajikistan.

2. 'SHASHMAQOM'. It was posited by the Uzbek scholar Is'haq Rajabov (1927–82) that the formation of the *shashmaqom* was already in progress during the 18th century. The earliest written reference to the *shashmaqom* was discovered in the *bayaz*, collections of poetry for *shashmaqom* performers dating from the time of the Bukharan ruler Nashrullah Khan (1826–60). The crystallization of the cycle was based on the system of 12 *maqām* (*duvazdah maqām*), which had its own local school in Bukhara in the 16th and 17th centuries. The founder of the school, the poet and court musician at the time of the Sheibanid rulers, Mawlana Najm ad-Dim Kawkabi Bukhari (*d* 1531), created new *maqām* theory in his treatises on music written in Persian-Tajik. The theory influenced the science of music in northern India and Iran. His successor in Bukhara, the court musician, scholar and poet Darwish Ali Changi, who lived during the late 16th and early 17th centuries, wrote an important historical treatise on music in Persian-Tajik.

From the late 19th century until the 1920s, the principal centre of the *shashmaqom* was the court of the Bukharan rulers Muzaffar Khan (1860–85), Akhad Khan (1885–1910) and Alim Khan (1910–20). At this time a number of treatises on music and the *shashmaqom* in a light and popular form, as well as many *bayaz*, were written in Bukhara. The *shashmaqom* and their various



4. Doira (frame drum)



1. Tanbur (lute) player from the Bukhara-Samarkand region

fingerboard, thick hide soundboard, bowl-shaped belly and wide flanges. Its most obvious morphological ties are with the *damyan* of Nepal, confirming a pattern of cross-mountain relationships between the Pamirs and Himalayas. The *robab* is played with sharply accented strokes of a thick wooden plectrum and often accompanies songs in a low register and tremulous, hoarse timbre. Women's antiphonal work songs are another Pamir genre. The Pamir share many musical traits with neighbouring mountain Tajiks (who also live in adjacent Afghan Badakhshan), including masked and animal-imitation dances, brief folk scenarios (generally humorous or satirical) and depictions of occupations (textile-making, hunting etc.). The mountain Tajiks' three main instruments are the *tulak*, a fipple flute, the *dumbrak* (or *dambura*, *dutar-i maida*), a two-string fretless lute, and the *ghidjak*, a spike fiddle with a tin-can resonator. (The *dumbrak* is a close relative of the southern Uzbek *dombra* or *dömbra* and of the Afghan Turkestani *dambura*.) Each of these instruments has a characteristic repertory among mountain Tajiks without parallel in the lowlands regions. A general term for some of the styles is *falak* ('firmament', 'fate') or *gharibi* ('poor man's music'), whose typical features include a narrow melodic range, considerable chromaticism, extremely protracted final syllables, free rhythm or frequent use of heptameter quatrain verse form, and parallel 4ths on the lute and fiddle. These features are also characteristic of the music of Afghan Badakhshan.

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2. Tajik ghidjak (spike fiddle) player

neighbours such as the Kashmiri *maqām* and the north Indian *rāga* have been explored.

In the Soviet period, the practice of performing the *shashmaqom* was extended within the context of concert forms; they were performed by state organizations such as radio, television, the Philharmonia and educational organizations. These organizations were concentrated in Dushanbe, the capital of Tajikistan. A separate local tradition of performing the *maqām* has been preserved in Khojand.

II. Western-inspired music

1. Opera, ballet, orchestral and chamber music. 2. Recent developments and institutions.

1. Opera, ballet, orchestral and chamber music. After the October Revolution in Russia (1917) and creation of the Soviet Empire, the Tajik Soviet Socialist Republic was formed within the borders of the USSR and European genres of classical music were introduced.

During the 1920s professional training in music composition was organized in colleges in Bukhara and Samarkand, then the capital of Uzbekistan, of which the Tajik Autonomous Republic was a part (1924–9). The Russian musicians A. Listopadov and N. Mironov were the first teachers in these colleges. In 1929 in Dushanbe, the capital of Tajikistan, the Tajik State Dramatic Theatre, consisting of the dramatic and musical ensembles, was opened. Opera, ballet, orchestral and chamber music were introduced. Tajik musicians became members of the Tajik Composers' Union (1940), and many musical schools and centres were opened in Dushanbe, including a musical-ballet school (1934–7) and the Tajik Philharmonia (1937–40), comprising an orchestra of national instruments, the ensemble of masters of the *robab*, the Folk Dance and Song Ensemble, the Pamirian Ethnographic Ensemble and a children's ensemble.

Russian professional composers, teachers and ballet masters took an active part in the formation of a new style of Tajik music. Using the national Tajik ritual 'sair-i gul-i lola' (festival of tulips), the composers S. Balasanian and S. Ubakh and the librettist S. Saidmuradov created the musical performance *Lola*. In 1937 Balasanian, together with the poets A. Dekhoty and M. Tursunz-ade, presented the first Tajik opera, *Vosstaine Vose* ('Rebellion of Vose'), which synthesized Tajik traditional arts with the new musical forms. Several Tajik musicians trained in Russia; these include A. Mullogandov, H. Tairov and B. Turayev. At the Dekada (ten days festival) of Tajik Art in Moscow in 1941, a new opera, *Kuznetz Kova* ('Blacksmith Kova') (libretto: A. Lokhuty, music by Balasanian and Sh. Bobokalonov), the first Tajik ballet, *Du guls* ('Two Roses') (composer A. Lensky, libretto: M. Rabiyev), and other performances were staged. During World War II musicians created politically motivated works relating to the war, for example the musical comedy *Rozia*, 1942 (by Balasanian and Z. Shahidi), the musical drama *Pesnya gneva* ('The Song of Wrath') by Balasanian and many popular songs by Bobokalonov, F. Saliyev and Shahidi. During the war, the Ukraine SO was evacuated to Dushanbe. This stimulated and supported the development of the 'new' Tajik music. In 1945 a Music College was opened in Dushanbe. In 1940 the Pamirian Ethnographic Ensemble was organized by F. Saliyev, P. Uzakov and A. Proclenko; among its artists S. Bandishoyeva, G. Gulomaliyev and G. Khudoyarbekov became famous singers.

Balasanian's ballet *Laily and Majnun* (1947) received a state award of the Soviet Union (1949) and was made into a film. Some Tajik composers and musicians found their own particular styles (including the songs and romances of F. Shakhobov, Shahidi and Sh. Sahibov); others developed new genres, such as the first Tajik string quartets composed by Y. Sabzanov, D. Aakhunov and Sh. Sayfiddinov, while a sonata for chorus and orchestra was written by A. Lensky and Y. Sabzanov.

In the latter half of the 1940s the traditional musical form *shashmaqom* (see §2 above) was notated by F. Shahobov, Sh. Sakhibov, B. Faizullayev and U. Rodalsky. Five volumes with a preface by eminent scholars E. Bertels and V.M. Belyayev were published in the 1960s in Moscow. Barno Iskhokova, now resident in the USA, was considered one of the best singers of *shashmaqom*; G. Gulomalye, A. Alayev and N. Shoulov were the most eminent instrumentalists.

There was no professional popular music group in Tajikistan until the 1960s. In 1962 the first vocal–instrumental ensemble was organized (director: L. Sharipova); a popular music ensemble called Gulshan (director: Sharipova, composer: M. Muravin, since 1966 director: O. Orifov) followed in 1964. The music group Daler (director and master of modern and ancient instruments: D. Nazarov, together with M. Mirzoshoyev, I. Zavkibekov, A. Gulomkhaidarov, Y. Iliyayev and others) has been popular since 1979 and is internationally renowned. Popular Tajik songs were written by the composers H. Abdullayev, F. Odinayev, D. Dustmuhamedov, K. Yahyayev, Sh. Pulodi, F. Bakhor, A. Yadgorov, Z. Zulfikarov, Z. Mirshakar and D. Nazarov. Popular Tajik singers include M. Nabiyeva (1947–79), M. Hamrahulova (now resident in the USA), R. Shaloyer, U. Ziyayev, B. Negmatov, H. Shirinova and D. Nazarov.

Against the background of socialist realism during the 1970s and 80s an entirely new style of music emerged from musicians including F. Bakhor, T. Shahidi, Z. Mirshakar, U. Mamedov, A. Aleksandrov, Sh. Pulodi and B. Pigovat. This school took its final shape during the late 1980s and is associated with such composers as A. Latifzade, L. Pulatova, H. Niyazi, P. Turabi, P. Tursunov, K. Tushinok, M. Khasava, K. Khikmatov, T. Sattorov and B. Yusupov, all of whom used the artistic traditions of the East, the organists Y. Aripov and D. Valamat-Zoda, and the pianists A. Finkelberg, D. Khakimova, G. Inoyatova, V. Orlov and N. Obidova. In the late 1970s and early 80s an interest in Tajik history, culture, folk tradition and religion began to play an increasingly prominent part in the musical life of Tajikistan. Many attempts were made to revive national traditions on all levels and to create orchestral works using national instruments, for instance *Falaq* by V. Odinayev, *Rubayat of Omar Khayam* by T. Shahidi, the ballet *Legend of Mountains* by U. Ter-Osipov and songs to classical Persian–Tajik texts by A. Khamdamov, Sh. Sayfiddinov and Dustmuhamedov.

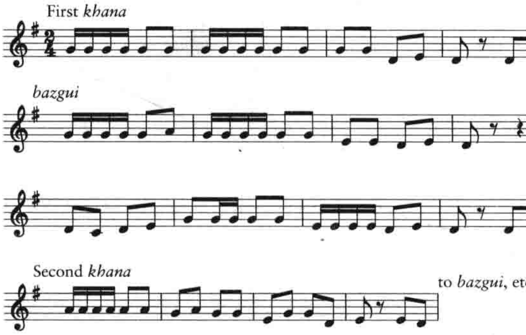
2. Recent developments and institutions. Since independence in 1991, many talented Tajik musicians, singers and composers have emigrated because of the unstable political situation, worsening cultural prospects, professional isolation, a declining standard of living and low or non-existent wages. Musicians have perhaps found

branches were also widespread in the educated strata of urban society. The prominent performers of the *shashmaqom* at the close of the 19th century until the 1920s were Ota Jahol (1845–1928), Ota Ghiyos (1858–1927), Levi Bobokhan (1873–1926), Domla Khalim (1878–1940), Hoji Abdulaziz Rasulov (1852–1936) and others. The six *maqām* (in standard order) are *buzruk*, *rast*, *nava*, *dugah*, *segāh* and *iraq*. The last five terms are also names of classical Persian *āvāz* (modes), while *buzruk* is an archaic variant of Persian *bozorg* ('large'). All six *maqām* have the same basic internal structure, with some variation in detail, and exist in both Uzbek and Tajik versions. Each *maqām* is divided into an instrumental section followed by an extensive set of accompanied songs. The former (*mushkilot*: 'difficulties') is considerably shorter than the latter (*nasr*: 'text'). The *mushkilot* consists of five movements known as *tasnif*, *tarje*, *gardun*, *mukhammas* and *saqil*. Except for the *gardun*, all movements have a rondo-like structure consisting of a recurring phrase (*bazgui*) and varied *khana* ('departures'); the *gardun* contains only *khana* sections. Ex.1 gives the first two *khanas* and the *bazgui* of the *tasnif* movement of *maqām buzruk*.

In contemporary practice the *nasr*, or text section, of each *maqām* employs a small chorus of singers in unison with a group of instrumentalists, who also play in unison with only minor embellishments. The internal structure of the *nasr* is complex. The largest subdivisions are termed *shuba* ('branches'); of these the first group of *shuba* has a unique configuration, while the remaining groups (up to three) each follow a standard outline. The first group of *shuba* contains four extended songs known as *sarakhbar*, *talqin*, *nasr* and *ufar*, the last being in a dance rhythm. Between each of these weightier songs are up to six lighter and briefer compositions called *tarona*, which may be based on folk texts and rhythms rather than on the complex metrics of classical Persian verse. The second and subsequent groups of *shuba* have five songs called *sawt*, *talqincha*, *qashqarcha*, *saqinama* and *ufar*; there are no *taronas*. A principle is introduced whereby each movement employs the same melody but varies the rhythmic structure according to the metre of the poem being set. The basic structures are 15 (4 + 4 + 4 + 3) for the *sawt*, 14 (7 + 7) for the *talqincha*, 20 (5 + 5 + 5 + 5) for the *qashqarcha*, 10 (5 + 5) for the *saqinama* and 13 (5 + 5 + 3) for the *ufar*. Apart from the groups of *shuba* there are usually groups of separate movements in each *maqām*, sometimes bearing the name of an outstanding performer who has left his mark on the repertory.

Complex musical material fills out the structural skeleton of each major song. There are four main components of the *maqām* songs, each involving a different aspect of performance. Two are rhythmic factors: the verse metre (the sole differentiating element in the later groups of *shuba* but important in every movement) and the *usul*, or drum pattern, beaten out by the tambourine unvaryingly throughout the song; these two rhythmic components are interrelated. The other two factors are melodic and structural. One is the tendency towards an asymmetrical arched contour for each movement, which reaches its peak (*auj*) nearer the end than the beginning of the song. This basic contour is terraced, with each successive rise or fall of tessitura marked by an instrumental interlude setting the new pitch level. The other important melodic factor is the grand scheme of
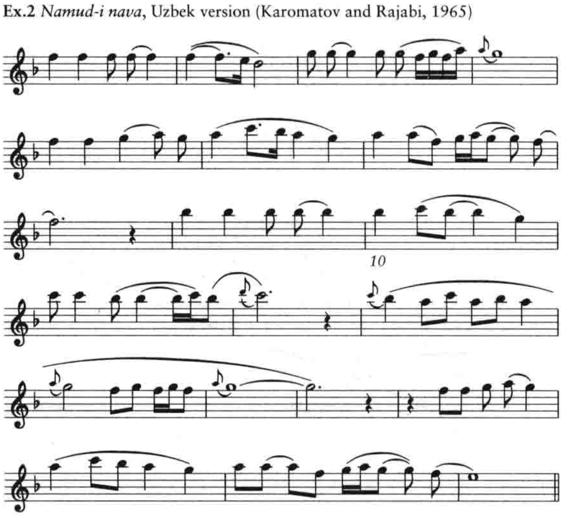
Ex.1 *Tasnif*, movement of *maqām buzruk*



modal relationships within each *maqām* and within each movement. Extended melodic patterns (*namud*) are identified by a modal name and are grafted on to the melodic structure of the given *maqām*. A *namud* often occurs as an *auj* culmination section. Ex.2 illustrates *namud-i nava* (Uzbek version), which appears definitively in the opening of the *sarakhbar* movement of *maqām-i nava* and is found in the *nauruz-i saba* group of *shuba* of *maqām-i rast*, in the *sarakhbar*, *talqin-i nasr* and *ufar* of *maqām-i segah* and in various *shuba* of *maqām-i nava* proper. As a *namud* such as the one in ex.2 appears in various metrorhythmic contexts (including diverse drum accompaniments), it takes on new characteristics.

It is worth noting that the only indigenous Central Asian system of music notation was developed for the *shashmaqom*. This is the 'Khorezmian' notation, a tablature for the *tanbur* lute (the leading instrument of the *maqām* ensemble) developed for the Khan of Khiva, Muhammad Rahim-Khan II (1865–1910), by Niaz Mirzabashi Kamil (*d* 1899). The entire *shashmaqom* was transcribed into this system: it consists of a horizontal grid indicating frets, with vertical connecting lines to show melodic motion and dots to represent the number of back and forth right-hand strokes (e.g. quaver values) for each note. The underlying rhythm is notated by stating the *usul* drum pattern. The relationship of the *shashmaqom* to surrounding classical music, such as that of Iran, Azerbaijan, Turkey and the Arab countries, has to a certain extent been established, and links to other

Ex.2 *Namud-i nava*, Uzbek version (Karomatov and Rajabi, 1965)



Conservatory, where he taught from 1979. His works are among the most convincing examples of synthesis of Western and Eastern traditions. Taking the genre of symphony as a point of departure, he pioneered an Uzbek model of the form in which properties of Central Asian traditional music – such as the cycle of six maqams prevalent in Uzbek music known as shash makom – are organically developed into elaborate one-movement structures. This technique was first fully expressed in his Third Symphony of 1972. His style is furthermore characterized by a lyrical dramatic tendency which is alternated with epic and heroic themes, frequently drawn from Uzbek history and mythology. From 1982 to 1987 he was the head of the Composers' Union of Uzbekistan. He received numerous awards, including the Premium of Youth League of Uzbekistan (1974) and the title of Meritorious Worker of Arts of Uzbekistan (1981).

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Other: Lyubov' poëta [Love of the Poet], sym. poem, 1969; Qadym Samazkand galbi [Heart of Ancient Samarkand] (light and sound panorama), 1973; Shodiena, ov., Uzbek folk orch, 1974; Tantana, ov., Uzbek folk orch, 1975; Suv hagida [About Water] (choreog. poem), 1977; Concertino, pf, orch, 1977; Molodyeghnaya, ov., Uzbek folk orch, 1977; Munodjat (vocal-sym.-choreog. poem), 1977; Uzbekistan (vocal-choreog.poem), 1977; Chollar va kampirlar [Old Men and Old Women] (musical comedy), 1979; Conc., qoshnay, Uzbek folk orch, 1991

Film scores, songs and romances

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RAZIA SULTANOVA

Tajo, Italo (*b* Pinerolo, Piedmont, 25 April 1915; *d* Cincinnati, 28 March 1993). Italian bass. He studied with Bertozzi in Turin and in 1935 made his début there as Fafner in *Das Rheingold* under Fritz Busch. Busch took him to Glyndebourne that summer as a chorus member and understudy: Tajo sang Bartolo's 'La vendetta' in the first Glyndebourne recording of *Le nozze di Figaro* because Norman Allin was not available. During the war he sang at the Rome Opera in a variety of roles, including the Doctor in the Italian première of *Wozzeck* (1942), and at La Scala, where he returned in the first postwar season (1946) as Don Magnifico and Ochs, and where he continued to appear until 1956. At the 1947 Edinburgh Festival he sang Figaro and Banquo with the Glyndebourne company, then appeared in London at the Cambridge Theatre (1947–8), as Don Basilio, Leporello and Don Pasquale, and at Covent Garden with the Scala company in 1950 when, as Dulcamara, he revealed his outstanding gifts as a *buffo* artist. He made his American début in Chicago as Ramfis (1946), and sang at San Francisco (1948–56) and the Metropolitan (1948–50). In Italy Tajo created roles in operas by Malipiero, Nono and Berio, among others, and took part in the Italian premières of *Troilus and Cressida* (1956) and *The Nose* (1964). He continued to make occasional appearances in the USA as the Sacristan and Benoit and in other character roles until the late 1980s. Tajo's voice, though not large, had a distinctive timbre. He made a notable recording of Mozart concert arias.

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A. Blyth: Obituary, *Opera*, xl (1993), 661

HAROLD ROSENTHAL/ALAN BLYTH

Takács, Jenő [Eugene] (*b* Cinfalva [now Siegendorf], 25 Sept 1902). Austrian composer, pianist, ethnomusicologist and teacher of Hungarian origin. He studied composition with Hans Gál and Joseph Marx and the piano with Felix Weingartner in Vienna, where he was also in contact with the Second Viennese school. From 1927 to 1932, and again from 1934 to 1936, he taught at the Cairo Conservatory, taking an interest in Arab music; at the 1932 Cairo congress on Arab music he met Bartók, whom he had come to know in 1926 in Budapest. On his second visit to Egypt, he also served as music adviser to Egyptian Radio. In between he taught at the University of the Philippines in Manila (1932–4), from where he made ethnomusicological expeditions to the tribes of north Luzon. Apart from making concert tours of Europe he has visited the Middle East and East Asia (he played his Piano Concerto for Radio Tokyo) and in 1938 he gave his first series of concerts in the USA. Later, he taught in the music school at Szombathely (1940), was director of the Pécs Conservatory (1942–8), and visiting professor at the conservatories of Geneva and Lausanne (1949). In 1952 he was appointed to the University of Cincinnati, where in 1970 he was made emeritus professor and fellow of the graduate school. While based in the USA he has made frequent visits to Europe as a pianist and conductor in performances of his own works; he established a home in his native town and accepted the post of music adviser to the Eisenstadt Liszt Centre. His honours include an Austrian State Prize (1963) and the freedom of Siegendorf. In his works he has made use of Hungarian and other folk musics and contemporary tonal, atonal, micro-tonal and aleatory style. Over the years these have become more wide-ranging and involved.

WORKS
(selective list)

Ballets: Nile Legend (K. Tüdős, after Gautier), 1937–9; Narcissus, 1939; The Songs of Silence, 1967

Orch: Suite philippine, 1935; Tarantella, pf, orch, 1937; Antiqua hungarica, 1941; Ländliches Barock, 1941; Partita, gui/hpd, orch, 1949–50; Volkstänze aus dem Burgenland, 1952; Overtura semiseria, 1958–9; Passacaglia, 1960; Serenade nach Alt-Grazer Kontratänzen, 1966; Panonische Rhapsodie, cl, orch, 1982

Vocal: 5 Frags. of Jade, SSA, 1938; The Chant of the Creation (S. Weöres), 1v, orch, 1943–4; Shepherds Hark, SATB, 1961; Let Nothing Disturb Thee, SATB, 1964; 3 Japanese Tanka, SATB, 1965; Meditation, SATB, 1968; Toccata mistica, SATB, org, 1968; Der Sommer zerfiel (A. Pirch), 6 songs, 1v, pf, 1977; Sanfter Hügel (6 choruses, S. Weöres, trans. J. Takács), female chorus, 1985

Chbr and solo inst: Goumbri, vn, pf, 1931; 8 kleine Stücke, vn, pf, 1949–50; Sonata concertante, vn, pf, 1956; Sonata missoulana, ob/bn, pf, 1958; Wind Qnt, 1961–2; Sonata capricciosa, tuba, pf, 1965; Essays in Sound, cl, 1967; 2 Fantastics, a sax, pf, 1969; Musica reservata, db, pf, 1969; Späte Gedanken, vn, gui, 1969; Monologue, vc, 1973–4; Octet, 1974–5; Quodlibet, bn, pf, 1978, orchd, 1990; Changing Moods, fl, bn, pf, 1982–3; Verwehte Blätter, fl, gui, va, 1983; Music for 6 Wind and Pf, 1984; 6 Metamorphosen, org, 1988–9; Scherenschnitte, rec qt, 1989; Hommage á Henry Purcell, brass qnt, 1995

Pf: Von fremden Ländern und Menschen, 20 easy pieces, 1936–7; Toccata und Fuge, left hand, 1950; Double Dozen for Little Fingers, 1958; Für mich, 21 easy pieces, 1963; Sons et silences, 1963–4; 4 Epitaphe, 1964; Twilight Music, 6 pieces, 1970–71;

Tagebuch-Fragmente, 2 pf, 1972; Klänge und Farben, 15 pieces, 1973–4; Konzert-Etüde (Toccata no.2), 1988

Principal publishers: Doblinger, SIDEM (Geneva), Universal, Molenaar, Schulz

WRITINGS

'Arabische Musik in Ägypten', *Der Auftakt*, ix (1929), 241–4

'Music of the Philippines', *Philippine Touring Topics* (1933), Nov; (1934), July

'Tune and Chant in Egypt', *Africa* (Johannesburg, 1936), Feb

'A Dictionary of Philippine Musical Instruments', *Archiv für Völkerkunde*, xxix (1975), 121–217

Errinerungen, Erlebnisse, Begegnungen (Eisenstadt, 1990)

Several articles on Bartók

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W. Suppan: *Jenő Takács: Dokumente, Analysen, Kommentare*, Burgenländische Forschungen, lxxi (1977)

W. Suppan: 'Jenö Takacs: ein 'arabischer' Bartók', *Jb für Volkliedforschung*, xxvii (1982), 297–306

W. and A. Suppan: *Das Neue Lexicon des Blasmusikwesens* (Freiburg, 4/1994)

JÁNOS DEMÉNY/WOLFGANG SUPPAN

Takács Quartet. American-based string quartet. It was founded in Budapest in 1975 by four pupils of András Mihály at the Liszt Academy: Gábor Takács-Nagy, Károly Schranz, Gábor Ormai and András Fejér. In 1977 and 1979 respectively it won the Evian and Portsmouth international competitions and in 1983, at the instigation of Zoltán Székely – with whom it had studied the Bartók quartets – it became resident ensemble at the University of Colorado in Boulder. In those days it played with great beauty of tone, albeit without the rhythmic energy and fire of the best Hungarian quartets; but a major recording contract in the late 1980s coincided with a noticeable decline in form. In 1989 the group settled permanently in Boulder but in 1993 Takács-Nagy resigned and returned to Hungary, to be replaced by Edward Dusinberre. In 1995 Ormai was struck down by a fatal illness and his place was taken by Roger Tapping. The resulting combination of two English musicians and two Hungarians has continued to be successful with the public but has inevitably betrayed signs of a patchwork of playing styles. The group has made many recordings, including Bartók cycles under both leaders. For a time it played a set of Amatis but its instruments are now Giovanni Baptista Guadagnini violins of 1755 and 1763, an anonymous Italian viola (*c*1760) and a Giorgio Serafin cello (*c*1755).

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J. Dorner: 'A Letter from Bartók', *The Strad*, xcvi (1985), 910–12

T. Potter: 'New Internationalists', *The Strad*, cvii (1996), 348–53

TULLY POTTER

Takahashi, Yūji (*b* Tokyo, 21 Sept 1938). Japanese composer and pianist. He studied composition at the Tōhō Gakuen School of Music with Shibata and Ogura (1954–8) and lived in Berlin (1963–6) on a Ford Foundation grant, the only composition pupil at that time of Xenakis. In 1966 a grant from the Rockefeller Fund took him to New York for work on computer composition, and he remained in the USA until 1972, teaching at the San Francisco Conservatory and attending the Tanglewood courses of 1966–8. He has been internationally active as a pianist able to make a brilliant effect with difficult avant-garde works. During his time in Berlin he began to apply serial procedures to his works, as in *Chromamorphe I* (1963), and in *Metatheses* (1968) and other works he took up the stochastic methods introduced by Xenakis; in *Orphika* (1969) he treats each player as a soloist, and calculates all parameters by computer. In the 1970s Takahashi began to turn away from the Western avant garde and to employ traditional texts and Asian instruments. *Maeander* for piano (1973) incorporates ancient Chinese and Japanese languages into the reciting text, *Zanshi no kyoku* (1988) is written for *shitsu*, an early form of koto, and recitation, and *Ari no susabi no Alice* (1990) employs ancient instruments, including the *Yayoi-goto* and stone pipe. A synthesis of his changing styles is found in *Ongaku no oshie* (1995), which combines a computer with both Western and Japanese instruments and with *shōmyō*, a form of Buddhist chanting. An introduction to his writings, which include books on music, is given in R. Reynolds: 'A Jostled Silence: Contemporary Japanese Musical Thought', *PNM*, xxx/2 (1992), 60–63; see also K. Hori, ed.: Nihon no sakkyoku nijusseiki [Japanese composition in the 20th century] (Tokyo, 1999), 176–9.

WORKS

(*selective list*)

Orch: Prajna paramita, 4 ens (each of Mez, 9 insts), 1969; Orphika, 1969; Kagahi, pf, chbr orch, 1971; Hi-gaku no gaku, nar, orch, 1974; Meshi wa ten [Rice is Heaven], 1979; Pf Conc. 'From Koshu', 1980; Play Potlatch, perc, orch, 1989; Ito no haguruma, *koto*, orch, 1990, Tori mo tsukaika, *sangen*, orch, 1993

Chbr: Chromamorphe I, vn, db, fl, tpt, hn, trbn, vib, 1963; 6 stocheia, 4 vn, 1965; Bridges I, elec hpd/pf, b drum, castanets, amp vc, 1967; Operation Euler, 2/3 ob, 1968; Bridges II, 2 ob, 2 cl, 2 tpt, 3 va, 1968; Corona borealis, pic, ob, cl, bn, hn, 1971; Nikite, ob, cl, tpt, trbn, vc, db, 1971; Maeander, str qt, 1976; Ji (Jit), fl, pf, 1978; The Stupas in Time, nar, kbd, cptr, 1986; Ophelia's Song, 2 pf, 1987; Zanshi no kyoku [Gossamer], nar, shitsu, 1988; Horses' Heads were toward Eternity, a fl, *koto*, 1988; Ari no susabi no Alice, ancient insts, 1990; Tree, trbn, pf, cptr, 1991; Einstein Fantasy, cl, vn, vc, perc, cptr, 1994; Pari, sempre pari con l'inespresso, vn, ob, pf, 1997

Solo inst: Rosace I, amp vn, 1968; Sieben Rosen hat ein Strauch, vn, 1979; Coming down the Valley, accdn, 1982; While I was crossing the Bridge, 17-str koto, 1984; The Wind is Calling me Outside, sangen, 1984; Wolf, solo perc, 1988; Urworte, Orpische, org, 1989, Stone, vc, 1993

Pf: Chromamorphe II, 1964; Rosace II, 1967; Metatheses, 1968; Maeander, 1973; 3 Motakuto Poems, 1975; Prayer for the Peasant, 1980; The Auroras of Autumn, 1988; Planet on the Table, 1989

Vocal: Tamaogi, chorus, orch, 1973; Sanrizuka, chorus, elec vn, synth, pf, 1978; One's Death, S, orch, 1981; Breath and Stone, v, cptr, 1990; Ongaku no oshie, *shōmyō*, Jap. and Western insts, cptr, 1995

Elec: Ye-guen, tape, 1970; Tadori [Tracing], tape, 1972; Kafka Fragment, synth, sampler, 1986; Josefine, synth, sampler, 1988; Floating Light, dance, cptr, 1991; Kageri, live cptr system, 1993

Principal publisher: Peters

MICHAEL STEINBERG/YOKO NARAZAKI

Takata, Saburō (*b* Nagoya, 18 Dec 1913). Japanese composer. He was a pupil of Nobutoki and Pringsheim, and graduated from the Tokyo Music School in 1939. For some time he was active as a composer and conductor (of the Central SO), but after World War II he gave up conducting. In 1947 he joined the Japanese Society for Contemporary Music, of which he was president from 1963 to 1968, and he was professor of composition at the Kunitachi Music College (1953–79). His style draws principally on the German Romantic tradition, though some works show the influence of Impressionism, particularly of Debussy. He has contributed many choral works to the Catholic liturgy in Japanese.

WORKS
(*selective list*)

Op: Aoki ōkami [The Dark Blue Wolf] (4, Takata, after Y. Inoue), 1970–72; Tokyo, Metropolitan Festival Hall, 15 Oct 1972
Orch: Yamagata min'yō ni yoru fantazī to nijū-fūga [Fantasy and Double Fugue on a Yamagata Folksong], 1941; 2 rhapsodies, 1945, 1946
Choral: Musei dōkoku [Wordless Tears] (cant), solo vv, chorus, orch, 1956–64; Kisetsu to ashiato [Seasons and Footprints], male vv, 1958; Mizu no inochi [The Soul of Water], vv, pf, 1964; Hana no no [Flowered Fields], 1969; Izaya no yogen [Isaiah's Prophecy], 1980; Arasoi to heiwa [Dispute and Peace], 1983; 2 masses, pss, sequences, hymns
Songs: 8 Songs (Takuboku), 1956; Pari ryojō [Feelings in Paris], 1963; Kodoku na taiwa [Solitary Dialogue], 1971; *c*50 others
Inst: Pf Preludes, 1947; Sonata, vn, pf, 1949; Suite, wind qnt, 1952; Marionette, suite, str qt, 1954; org pieces

Principal publishers: Kawai-Gakufu, Ongaku-no-Tomo Sha

MASAKATA KANAZAWA

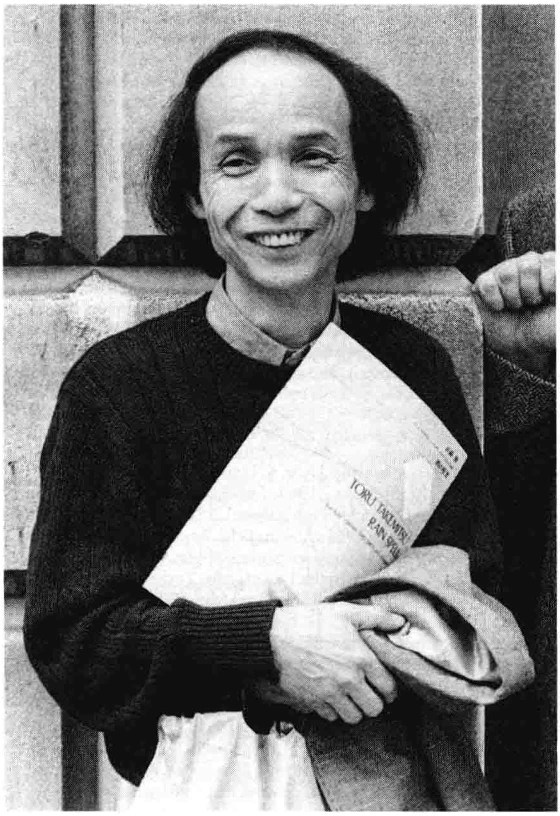
Takemitsu, Tōru (*b* Tokyo, 8 Oct 1930; *d* Tokyo, 20 Feb 1996). Japanese composer. A month after his birth he was taken to China, where his father was working. In 1938 he returned to Japan to attend elementary school, but his formal education was interrupted by conscription in 1944. It was during his military service that he had his first encounter with Western music, which had been banned in Japan during the war; a military officer played a gramophone recording of the French chanson *Parlez-moi d'amour* to him and a group of fellow-conscripts. The song left a deep impression, and when, after the war, Takemitsu was employed at an American military base, he took the opportunity to listen to a good deal of Western music on the radio network set up for the US armed forces. At the age of 16 he decided, notwithstanding his lack of musical training, to take up composition. He received intermittent instruction with Kiyose from 1948, but was otherwise essentially self-taught.

Early on he identified Debussy as a mentor, and his fellow-composer Ichiyanagi introduced him to the music of Messiaen. Messiaen's influence is already apparent in Takemitsu's first performed work, *Lento in due movimenti* (1950) for piano, which was given at the seventh concert of the New Group of Composers, headed by Kiyose. The work already embodied what would became characteristic elements of Takemitsu's musical language – modal melodies emerging from a chromatic background, the suspension of regular metre and an acute sensitivity to register and timbre. The première was received rather coldly, but there were two enthusiastic supporters in the audience, Yuasa and Akiyama, who were to remain his friends. In 1951, together with other musicians and artists, the three founded a new group, the Jikken Kōbō (Experimental Workshop), for collaboration on mixed media projects. For this association Takemitsu composed *Saegirarenai kyūsoku I* ('Uninterrupted Rest I', 1952) for piano, written in irregular rhythm without barlines, and the Chamber Concerto (1955) for 13 wind instruments. He then turned to electronic music in *Relief statique* (1955) and *Vocalism A·I* (1956); the latter uses only the phonemes 'a' and 'i' ('ai' being the Japanese for 'love') pronounced in various ways by two actors. Material is similarly restricted in *Mizu no kyoku* ('Water Music', 1960), formed exclusively from recorded water sounds. Many of Takemitsu's works from the early 1960s are characterized by textural fragmentation. In works such as *Ring* (1961) and *Sacrifice* (1962) non-sustaining instruments – such as terz guitar, lute and vibraphone – predominate, and the texture is pointillistic, featuring pizzicato, harmonics and wide intervals.

By this time, Takemitsu's work was starting to attract international attention. His *Requiem* for strings (1957), dedicated to the memory of Hayasaka, was heard in 1959 by Stravinsky, who declared it a masterpiece, commenting on the music's unbroken intensity. *Kanshō* ('Coral Island') received favourable mention at the 1962 ISCM Festival, and *Textures* for orchestra gained the first prize in 1965. In 1964 Takemitsu was invited by the East-West Center of Hawaii to give a series of lectures in conjunction with Cage; later in the same year he staged happenings with Cage and Ichiyanagi in Tokyo. Cage's influence was to prove decisive less in terms of techniques of indeterminacy, which Takemitsu had already employed in the graphic scores of *Ring* (1961) and *Pianisuto no tame no Corona* (Corona for pianist(s), 1962), than in terms of the American composer's fascination with Japanese culture, which encouraged Takemitsu to begin his first serious exploration of the traditional music of his native country. As he commented in 1988, 'in my own development for a long period I struggled to avoid being "Japanese", to avoid "Japanese" qualities. It was largely through my contact with John Cage that I came to recognize the value of my own tradition'. From the early 1960s onwards Takemitsu began to make use of Japanese traditional instruments. He used the biwa in his score for the film *Seppuku* (1962), and from that point on employed Japanese instruments frequently in his music for the cinema, radio and television.

In 1966 he wrote his first concert work for traditional instruments, *Eclipse* for biwa and shakuhachi, which was widely performed by the virtuosos Kinshi Tsuruta and Katsuya Yokoyama. When he was commissioned in 1967 to write a piece for the 125th anniversary of the New York PO, it was to the same two instruments and performers that he turned, producing a sort of double concerto, *November Steps*. Takemitsu's stated aim in the composition was a juxtaposition of the Japanese and Western instruments in a way that emphasized their differences of sonority, rather than potential correspondences. However, correspondences do emerge: the sound of the biwa's plectrum plucking the string is reflected in the percussive effects among the orchestra's strings, such as the striking of the body of the instrument, while the use of dense, chromatic clusters, often combined with glissandos, provides an orchestral counterpart to the force and litheness of breath passing through the pipe of the shakuhachi. The sounds of the two instruments are thereby harmonized with the Western orchestra without a weakening of their general sound characteristics. In subsequent works Takemitsu employed instruments drawn from other non-Western traditions: in *Gitimalya* (1974) the solo marimba is complemented by an array of percussion which includes Chinese and Javanese gongs and an African log-drum.

During the 1970s Takemitsu gradually turned away from these dense textures of chromatic clusters and sound masses towards a greater harmonic and timbral differentiation. *Garden Rain* (1974), his first work for brass instruments, is characterized by slow-moving, widely-spaced chords, which show little inclination towards directional harmonic motion, while *Shiki* ('Seasons', 1970) for four percussionists makes exclusive use of pitched metallic percussion, rather than the arrays of



Tōru Takemitsu, 1984

unpitched instruments employed in the works of the previous two decades. Also in the 1970s Takemitsu began to state his ideas on form. Speaking of *Quatrain* (1975) for clarinet, violin, cello, piano and orchestra, he compared the work to 'a picture scroll unrolled': 'the scenes change successively without a break. In other words, it is similar to the relationship of a garden and a person walking through it'. The form of *Quatrain* is strongly determined by the number four, reflected in the four-bar phrases, the prevalent interval of the fourth and the four concertante instruments (Takemitsu's choice of the quartet of Messiaen's *Quatuor pour le fin de temps* was a conscious homage). One of his most celebrated orchestral works, *Tori wa hoshigata no niwa ni oriru* ('A Flock Descends into the Pentagonal Garden', 1977), once more combines the image of the Japanese garden with all-pervading numerology. Here the image is not of walking through the garden, but of approaching it from a distance: the flock, represented principally by the solo oboe with its mobile but sharply contoured melodic figures, traverses a comparatively static succession of harmonic fields, symbolizing the garden. These fields are based on the serial transformation (by means of a rotational array) of an anhemitonic pentatonic collection (see Ohtake, 29–33). Five further five-note fields, varied and often dissonant in their intervallic structure, are thus generated, enabling a harmonic motion in the course of the work from a pure pentatonicism at the opening to dense chromatic complexes and back again.

Throughout *A Flock Descends into the Pentagonal Garden*, the note F-sharp (the central pitch-class of the source pentatonic collection) provides a consistent focus amid the gradual harmonic transformations. In *Yume mado* ('Dream/Window', 1985) a pedal D serves a similar function, anchoring statements of the striking, four-note motivic gesture which recurs in various instrumental and rhythmic guises throughout the piece. Most of the works of the 1980s and 90s involve a stronger degree of tonal focus than those of the previous two decades, but only occasionally – as in *Keizu* ('Family Tree', 1992), a work for narrator and orchestra, where the harmonic allusions range from Ravel to American popular song – does this involve passages of straightforward diatonic tonality. In the early 1980s, Takemitsu wrote three compositions based on *Finnegans Wake* by James Joyce: *Toi yobigoe no kanata e!* ('Far calls, coming far!', 1980) for violin and orchestra, *A Way a Lone* (1981) for string quartet, and *Riverrun* (1984) for piano and orchestra. All three works embody images of water, a continual and obsessive interest of Takemitsu's dating back to *Water Music* (1960). In the first of the three compositions, the principal material is a six-note theme, E♭–E–A–C♯–F–A♭, and its inversion, the first three notes of the theme being a cipher for the word 'sea' (E♭ = S in German). This melody, with its predominance of diatonic intervals – major and minor 3rds and perfect 4ths – mutates in its tone-colours, transforming itself into textures of varied resonance as it touches on different groups of instruments within the orchestra. This increasingly linear orientation – equally evident in chamber works such as *Umi e* ('Toward the Sea', 1981) for alto flute and guitar (together with its two additional versions from 1981 and 1989, all again based on the 'sea' cipher) and *Jūichigatsu no kiri to kiku no kanata kara* ('From Far Beyond Chrysanthemums and November Fog', 1983) for violin and piano – is related to Takemitsu's fundamental notion of *cantos* (melody or song): 'the song I would like to sing', he commented in the 1990s, 'is not a simple lyric line but more than this – a narrative line intertwined with many threads'. The title of *Fantasma/Cantos* (1991) for clarinet and orchestra epitomizes this equation between song and fantasy, characteristic of Takemitsu's music from the beginning. Meanwhile the 'narrative line' leads him into the domain of quotation in his work for two pianos and orchestra *Yume no in'yo* ('Quotation of Dream', 1991), whose subtitle, 'Say Sea, Take Me!', drawn from a poem by Emily Dickinson, is reflected in the integration of number of passages from Debussy's *La mer*. While conspicuous and undisguised, the quotations create no sense of irony or stylistic rupture, Takemitsu's orchestral textures sharing with Debussy's a refinement, luminosity and remarkable transparency that caused him to be regarded, by the end of his life, as one of the finest orchestrators of the late 20th century.

The first prize Takemitsu won outside Japan, the Prix Italia for his orchestral work *Tableau noir* (1958), was followed up by numerous other awards in his lifetime, including the Otaka Prize (1976 and 1981), the Los Angeles Film Critics Award (1987, for the film score *Ran*) and the Grawemeyer Award (1994, for *Fantasma/Cantos*). He was invited as featured composer to many international music festivals, including Aldeburgh (1984 and 1993), Tanglewood (1986) and Wien Modern (1993), and was also a regular guest lecturer, especially in the USA, where he visited Yale University (1975), the State University of New York, Buffalo (1977), the University

of California, San Diego (1981) and Columbia University (1989) among other institutions. He received honorary membership of the Akademie der Künste of the DDR (1979) and the American Institute of Arts and Letters (1985), and in France was admitted to the Ordre des Arts et des Lettres (1985) and the Académie des Beaux-Arts (1986).

Takemitsu published a large number of essays and other writings in which he often discussed his own works. He was popular as a speaker and interviewed many composers on their visits to Tokyo, including Cage, Xenakis, Nono, Shchedrin, Ligeti and Berio. Late in his life, Takemitsu conceived an idea of composing an opera, but his untimely death prevented him from realizing the plan.

WORKS
(*selective list*)

ORCHESTRAL

Shitsunai kyōsokyoku [Chamber Concerto], 1955; Requiem, str, 1957; Solitude sonore, 1958; Tableau noir (K. Akiyama), spkr, chbr orch, 1958; Scene, vc, str, 1959; Ki no kyoku [Music of Trees], 1961; Arc I, pf, orch, 1963–6, rev.1976; Arc II, pf, orch, 1964–6, rev. 1976; Chiheisen no doria [Dorian Horizon], 17 str, 1966; Green, 1967; November Steps, biwa, shakuhachi, orch, 1967; Asterism, pf, orch, 1967; Eucalypts I, fl, ob, hp, str, 1970; Crossing, pf, cel, vib, gui, hp, female chorus, 2 orch, 1971; Cassiopeia, perc, orch, 1971; Fuyu [Winter], 1971; Gémeaux, ob, trbn, 2 orch, 1971–86; Aki [Autumn], biwa, shakuhachi, orch, 1973; Gitimalya, mar, orch, 1974; Quatrain, cl, vn, vc, pf, 1975; Marginalia, 1976

Tori wa hoshigata no niwa ni oriru [A Flock Descends into the Pentagonal Garden], 1977; Tōi yobigoe no kantata e! [Far calls, coming, far!], vn, orch, 1980; Yume no toki [Dreamtime], 1981; A Way a Lone II, str, 1981; Umi e II [Toward the Sea II], a fl, hp, str, 1981; Star-Isle, 1982; Ame zo furu [Rain Coming], chbr orch, 1982; Yume no heri e [To the Edge of Dream], gui, orch, 1983; Orion to Pureadesu [Orion and Pleiades], vc, orch, 1984; Vers, l'arc-en-ciel, Palma, gui, ob d'amore, orch, 1984; Riverrun, pf, orch, 1984; Yume mado [Dream/Window], 1985; I Hear the Water Dreaming, fl, orch, 1987; Nostalghia, vn, str, 1987; Tree Line, chbr orch, 1988; Twill by Twilight, 1988

A String around Autumn, va, orch, 1989; From me flows what you call time, 5 perc, orch, 1990; Visions, 1990: Mystère, Les yeux clos; Fantasma/Cantos, cl, orch, 1991; How Slow the Wind, 1991; Yume no in'yō [Quotation of Dream] – Say Sea, Take Me!, 2 pf, orch, 1991; Ceremonial: an Autumn Ode, sho, orch, 1992; Keizu [Family Tree], nar, orch, 1992; Guntō S. [Archipelago S.], 21 players, 1993; Fantasma/Cantos II, trbn, orch, 1994; Seirei no niwa [Spirit Garden], 1994; Mittsu no eiga ongaku [Three Film Scores], str, 1994; Spectral Canticle, vn, gui, orch, 1995

CHAMBER AND SOLO INSTRUMENTAL

Distance de fée, vn, pf, 1951, rev. 1989; Le son calligraphié I, III, 4 vn, 2 va, 2 vc, 1958–60; Masque, 2 fl, 1959–60; Landscape, str qt, 1960; Ring, fl, terz gui, lute, 1961; Furyō shōnen [Bad Boy], 2 gui, 1961–93 [ed. N. Sato]; Arc, str, 1962; Corona II, str, 1962; Sacrifice, a fl, lute, vib, 1962; Valeria, 2 pic, vn, vc, gui, elec org, 1965; Eclipse, biwa, shakuhachi, 1966; Hika [Elegy], vn, pf, 1966; Munari by Munari, perc, 1967–72; Stanza I, female v, gui, pf + cel, hp, vib, 1969; Shiki [Seasons], 4 perc/(1 perc, tape), 1970; Eucalypts II, fl, ob, hp, 1971; Stanza II, hp, tape, 1971; Voice, fl, 1971; Distance, ob, sho ad lib., 1972; Shūteika [In an Autumn Garden], gagaku, 1973; Tabi [Voyage], 3 biwa, 1973; Folios, gui, 1974; Garden Rain, brass ens, 1974; Le fils des étoiles, fl, hp, pf, 1975 [transcr. of Satie]; Bryce, fl, 2 hp, 2 perc, 1976

Waves, cl, hn, 2 trbn, b drum, 1976; Quatrain II, cl, vn, vc, pf, 1977; Gitā no tame no jūni no uta [12 Songs for Guitar], 1977; Waterways, cl, vn, vc, pf, 1978; Shūteika [In an Autumn Garden], gagaku, 1979 [complete version]; Ame no ki [Rain Tree], 3 perc, 1981; Umi e [Toward the Sea], a fl, gui, 1981; A Way a Lone, str qt, 1981; Ame no jumon [Rain Spell], fl, cl, hp, pf, vib, 1982; Jūichigatsu no kiri to kiku no kanata kara [From Far Beyond Chrysanthemums and November Fog], vn, pf, 1983; Yureru kagami no yoake [Rocking Mirror Daybreak], 2 vn, 1983; Orion, vc, pf, 1984; Entre-temps, ob, str qt, 1986; Ymemiru ame [Rain Dreaming], hpd, 1986; Subete wa usuakari no naka de [All in Twilight], gui, 1987; Signals from Heaven (2 antiphonal fanfares), brass ens, 1987; Meguri [Itinerant], fl, 1989; Umi e III [Toward the Sea III], a fl, hp, 1989; Soshite, sore ga kaze de aru koto wo shitta [And then I knew 'twas wind], fl, va, hp, 1992; Between Tides, vn, vc, pf, 1993; Equinox, gui, 1993; Herbstlied, cl, str qt, 1993 [transcr. of Tchaikovsky]; Tori ga michi ni orite kita [A Bird Came Down the Walk], va, pf, 1994; Michi [Paths], tpt, 1994; Air, fl, 1995; Mori no naka de [In the Woods], 3 pieces, gui, 1995

PIANO

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YOKO NARAZAKI (with MASAKATA KANAZAWA)

Takemoto Gidayū [Gorobei, Chikugonojō; Shimizu Ridayū] (*b* Osaka, ?1651; *d* Osaka, Sept 1714). Japanese singer. He was the originator of a dramatic or narrative vocal style known as *gidayū* or *gidayū-bushi*, performed to the accompaniment of a large shamisen (a *futozao*); the style was indispensable to puppet plays (bunraku) and some of the kabuki repertories. He studied with Shimizu Rihei and made his début in 1677, adopting the name Ridayū. In 1673–84 he sang at the Uji-za (Uji theatre) in Kyoto and in 1684 he founded his own theatre, the Takemoto-za, in Osaka, where he introduced his new singing style under the name of Gidayū. He and his singing soon gained popularity and fame, thanks partly to his collaboration with the playwright Chikamatsu Monzaemon, who wrote for him such plays as *Shusse Kagekiyo* ('Kagekiyo's Success', 1685) and *Sonezaki shinjū* ('Double suicide at Sonezaki', 1703). His artistic accomplishments earned him the prestigious name of Chikugonojō in 1701.

See also JAPAN, §VI, 2(i).

MASAKATA KANAZAWA

Taki, Rentarō (*b* Tokyo, 24 Aug 1879; *d* Ōita, 29 June 1903). Japanese composer and pianist. In 1894 he was admitted to the Tokyo Music School where he studied with Aya Kōda. Four years later he began to teach at the school and made his début as a pianist. In June 1901 the Japanese government sent him to study at the Leipzig Conservatory, but after a year of study he fell ill; he was sent home in October 1902 and was confined to bed for the remaining months of his life. He left only a few piano pieces, short vocal works and songs for children, in which he attempted to handle traditional Japanese melodies with the techniques of German Romanticism. As a composer and as a pianist he did not reach maturity, but he is remembered as a leading advocate of European music at the earliest stage of its introduction into Japan, and his song *Kōjō no tsuki* ('Moon at a desolate castle', 1901) became the best known of early Japanese songs in a European style.

MASAKATA KANAZAWA

Takt (Ger.). (1) METRE or time, as in *Dreivierteltakt* (3/4 time), *im Takt* (in strict tempo), *Taktart* (metre), *taktieren* (to indicate the beat), *Taktmesser* (metronome), *Taktstock* (baton), *Taktvorzeichnung* or *Taktzeichen* (time signature), *Taktwechsel* (change of metre), and so on.

(2) BAR, as in *Taktstrich* (bar-line). *Taktteil* means beat (i.e. a part of the bar; *see* BEAT (i)), as in *guter Taktteil* (good, i.e. strong, beat).

□

Taktakishvili, Otar (*b* Tbilisi, 27 July 1924; *d* 21 Feb 1989). Georgian composer, teacher, conductor and writer on music. He graduated from Barkhudarian's composition class at the Tbilisi Conservatory in 1947 and then did postgraduate work at the same institution, where he taught choral literature (from 1947), counterpoint and instrumentation (from 1959) and served as rector (1962–5). In addition, he was appointed artistic director of the State Choral Kapella of Georgia in 1952, having previously worked as a choirmaster and conductor. He also served as a deputy to the Supreme Soviet of the USSR (fourth to sixth convocations), a deputy to the Supreme Soviet of the Georgian SSR and a member of the Presidium of the International Music Council of UNESCO.

In 1965 he was appointed Minister of Culture of Georgia and held the post for nearly 30 years, in addition to serving as chairman of the Georgian Composers' Union (1962), secretary and board member of the USSR Composers' Union (1957–89), Presidium member of the International Council at UNESCO and as jury member and chairman of various international competitions. He is a three-time laureate of the USSR State Prizes and a laureate of the highest decoration in the USSR – the Lenin Prize (1982).

Taktakishvili's output embraces almost all genres and, despite its variety, it displays a consistency of intention and thematic working. He achieved wide recognition right from his earliest creative years, from the mid-1940s to the early 1950s. The best works of this period, the two symphonies and the First Piano Concerto, are marked by technical mastery, the creative use of folk material and a reliance on international symphonic traditions. They also share a lyric-dramatic narrative quality and a loftiness of sentiment, which at times mutates into pathos.

In his subsequent development Taktakishvili has turned increasingly to vocal music and concrete images; his deployment of the expressive possibilities of the voice has been significantly affected by his continuing interest in folk choral singing, as well as by his early work as a choirmaster. This evolution led him naturally to opera, by way of a programmatic symphonic poem (*Mtsïri*, 1956), songs to words by Pshavela and Pushkin, and vocal orchestral cycles on texts by G. Tabidze and other Georgian poets (1957–9), works distinguished by an ever more noticeable social element. *Mindia* (1960) was the culminating opera, an organic solution of new problems, glorifying the wisdom of a harmonious union between man and nature. It is built on the transformation of folk

styles and marked by a melodious character; dramatically it relies on the alternation of epic narration with lyric-dramatic scenes. A creative response to the traditions of the ancient theatre can be detected in the principles of plot development and in the endowment of each of the main characters with a distinctive philosophical symbolism.

Subsequent works testify to Taktakishvili's continuing development of this tendency. The oratorio *Rustavelis nakvalevze* ('In the Steps of Rustaveli', 1964) creates an image of the great poet of the 12th-century Georgian renaissance through the epic strength of its choral frescoes, which draw on folk choral polyphony, and it also raises the question of the place of the past in the present. Another oratorio from the same year, *Tsotskhali kera* ('The Living Hearth'), addresses the theme of war and peace, extolling the value of the latter and the immortality of the people. Taktakishvili's third such work, *Nikoloz Baratashvili* (1970), is deeply imbued with the spirit and words of the outstanding Georgian Romantic poet of the first half of the 19th century; its underlying theme is the inseparable link which binds the creative artist to the history and fate of his country, and this theme is developed on three planes: those of the poet himself, his world view and his relationship with the composer. The scoring of the work supports quasi-dramatic functions: a tenor soloist expounds the lyrical and philosophical burden, an octet of male voices symbolizes time arising (the proximity of their music to an ancient chorale assists this) and the chorus is used in an epic and dramatic role, commenting and summarizing.

The trilogy of one-act operas *Sami novela* ('Three Stories', 1967) marked a new development in the Georgian musical theatre. Set in pre-revolutionary Georgia, the pieces concern the tragic fate of the country's simple people, employing a wide range of expressive means from developments of banal urban street songs to parodies of genre music and the music of everyday life; the result is a musical narrative of posterlike boldness. The cantata *Guruli simgerebi* ('Gurian songs', named after a region of western Georgia having a particularly highly developed tradition of folk choral polyphony) extended Taktakishvili's expressive use of folk materials, employing as it does quite specific folksong features in music that contrasts characteristic, lyrical and heroic ideas.

Averse in equal measure to reckless innovation and to conservative protectionism, Taktakishvili was a true heir of the great Georgian composer Paliashvili, developing his traditions by projecting them onto modern life. A melody from one of his works was adopted as the national anthem of Georgia and was in use from 1946 to 1989. He wrote a number of articles which appeared in *Sovetskaya muzïka* and *Sabchota khelovneba*.

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EVGENY MACHAVARIANI/GULBAT TORADZE

Taktmesser (Ger.). *See* METRONOME (i).

Taktstrich (Ger.). Bar-line. *See* STRICH.

Tāl [ṭāl, tāla, tāḷam]. The general South Asian term for cymbals, and sometimes also for other types of concussion idiophone. The word derives from the Sanskrit *tāla*, meaning basically 'palm of the hand', 'clap', 'metre', and so (in Sachs's evolution) denotes naturally the principal type of instrument used to maintain metre in traditional, religious and art musics. The North Indian form of the word is generally *tāl*; the South Indian is *tāḷam*.

There are two principal types: cup-cymbals, generally small and without a rim, and rim-cymbals, with a central depression. Following Kothari (who calls them 'metal clappers'), rim-cymbals may be divided into two sub-types, medium-sized and large.

The cup-cymbals are generally small, about 5 cm to 10 cm in diameter, 1·5 cm to 2 cm deep and 2 mm to 3 mm thick. They are clashed mainly on the edges and their tone

is bright and shimmering. They include the *manjīrā* of the North, the eastern *mandīrā* and the southern *tāḷam*. This type is common in Hindu devotional music and in dance and dramatic performances.

The South Indian *tāḷam* are clashed together on the edges, or struck, the edge of one against the inside of the other. Different types are used for marking time, or sometimes for performing *jati* (rhythmic formulae). The *tāḷam* and *kuḷiṭṭāḷam* (with larger rims), made of bronze, are used in devotional song-meetings, dance music and some popular theatres; the *naṭṭuva tāḷam*, one of bronze and one of steel, accompany *bharata-nāṭyam* and folk-dances; the *brahmatāla*, or *bṛhattāla*, are larger and are used in temple music. The *tāḷam* which accompany the *nāgasvaram* have the flat shape of the *jālra* but are thicker.

In the North-West, especially Gujarat, there is a tradition of virtuoso cymbal-playing in which one *manjīrā* is secured in the left hand, and the other, hanging from it by a string, is swung to strike it in many rhythms.

Medium-size rim-cymbals are roughly 8 cm to 15 cm in diameter and 3 mm to 5 mm thick, with a definite flat rim by which they can be clashed face to face. They include the *tāl* of the North (Rajasthan, Uttar Pradesh), the *kartāl* of the East (Bengal and Orissa), the *kā̃siā jorī* of Gujarat, the *cakvā* of Maharashtra (with wooden handles), the *jālra* and *iḷatāḷam* of the South (Tamil Naḍu and Kerala), the Sri Lankan *tālampoṭa* and the *sengkheng* of Manipur. These also are found in devotional and dramatic music. A modern tradition of *tāl* playing is found in Rajasthan, where, in *terā-tālī* ('thirteen pairs of *tāl*'), a woman ties several *tāl* to her legs and other parts of her body and plays them by striking with a pair held in the hands.

Large rim-cymbals are about 15 cm to 35 cm in diameter and have prominent flat rims; the central depression can be quite small. The name *jhānjh* is commonly used in the northern and eastern regions of India, variants including *jhāni* (Santhāl), *jhānj* and *jhān-jhān* (Uraon). This type includes the *bṛhattāla* (*brahma-tāla*) of the South, the *kā̃sala* and *kā̃sale* of Orissa and Karnataka respectively (the latter are asymmetrical), the *tālalu* of Andhra and the very large *bartāl* of Assam. These are often held vibrating together, edge on edge, in long-held notes. The *ṭāḷ* of Maharashtra are made of heavy bronze. They are held one in each hand and struck normally edge to edge; the centre is deeply hollowed. *Ṭāḷ* are used for accompanying devotional songs by the Vārkarī community.

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ALASTAIR DICK, PRIBISLAV PITOËFF/R

Tal [Gruenthal], **Josef** (*b* Pinne, nr Posen, 18 Sept 1910). Israeli composer. Soon after his birth his family moved to Berlin. He studied at the Staatliche Akademische Hochschule with Hindemith and Tiessen (composition), Curt Sachs (music history) and Trapp (piano). In 1927 he established an electronic music studio. During these years he worked as a pianist accompanying dancers and silent movies. In March 1934, with the rise of Nazism, he emigrated to Palestine, becoming a member of Kibbutz Gesher. In 1936 he settled in Jerusalem, where he performed as a pianist, taught piano lessons and played with the newly-founded Palestine Orchestra as a substitute harpist. He was soon appointed to teach the piano and composition at the Palestine Conservatory. His early years in Jerusalem among the intellectual circles dominated by the poet Else Lasker-Schüler are reflected upon in his cantata *Else* (1975).

In 1951 Tal was appointed to a post at the Hebrew University. There he established the first electronic music studio in Israel. His comprehensive acoustical research led to the development of a notational system for computer-generated composition. In 1965 he was among the founders of the department of musicology at the Hebrew University, where he was appointed professor and chair. His awards include the Israel Prize (1971), three Engel Prizes, the Arts Prize of the City of Berlin (1975), the Wolff Prize (1983) and the J.W. Stamitz Prize (1995). He has also been elected an honorary member of the American Academy of Arts and Letters.

Tal's compositional style is characterized by intense and concentrated expressive gestures. The First Symphony (1953), a reflection on his position as a composer in the young state of Israel, is written in a powerful atonal language that communicates his commitment to his German heritage. Its slow movement is dominated by the quotation of a traditional Babylonian Jewish tune (derived from A.Z. Idelsohn's *Thesaurus*) that is transformed in the finale into a lively *horra*. His Piano Sonata (1950) uses a modal folksong by his friend Yehudah Sharett as the basis for a set of atonal variations. Despite his use of quoted material in these works, Tal has rejected the notion that a consistent use of old tunes and modes is his obligation as an Israeli composer. He has argued instead that his music is Israeli by virtue of his daily life in Israel, a modern heterogeneous society open to the world. The influence of Schoenberg is clear in his synthesis of dodecaphonic organization with traditional unifying devices such as motives and closed recapitulatory processes, as in his powerful cello *Treatise* (1973). The single movement Symphony no.2 (1960) elaborates a sequence of motivic elements, mostly the major 2nd of the opening, against a backdrop of ostinato patterns and extreme registral changes, and the String Quartet no.2 (1964) employs the single pitch F′ as a frame for a series of brief contrasting variants of a 12-note row.

Tal's electro-acoustic compositions combine electronically generated sound with conventional instruments and voices. In *Hamavet ba el Sus ha 'Etz Michael* (Death came to the Wooden Horse Michael) delicate electronic sounds merge into the timbre of the chorus; in the Piano Concertos nos.5 and 6 (1964, 1970) virtuoso toccata-like piano-writing forms dialogues with contrasting tape sounds. Although financial difficulties initially limited his operatic writing, a breakthrough came with the commissioning of *Ashmedai* (1969) by the Hamburg City Opera. Its première in 1971 paved the way for a number of additional operas, many the result of collaborations with the poet Israel Eliraz.

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JEHOASH HIRSHBERG

Tāla (Sanskrit: 'clap'). In Indian musical theory and practice the marking of musical metre by means of hand gestures (or alternatively by small cymbals or by drum-patterns), and hence, the metres so marked. In Hindustani music the drum pair *tablā* performs the function of time-keeping through a repeated pattern of strokes called *thekā* in most genres. However, cheironomy is still used in *dhrupad* and in Karnatak concert music. Cymbals are often used in religious music, for example Karnatak *nāgasvaram* music or Newar temple singing (*see* INDIA, §III, 6(ii) and NEPAL, §I, 2(i)). Each *tāla* pattern comprises a fixed number of equal beats, with claps and silent gestures asymmetrically disposed to facilitate time-keeping. The pattern is considered to be a cycle (*āvart(anam)*), in which the first beat is the culmination of the previous cycle as well as the beginning of the next. The cycle is repeated as many times as necessary to complete the composition and any ensuing improvisation; change of *tāla* in the course of an item is rare in concert music, but it can occur in pre-composed or non-classical music and dance. (*See* INDIA, §III, 4.)

RICHARD WIDDESS

Talai, Dariush (*b* Damāvand, 15 Feb 1953). Iranian *tār* and *setār* player. He began his musical training at the age of 11 at the National Music Conservatory in Tehran, studying with Ali Akbar Shahnazi (1896–1984), who had a profound influence on his playing style. Talāi continued his musical education with a degree in music at the University of Tehran, where he was awarded various prizes on graduation. Between 1971 and 1978 he also studied and taught at the Centre for the Preservation and Propagation of Iranian Music, working with prominent masters including Nur Ali Borumand, Abdollah Davami, Yusef Forutan and Said Hormozi. He also taught at the University of Tehran (1976–9). During the 1970s he performed at concerts organized by the Centre for the Preservation and Propagation of Iranian Music and appeared on television, at the Tālār Rudaki Hall in Tehran and at the annual Shiraz festival.

In 1979 Talai moved to France, combining his international performing career with teaching and research into Iranian music. From 1979 to 1987 he taught at the University of Paris (Sorbonne). He was also a visiting artist at the University of Washington from 1991 to 1992. More recently he has spent longer periods in Iran and was appointed to teach in the music department at Tehran University in 1993. As a performer Talai is noted for his extensive knowledge of the traditional repertory. He has been regarded as particularly important for his role in the promotion of Iranian music outside Iran.

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LAUDAN NOOSHIN

Talbot [Munkittrick], **Howard** (*b* Yonkers, NY, 9 March 1865; *d* Reigate, 12 Sept 1928). English composer. He came to England as a child; he was a medical student at King's College, London, and studied at the RCM under Parry, Bridge and F.E. Gladstone. A few early songs were published before he turned his attention to the popular theatre, composing the scores to *Wapping Old Stairs* (1894) and *Monte Carlo* (1896), and achieving fame with the musical comedy *A Chinese Honeymoon*, which toured extensively from 1899 and then ran for over 1000 performances in London from 1901. From 1900 he conducted at various London theatres for George Edwardes, continuing to compose successful scores, of which *The Girl Behind the Counter* (1906) also achieved a long run in America.

Talbot also composed several works in collaboration with Monckton, Rubens, Felix, Finck and Novello. Here his greater technical expertise set off to good effect the songwriting abilities of his collaborators, Talbot's ensemble and finale writing being especially good. The best known of these works is *The Arcadians* (1909, with Monckton), from which such numbers as the opening chorus, 'I like London', 'My Motter' and 'Half-past Two' testify to Talbot's inventiveness and craftsmanship.

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ANDREW LAMB

Talbot, James (*b* London, 1664; *d* Spofforth, 1708). English writer on music. He was educated at Westminster School and Trinity College, Cambridge where he matriculated in 1683, becoming a minor Fellow in 1689 and major Fellow in 1690. He played a leading role in the early promotion of Cambridge University Press. He was Regius Professor of Hebrew at Cambridge from 1699 to 1704 when he moved to Spofforth, where he had a rectorship since 1700. He received his doctorate from Cambridge in 1705. His importance to music history derives from his manuscript *GB-Och* Music MS 1187 (formerly owned by Henry Aldrich) which provides copious information on instruments. The manuscript, which was probably written between 1690 and 1700, consists mainly of 250 numbered sheets on which are recorded details of instruments; much of the information was obtained first-hand from leading players and makers (including Gottfried Finger, John Banister (ii), James Paisible, John Shore and William Bull) and from Talbot's examination and measurement of instruments provided by these men. Other pages record tunings and tablatures, or quotations from Praetorius, Mersenne and Kircher. The remainder of the manuscript, including sections on ancient Greek music, is in another hand.

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ANTHONY C. BAINES/DARRYL MARTIN

Talbot, Michael (Owen) (*b* Luton, 4 Jan 1943). English musicologist. He was a junior exhibitor at the RAM (1954–60) and studied the piano and the organ at the RCM (1960–61), then read music at Clare College, Cambridge (BA 1964, MusB 1965, PhD 1968) where his teachers included Nicholas Temperley, Peter le Huray, Thurston Dart, Ian Bent and Charles Cudworth. He joined the staff of the department of music at the University of Liverpool (1968), becoming James and Constance Alsop Professor of Music (1986).

Talbot's research has focussed on late Italian Baroque music, in particular the concerto, the serenata and the music of Albinoni and Vivaldi. He has published important biographical and critical monograph studies of both composers and has edited many instrumental and vocal works by them and their contemporaries. His writings include contributions to identification and attribution, reports of newly discovered works, and studies of instrumental form and style. He is joint editor of the journal *Informazioni e studi vivaldiani*. In 1980, in recognition of his work on the history of Italian music, he was made a Cavaliere dell' Ordine 'Al merito della Repubblica Italiana' and he is an external member of the Ateneo Veneto, Venice.

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ROSEMARY WILLIAMSON

Talea (Lat.: 'a cutting'). A medieval term usually understood to denote a freely invented rhythmic configuration, several statements of which constitute the note values of the tenor of an isorhythmic motet (or of its first section, if diminution is later applied to the tenor).

While medieval writers were far from unanimous in their use of 'talea' and 'color', modern musicology has been influenced by the definitions that Johannes de Muris, the first to mention talea (*c*1340), ascribed to 'some musicians': 'A configuration of pitches and its repetitions are called "color"; a rhythmic configuration and its repetitions are called "talea"' (*CoussemakerS*, iii, 58*b*; cf also 99*a*). Even more precise are the statements of the anonymous author (late 14th century) of an *Ars cantus mensurabilis* (Anonymus 5 of *CoussemakerS*, iii, 397*b*): 'When the same note shapes [i.e. rhythms] are repeated, but with different pitches, this is called "talla" ... When the same pitches are repeated, but with different note shapes, that is "color"'.

While most medieval writers defined 'talea' as a process of repetition, for the anonymous author of the *Notitia del valore* (late 14th century) it denoted the entity ('cutting') to be repeated, which the composer devised by 'dividing [cutting] the tenor into parts'. He therefore referred to two particular motet tenors as 'a tre taglie di valore' (CSM, v, 57). This meaning is consistent with the original sense of the word, and has been adopted by musicologists (the modern usage of 'color' is analogous). It is possible that the large strophes produced by the lengthy taleae of isorhythmic motet tenors account for the appearance of the term, by analogy with the rhetorical term 'taille'.

The differences in medieval opinions are more apparent in the definitions of color (evidently the older term) than in those of talea. 'Color' as the more generic term meant any process of repetition, including purely rhythmic reiteration. Hence Johannes de Muris began his definitions with the statement that 'color in music is the rhythmic identity of a section (passage) repeated several times in the same voice part'. Since rhythmic recurrence is the governing structural principle affecting, to varying degrees, all the voices of an isorhythmic motet, 'color' was the obvious traditional term to apply to it. Only in the tenor does melodic repetition play a role, and even there a subordinate one. Johannes therefore added that while the difference between color and talea 'applied to a good many motet tenors, it does not apply to the upper voices [*ipsis motettis*]', where only the term 'color' is needed. Moreover, the origins of the musical use of 'color' are evidently connected with the upper voices of Notre Dame polyphony.

All the medieval authors cited so far wrote in the 14th century. The two 15th-century authors to mention color and talea were Prosdocimus de Beldemandis and Tinctoris. The latter, writing several decades after the demise of the isorhythmic motet, reversed the above definition; he identified color as rhythmic identity and equated talea with both rhythmic and melodic identity in one voice part (*CoussemakerS*, iv, 180*a*, 189*b*). But as early as the beginning of the century Prosdocimus found it necessary in his *Tractatus pratice cantus mensurabilis* to report elaborately on three different understandings of the two terms, for two of which he cited Johannes de Muris as authority. According to the first opinion 'there is no difference between color and talea; rather, they are the same, and therefore [Johannes de Muris] defined color and not talea in his treatise' (see the beginning of the latter's definitions cited in the preceding paragraph). Secondly there is the opinion attributed by Johannes de Muris to 'some musicians', which according to Prosdocimus was the most common of the three. The third opinion was the result of intentional compromise: color is identical repetition of rhythms as well as pitches, while talea concerns rhythmic repetition only (*CoussemakerS*, iii, 225ff). Four years later Prosdocimus again mentioned the third definition, but otherwise simply stated that 'color or talea in music is the repetition of like rhythms or like

pitches' (*CoussemakerS*, iii, 247*b*). The mention of the possibility of repeating the pitches as well as the rhythms of phrases reflects the appearance of isomelic passages in the upper voices of motets written in the early 15th century, especially those by composers resident in northern Italy.

See also COLOR (1); ISORHYTHM; and MOTET, §I.

ERNEST H. SANDERS

Talent, musical. *See* PSYCHOLOGY OF MUSIC, §VI, 4.

Taler, Daniel. *See* TAYLOR, DANIEL.

Talesio, Pedro. *See* THALESIO, PEDRO.

Talhanderii [Talhienderi], **Petrus.** *See* TAILHANDIER, PIERRE.

Ṭālib bin Gharīb (bin Mustehīl) (*b* Suhar, Oman, *c*1942). Omani musician. He was the son of a leading musician and servant of the ruling family in Suhar. As a child he learnt drumming, movement, singing and the rules of proper behaviour which govern any performance that is to be considered the enactment of an 'art' (*fann*). In 1956 he followed the route that took many Suharis to Kuwait in search of economic advancement in the oil boom and, sometimes, education; but he disliked being so far from home. After 1970 he worked as a driver on the road from Dubai to Suhar. In 1976 he moved back to Suhar and accepted a job as a driver for the Directorate of Education. A few years later he was placed in charge of transportation for the Directorate. This offered him the opportunity to serve the arts in Suhar as his father had before him, which Ṭālib considered his passion and his duty. In 1990 he became the *de facto* head of a group (*firqah*) of artists which performed the 'true' arts of Suhar town, the *razḥah* and *lāl al-'ūd* dances, and he participated in all the other arts which are traditionally the privilege of the male servants of African descent. His father, who was by this time completely blind, was still the nominal head of the group, and both he and Ṭālib remained loyal to the ideals and hierarchies which had largely been pushed aside by progressive modernization. In 1987 the central government had arbitrarily nominated a different set of arts, namely the *wahhābīyah* or *'ayyālah*, as the 'official' arts of Suhar, and as a result of the ensuing conflict, Ṭālib began to turn his back on performing in 1992, although he continued to join his group when invited to do so.

DIETER CHRISTENSEN

Talich, Václav (*b* Kromeřěříž, Moravia, 28 May 1883; *d* Beroun, 16 March 1961). Czech conductor and violinist. He began to learn the violin with his father, Jan Talich (1851–1915), and subsequently studied the violin with Ševčík and chamber music with Kàan in Prague. From 1903 to 1904 he served as leader of the Berlin PO under Nikisch. He was also greatly influenced by Hanuš Wihan, founder of the Bohemian String Quartet. In 1904 Talich worked as leader of the Odessa Opera orchestra; the following year he became professor of the violin at the Tbilisi Conservatory, and in 1908 first conductor of the newly organized Slovenian PO in Ljubljana. From 1912 to 1915 he conducted opera in Plzeň. In this period he also studied conducting with Nikisch and theory with Reger in Leipzig and deepened his association with leading Czech musicians. In 1918 he gave the première of Suk's symphonic poem *Ripening*, the success of which established his reputation.

From 1919 to 1941 Talich served as principal conductor of the Czech PO, his most important post. During this era he entirely rebuilt that ensemble, creating its distinct sound, giving a number of first performances and making many recordings. In 1924 he organized an internationally acclaimed Festival of Contemporary Music in Prague. He directed the Scottish Orchestra in Glasgow in 1926–7, and from 1926 to 1936 acted as principal conductor of Stockholm's Concert Society orchestra. In 1935, after the sudden death of Otakar Ostrčil and for largely nationalistic reasons, he accepted leadership of the National Theatre in Prague. Talich directed it until 1944, taking much the same view as Furtwängler concerning the artist's obligation to culture during a period of national tumult. Under the occupation he avoided all music associated with the Reich; accordingly, the Nazis viewed him as unreliable. When the Minister of Culture and his German supervisor came on stage to congratulate the company during a performance of *Fidelio* in February 1944, Talich walked out. He was then interrogated by the Gestapo. In May 1944 the National Theatre was closed, and Talich did not conduct for another 19 months.

In May 1945 he was arrested by communist forces on grounds of alleged collaboration. He was imprisoned for six weeks and, although no charges were ever brought, he long remained suspect in the eyes of the regime. In 1946 he was involved in organizing what would become the Prague Spring Festival. At the initiative of his students at the Prague Conservatory, the Czech Chamber Orchestra



Václav Talich: portrait by 'Dr Desiderius', charcoal and watercolour

was founded the same year, becoming a leading centre for training young musicians. He directed it until April 1948, when the Culture Minister, Nejedlý, forced the students to choose a new conductor or face dissolution. They chose to dissolve the orchestra. Talich's students included Ančerl, Krombholc, Mackerras, Ladislav Slovák and Otakar Trhlík. From 1948 to 1956 he made over 40 recordings, principally of Czech music with the Czech PO. In 1949 he founded the Slovak PO in Bratislava, directing it until 1952. Under President Zápotocký he was allowed to return to radio, and towards the end of his life became music consultant to the Czech PO. In 1955 he broadcast the complete Dvořák Slavonic Dances for Czech television. These films have survived and, although his health is visibly impaired, they provide clear evidence of his formidable talents.

Talich's career, perhaps the most underrated of the mid-20th century, was undermined in turn by the Depression, the Nazis and the communist regime. His gifts embraced a strong musical line, natural tempo relationships and a mingled humanity and authority. His methods included a simple baton technique and an emphasis on sectional rehearsals; he frequently rehearsed even the individual string parts separately. He was disciplined and painstaking, determined to arrive slowly at detailed perfection. He regularly doubled wind and brass instruments, and often repeated one work at the succeeding concert in order to allow even more rehearsal time. His 1951 recording of the Dvořák Cello Concerto with Rostropovich reveals him at his most persuasive, with outstanding clarity of attack, subtly interrelated tempos, strong colours and rhythms and complete emotional identification.

Talich conducted the premières of Janáček's Sinfonietta (1921) and numerous orchestral works by Suk and Novák, and enjoyed international success in a wide repertory, notably Mozart, Martinů and the French Impressionists. In 1929 he made the first complete recording of Smetana's *Má vlast* with the Czech PO. He was a member of the Royal Swedish Academy of Music (1928) and the Czech Academy of Arts and Sciences (1936), was made National Artist in 1957 and received decorations from France, Italy, Romania, Sweden and Yugoslavia.

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CHARLES BARBER

Talich Quartet. Czech string quartet. It was founded at the Prague Academy of Musical Arts in 1962 by Jan Talich, Jan Kvapil, Karel Doležal and Evžen Rattay. Its teachers were Josef Micka and members of the Smetana Quartet, and it took the name of its leader's uncle, the conductor Václav Talich. After Doležal had briefly been replaced by Jiří Najnar, in 1975 the ensemble was reorganized, Petr Messiereur coming in as leader and Talich moving to the viola. This combination proved outstandingly successful, especially in France, and the group quickly became second only to the Smetana Quartet among Czech chamber ensembles. Although it had a large 20th-century repertory and played the music of its native country with flair and refinement, it was sometimes criticized for being too cultured and restrained. Its greatest successes were won in the quartets and quintets of Mozart and the quartets of Beethoven, all of which it recorded. It also gave premières of works by Viktor Kalabis, Luboš Fišer and Luboš Sluka. In 1993 Vladimír Bukač replaced Kvapil with no loss of quality; but a further reorganization in 1997, with Jan Talich jr becoming leader and Petr Prause taking over the cello position, proved more problematical and many observers felt that the ensemble was no longer of the highest class.

TULLY POTTER

Talking drum. Because of its great tonal flexibility, the hourglass pressure drum is sometimes referred to as 'the talking drum', but in many parts of Africa not only do all kinds of drum 'talk', but so also do various wind instruments, string instruments and certain rattles and other idiophones. *See also* HOURGLASS DRUM.

In general the term includes any drum (including the SLIT-DRUM) that is beaten in such a way that certain features of an unvocalized text can be recognized by a listener, these features acting as clues to the meaning of the words being drummed. The two main instances in which a drum is used in this way are in signalling and in musical performances especially in part of Africa (for illustration, *see* GHANA, fig.2). The textual features most commonly reproduced on a drum are syllabic tone, stress and quantity, and phrase or sentence intonation and rhythm, but not all of these are used in any one culture or on any one occasion.

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ANTHONY KING/ROGER BLENCH

Talking Heads. American new wave group. It was formed in 1974 by David Byrne (*b* Dumbarton, Scotland, 14 May 1952; vocals and guitar), Tina [Martina] Weymouth (*b* Coronado, CA, 22 Nov 1950; bass) and Chris Frantz (*b* Fort Campbell, KY, 8 May 1951; drums). Jerry [Jeremiah] Harrison (*b* Milwaukee, 21 Feb 1949; keyboards and guitar) joined in 1977; the group disbanded in 1991. New wave developed out of punk, but by the late 1970s the Talking Heads' music, with its precision and polyrhythms, could not have been more different from the deliberate crudeness of the Sex Pistols. The three original members attended the Rhode Island School of Design, and a kind of arty playfulness and eclecticism marked their music. Initially, they drew upon funk, African pop and minimalism to forge their sound; later, they explored country, Cajun and other genres. Byrne's singing was initially a sort of squawking that reflected his nervousness as a performer; his voice eventually smoothed out somewhat, but his neurotic persona became a permanent part of the group's image. Brian Eno collaborated with the group during the late 1970s and early 80s, producing and writing songs for such albums as *Remain in Light* (Sire, 1980). The group might usefully be described as postmodern, both in its music and because of lyrics that depict disorientation, ironic distance and distrust of centring narratives. In the 1990s, Byrne helped bring popular musicians from Brazil and other countries to the attention of American audiences.

ROBERT WALSER

Talkin' Loud. English record company. It was founded in London in 1990 by Gilles Peterson (*b* 1965) with the backing of Mercury Records. Peterson was already a well-known club and radio DJ in London and had previously set up a number of other labels, notably Acid Jazz. He aimed to create a recognisable sound in the same way as Motown, 2-Tone, Stiff Records and other specialist labels. With such singles as Galliano's *Power and Glory* and *Prince of Peace*, Incognito's *Always There* and *Don't you worry 'bout a thing*, Omar's *There's nothing like this* and the Young Disciples's *Get youself together* and *Apparently Nothin'*, Talkin' Loud established a style that blended hip hop beats and raps with elements of jazz, funk and latin. Like Acid Jazz, with which the label was often compared, it placed an emphasis on live music at a time when house and techno were popular. However Talkin' Loud had a more varied and less overtly commercial sound that stretched to include rock, dub and poetry, and with an overall tendency towards hip hop rather than jazz funk and rare groove, it generated a genuinely contemporary style which can be heard on such albums as Galliano's *In Pursuit of the 13th Note* (1992), the Young Disciples's *Road to Freedom* (1991) and Urban Species's *Listen* (1994). In 1995 the label shifted its focus towards a new crop of artists notably Roni Size, 4-Hero and Nu Yorican Soul embracing more varied styles including drum and bass and house.

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CHARLIE FURNISS

Tallafangi Calabr., Andreas (*fl* 1440–50). Italian composer. He is known through a brief textless work for four voices in *I-TRmp* 89 (ed. in Cesari, Monterosso and Disertori) and is sometimes credited with a three-voice Sanctus found in *I-TRmp* 92 attributed to 'Magister Andreas'. In the section beginning 'Pleni' the tenor is silent, but a fourth voice, perhaps added by a later hand, enters for this section only. All four voices are low, using tenor and bass clefs.

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TOM R. WARD

Tallat-Kelpša, Juozas (*b* Kalnujai, nr Raseiniai, Central Lithuania, 20 Dec 1888/1 Jan 1889; *d* Vilnius, 5 Feb 1949). Lithuanian composer and conductor. He received his first music lessons from his father, a church organist. After preliminary studies in Rokiškis and Vilnius music schools he entered, in 1907, the St Petersburg Conservatory where he was taught by Vitohls, Lyadov and Steinberg. Having graduated in 1916, he was active in the cultural life of St Petersburg's Lithuanian community, conducting choirs and operettas, and accompanying singers. During the summer months he collected folk songs in Lithuania, settling in Vilnius as a music teacher in 1918. After short studies in Berlin with G.A. Schumann he moved to Kaunas (then Lithuania's capital) and became a prominent figure in the city's musical life. He taught at the J. Naujalis music school (1920–33), then at the conservatory, where he conducted the orchestra and directed opera class; in 1948 he was appointed professor. As head of the music section of the *Lietuvių Meno Kūrėjų Draugija* (Lithuanian Creative Artist's Society), along with the famous singer Kipras Petrauskas and others he co-founded the Opera Theatre and was its principal conductor during the years 1920–41 and 1944–8. More than 30 operas and standard works of the symphonic repertory were performed under his baton. In 1948 he became the first Chairman of the Lithuanian Composers' Union. His vocal music, which consists of solo and choral songs, duets and folksong arrangements (nearly 300 in all, mostly written before 1920), is simple in style, melodious and sincere and is probably the most valuable part of his output. His other works include an *Unvertiūra lietuviškomis temomis* ('Overture on the Lithuanian Themes', 1945), a Suite for wind quartet on folksong themes (1946), numerous piano pieces including *Tautiški šokiai* ('National Dances', 1918), *Pasaka* ('A Fairy Tale'), *Impromptu* (both of 1919) and *Keturios parafrazės* ('Four Paraphrases', 1946, originally written as a Theme with Four Variations, 1920), as well as incidental music for the stage. He was forced to write a cantata about Stalin (1947, awarded Stalin Prize in 1948), and it was while conducting this work that the composer suddenly died. Two collections of his solo and choral songs were published posthumously in Vilnius (1951, 1955); his only opera *Vilmantė* was left unfinished at his death. Between 1949 and 1993 Vilnius Higher Music School bore his name. His works are mostly published by Švyturys, Muzgiz and Vaga.

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ADEODATAS TAURAGIS

Tallián, Tibor (*b* Salzburg, 12 April 1946). Hungarian musicologist. He studied musicology at the Liszt Academy of Music in Budapest under Szabolcsi, Bartha and Kroó (1964–9), and continued his studies at the University of Vienna on a Herder grant (1971–2). He was a research fellow in the library of the Liszt Academy (1969–72) and in the Institute of Musicology at the Hungarian Academy of Sciences (1972–91); he became deputy director of the Institute (1995) and director (1998). He joined the musicology faculty of the Liszt Academy in 1976 and held a chair there from 1997. He worked in Rome (1976), New York (1984) and Berlin (1988–90) on research projects, and was awarded the Erkel prize in 1982.

Tallián is one of the leading personalities of Hungarian musicology. His writings on the life and music of Béla Bartók have become an intrinsic part of the Hungarian and international literature on the composer. His main area of research is the history of 20th-century Hungarian music and musical life, with a special emphasis on opera as a genre, opera performance, the concert scene, communist policy on music and the ideology of the decades between 1940 and 1960, and the reception of Hungarian music in the 20th century. He has carried out large-scale archival research on these subjects. As an opera critic he writes on operatic performances in Hungary and abroad, as well as the harvest of contemporary Hungarian operas.

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AGNES GÁDOR

Tallinn (Ger. Reval). Capital city of Estonia. It was the northern centre of medieval Livonia, ruled by the Livonian knights, but had considerable autonomy as a free Hanseatic city from the 1280s onwards. Despite changing political authority, it remained a Baltic German city up to the end of the 19th century, its commercial and thereby cultural links being with other such cities (Riga, Lübeck).

The first documents concerning music go back to the 14th century. By 1365 the Dominican monastery (founded in 1246) was campaigning for a school separate from that of the cathedral; by 1475 the Dominican school had three teachers and probably included musical studies. New members of the order came from among local people, and the names of several priests testify to Estonian origin. There were also Estonians among students at the town school, which had been founded in 1428 by the church of St Olaus. Here music was important in the curriculum: by 1559 the school was employing cantors who were responsible for music at various churches.

In the 1520s the Reformation arrived, but its spread was interrupted by the Livonian war (1558–83). More documents relating to music survive from the ensuing period under Swedish rule. The institution of town musicians is recorded from the 15th century to the 18th, when that institution was transformed into the Kapelle, later the nucleus of the opera and concert orchestra. The Revalsche Gymnasium, founded in 1631, became the centre of musical life; the most prominent of its cantors was Johann Valentin Meder (1674–83), whose opera *Die beständige Argenia* was performed by the students in 1680. The school choir and instrumental ensemble, comprising teachers, students and townspeople, performed in the churches of St Nicholas and St Olaus and on festive occasions. In the 17th century there were also musical and theatrical performances in the guild halls and occasional visits by touring companies.

The beginning of the 18th century was overshadowed by the Nordic war and comcomitant famine and plague. In 1710 the city was taken by the Russians, and the war

ended in 1721 with the absorption of the Baltic provinces into the Russian empire. In the second half of the century amateur music flourished: the *Revalsche Wöchentliche Nachrichten* published many advertisements for music lessons, printed music and instruments. One such advertisement in 1779 offered locally made fortepianos (though other instrument makers were active before this), and in 1818 a piano factory was founded by Heinrich Falck. The industry continued: in the 1930s the firm of Ernst Hiis (Ihse) emerged from among several smaller workshops, and in 1950 the Tallinna Klaverivabrik was established with Hiis as principal constructor.

In 1784 the Revaler Liebhaber-Theater was founded by August von Kotzebue to perform plays and Singspiele, but there was also opera given by visiting companies, such as Mme Tilly's troupe from Lübeck, which presented *Die Zauberflöte* and *Don Giovanni* in 1795. The Revalsche Theater (renamed Revaler Stadttheater in the 1860s) opened in a new building in 1809, and most seasons included some opera (e.g. *Tannhäuser* in 1853 and 1860).

Two important figures during the first half of the 19th century were the German singer Gertrud Elisabeth Mara (in Tallinn from 1812 until her death in 1833, teaching singing and organizing concerts) and August Hagen (1786–1877), a composer, organist at St Olaus and music teacher at the Gymnasium. He ran a choral society, conducted several choirs and published singing and organ manuals in Estonian. In 1835 an amateur music society was formed, and in 1841 another, the Musikverein, with the aim of arranging regular concert series. The Musikverein had its own chorus and orchestra, its first director being the prominent pianist Theodor Stein, later a professor at the new St Petersburg Conservatory. In the 1840s there were performances of Beethoven symphonies and both Haydn oratorios. Visits by touring soloists (Vieuxtemps played here in 1839) became more frequent after the 1870s, when the railway placed Tallinn on the main route from the west to St Petersburg. Philipp Spitta, who came to teach languages in 1865–6, gave public lectures on music history.

In the second half of the 19th century cultural life became more organized. The city grew, and its ethnic proportions changed: in 1820 there were 34.8% Estonians and 42.9% Germans in the population of 12,902; by 1913 those figures were 71.6% and 8.3% in a population of 116,132. The first Estonian choral society, Revalia, was founded in 1863, and two years later the most influential cultural organization, the music society Estonia, was established. The latter had a choir and orchestra and occasionally performed Singspiele, even before opening its permanent theatre in 1906. In 1908 it began presenting opera there, and in 1913 it opened a new theatre and concert hall, which was rebuilt after World War II and has remained the city's cultural centre. Regular opera seasons began in 1918–19, and the ballet company was engaged in 1924. In 1949 the theatre company left and Estonia became the national opera.

The city became the capital of the new Estonian republic in 1919. That same year the Estonia society opened a higher music school, which became the Tallinna Konservatoorium (Tallinn Conservatory). Several leading Estonian musicians returned from Russia during or after the Revolution and taught there, among them the pianists Artur and Theodor Lemba, the hornist Jaan Tamm and the composer Artur Kapp. After the Soviet take-over, the conservatory was restructured as a university-level institution, with lower courses offered by the new Tallinna Muusikakool (Tallinn Music School). In 1993, two years after the country regained independence, the conservatory was restyled the Eesti Muusikaakadeemia (Estonian Academy of Music).

Regular broadcasting began in 1926, controlled from 1934 by Riigi Ringhääling (State Broadcasting, succeeded by Eesti Raadio), which formed its own orchestra. This sometimes combined with Estonia's orchestra, for example to perform Stravinsky's Symphony of Psalms in 1936, and in the early 1940s it reached high standards under Olav Roots. It remained under the radio until 1975, when it became the Eesti Riiklik Sümfooniaorkester (Estonian State SO); its conductors have included Roman Matsov (1950–63), Neeme Järvi (1963–79) and Peeter Lilje (1980–90), and it has made recordings of new Estonian music.

Great changes took place after the reabsorption of the state into the Soviet Russian domains in 1940, and especially after the cessation of hostilities in 1944. Many musicians had emigrated; all private societies were closed and institutions nationalized. The ENSV Riiklik Filharmoonia (State Philharmonia of the Estonian Soviet Socialist Republic) was created in 1941 as the central concert agency, under whose auspices the ESSR Riiklik Akadeemiline Meeskoor (State Academic Men's Choir, widely known by the acronym RAM) was founded in 1944 by Gustav Ernesaks. Throughout the Soviet years this choir was the most popular representative of Estonian music; in 1989 it was renamed the Eesti Rahvusmeeskoor (Estonian National Men's Choir). A full-time mixed choir was formed in 1945 by the radio, the Eesti Raadio Segakoor, and the two choirs joined the Estonian State SO to give most oratorio performances in the city during a period of several decades.

Nationalization also changed a private music museum (founded in 1934) into the Teatri-ja Muusikamuuseum (Theatre and Music Museum) in 1940. Thanks to the state system by which new music was controlled by the Ministry of Culture during the Soviet era, and thanks to its own work in collecting earlier documents, the TMM has become the central archive of Estonian music. It also has a small collection of historical and folk instruments.

More recently founded performing groups include the Tallinna Kammerkoor (Tallinn Chamber Choir, particularly important from its foundation in 1966 into the 1970s, for both modern and older unaccompanied music), the early music ensemble Hortus Musicus (1972, led by Andres Mustonen) and the Eesti Filharmoonia Kammerkoor (Estonian Philharmonic Chamber Choir, professional from 1981 onwards and conducted by Tõnu Kaljuste), which has been the outstanding representative of Estonian music abroad (Pärt, Tormis) and of choral classics at home.

Independence restored pluralism to musical life, and various societies were founded or refounded. Among competing concert organizations, the Philharmonia's successor, Eesti Kontsert, remains the leader. Best known of the festivals are the Estonian Song Festivals (Laulupidu), which have often been accompanied by international choral competitions, oratorio performances and other events. There are also the Tallinna Orelifestival (Tallinn Organ Festival, held each August), the Barokkmuusika

festival (spring) and Nyyd, a festival of contemporary music.

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URVE LIPPUS

Tallis [Tallys, Talles], **Thomas** (*b c*1505; *d* Greenwich, 20 or 23 Nov 1585). English composer.

1. Life. 2. Music: (i) Introduction (ii) Latin-texted church music (iii) English church music (iv) Secular and instrumental music.

1. LIFE. Although no record of his childhood has been found, Tallis must have been born in the first decade of the 16th century probably in Kent, the county with which he had lifelong professional and family connections. His earliest known documented appearance is in the accounts for 1530–31 of the modest Benedictine priory of Dover, which record that a 'Thomas Tales', the 'joculator organorum' (organist), had received an annual salary of £2 (see Haines). His name appears among the general household staff; no other musicians are listed and it is likely that the priory's resources for the performance of polyphony were sparse. Perhaps Tallis was able to draw upon the singers employed by Dover's nearby parent monastery, Christ Church, Canterbury, which boasted lavish musical provision. Dover Priory was dissolved in 1535 and there is no record of Tallis's departure; we next encounter him in London, where his name appears on the 1537 and 1538 payrolls of the church of St Mary-at-Hill, noted for its music. Whether he was a singer or the organist is not stated. Tallis undoubtedly came into contact with some of England's foremost musicians during his time at St Mary-at-Hill; he may also have come to the attention of the abbot of Holy Cross, Waltham, whose London residence stood nearby, for towards the end of 1538 he moved to Waltham Abbey in Essex, becoming one of the most senior members of the extensive musical foundation there. Unfortunately for Tallis the abbey was dissolved on 23 March 1540 (it was the last monastic foundation to fall); as a relative newcomer he was not granted a pension, instead being paid off with 20s. in outstanding wages and 20s. 'reward'. He seems to have taken with him a volume of musical treatises copied by John Wylde, a former preceptor of the abbey; the book has the autograph 'Thomas Tallys' on its last page (*GB-Lbl* Lansdowne 763).

Tallis returned to East Kent, finding employment at Canterbury Cathedral, which was being refounded as a secular establishment with a much expanded choir of ten boys and twelve men. An undated list of staff recruited to the new establishment (Canterbury, Dean and Chapter Library, MS D.E.164; probably from summer 1540) lists Tallis first among the singing men. He appears in the cathedral records of 1541 and 1542 but not in 1543, the year in which he probably began to serve full-time at the court as a member of the Chapel Royal (he may have been helped in securing the position by Cranmer, Archbishop of Canterbury). Although there is no record of his enrolment at court, Tallis's name appears on a lay subsidy roll of 1544, and in a document of about 1545 (*Lbl* Stowe 571) his name is 16th in a list of 32. In a petition of 1577 Tallis claimed to have 'served yo[u]r Ma[jes]tie and yo[u]r Royall ancestors these fortie yeres', implying that his association with the court may have begun even during his employment at St Mary-at-Hill.

Tallis remained in the royal household until his death, serving under Henry VIII, Edward VI, Mary Tudor, and finally for more than half of the reign of Elizabeth I. He undoubtedly acted as an organist throughout this period, but was not so designated until after 1570. As an organist his duties would have included the rehearsal of the singing-men. Harley has speculated that Tallis shared with the Master of the Children, Richard Bower, responsibility for training the boys, probably at this time including William Byrd, with Bower teaching singing and Tallis keyboard and composition. However, he had always been active as a composer as well, and in the middle decades of the century the provision of new vocal polyphony for the royal chapels must have occupied much of his time and earned him great prestige. In 1557 Queen Mary granted to Tallis and Bower jointly a 21-year lease of the Kentish manor of Minster in Thanet, with the considerable annual income of £91 12s. The royal household accounts for the first year of Elizabeth's reign contain the entry 'In bonis Thomas Talys ... 40li', which has been thought to record a gift of this amount, but which is more likely to represent an assessment for the purposes of a subsidy or forced loan to the queen, and confirms that Tallis was living in fairly comfortable circumstances at the time. Rapid inflation had evidently changed that situation by the time Byrd joined the Chapel Royal in 1572, for in 1573 the two men petitioned the queen for some source of additional income. On 22 January 1575, she responded by granting them an exclusive licence to print and publish music, the letters-patent issued for this purpose being among the first of their kind in the country (see illustration; printed in full in E.H. Fellowes: *William Byrd*, 2/1948, p.7). Later that year there duly appeared the *Cantiones sacrae*, an anthology of Latin motets to which Tallis and Byrd each contributed 17 compositions, perhaps in reference to the 17th year of Elizabeth's reign. Financially the undertaking was a failure, for a second petition followed in 1577 resulting in the grant of a joint lease to the two composers of crown lands with annual rents totalling £30.

In or around 1552 Tallis married a woman named Joan, who survived him by nearly four years. There is no evidence that they had any children (Tallis's will mentions a cousin, John Sayer, living in the Isle of Thanet, but neither his nor his wife's will gives much evidence of other family connections). During later life, like many of the

THE EXTRACT AND EFFECT OF THE QVENES
Maieſties letters patents to Thomas Tallis and VVilliam Birde,
for the printing of muſicke.

ELIZABETH by the grace of God Quene of Englande Fraunce and Irelande defender of the faith &c. To all printers bokeſellers and other officers miniſters and ſubiects greting, Knowe ye, that we for the eſpeciall affection and good wil that we haue and beare to the ſcience of muſicke and for the aduauncement thereof, by our letters patents dated the xxii. of Ianuary in the xvii. yere of our raigne, haue graunted full priuiledge and licence vnto our welbeloued ſeruaunts Thomas Tallis and VVilliam Birde Gent. of our Chappell, and to the ouerlyuer of them, & to the aſſignes of them and of the ſuruiuer of them, for xxi. yeares next enſuing, to imprint any and ſo many as they will of ſet ſonge or ſonges in partes, either in Engliſh, Latine, French, Italian, or other tongues that may ſerue for muſicke either in Churche or chamber, or otherwiſe to be either plaid or ſoonge, And that they may rule and cauſe to be ruled by impreſſion any paper to ſerue for printing or pricking of any ſonge or ſonges, and may ſell and vtter any printed bokes or papers of any ſonge or ſonges, or any bookes or quieres of ſuch ruled paper imprinted, Alſo we ſtraightly by the ſame forbid all printers bokeſellers ſubiects & ſtrangers, other then as is aforeſaid, to do any the premiſſes, or to bring or cauſe to be brought out of any forren Realmes into any our dominions any ſonge or ſonges made and printed in any forren countrie, to ſell or put to ſale, vppon paine of our high diſpleaſure, And the offender in any of the premiſſes for euery time to forfet to vs our heires and ſucceſſors fortie ſhillings, and to the ſaid Thomas Tallis & VVilliam Birde or to their aſſignes & to the aſſignes of the ſuruiuer of thē, all & euery the ſaid bokes papers ſonge or ſonges, VVe haue alſo by the ſame willed & commaunded our printers, maiſters & wardens of the miſterie of ſtacioners, to aſſiſt the ſaid Thomas Tallis and VVilliam Birde & their aſſignes for the dewe executing of the premiſſes.

Letters-patent granted to Tallis and Byrd from the 'Cantiones sacrae' (London: Vautrollier, 1575)

Gentlemen of the Chapel Royal, Tallis lived in Greenwich, probably in a rented house close to the royal palace (tradition holds that he lived in Stockwell Street). Whether Tallis ever owned his house in Greenwich is uncertain (Joan's will of 1587 describes her home as 'lately purchased'). The Bodleian Register and the Cheque Book of the Chapel Royal disagree as to the date of Tallis's death, the former giving 20 November 1585 and the latter 23 November. He was buried in the chancel of the parish church of St Alfege; his epitaph, lost in the subsequent rebuilding of the church, was recorded by Strype in his *Continuation of Stowe's Survey of London*. (The texts of the epitaph, and of both wills, are printed in TCM, vi, 1928, pp.xv ff; the wills are also printed in Harley, Appx C.)

The potential significance of the first bequest in Joan Tallis's will ('to m[r] Anthony Roper esquier one guilte bowle with the cover therunto belonginge in respect of his good favors shewed to my late husband and mee') has been persuasively argued by Bennett. He has shown that the beneficiary was almost certainly the grandson of the Catholic martyr Thomas More and member of one of Kent's most influential – and most notoriously recusant – families, Anthony Roper (*c*1535–1597). As Bennett has commented, 'The phrase "good favours" suggests that Roper and Tallis were linked in some sort of patron/client relationship' (p.42), the possibilities including links at Canterbury and at the court. Bennett concluded that Tallis and the Ropers might have had a similar relationship to that which Byrd enjoyed with his patrons the Petres.

Perhaps the most interesting aspect of such a relationship would be the potential religious connections; Roman Catholic Masses were certainly celebrated at the family chapel at Well Hall, Eltham, less than three miles from Greenwich. Musicologists have disagreed about Tallis's religious convictions: he has been variously claimed as a Protestant, a Catholic and (most usually) a pragmatist who avoided religious controversy. However, Bennett's speculations, taken with other evidence such as Tallis's long and fruitful association with the ardently recusant Byrd (and indeed Byrd's choice of Tallis as godfather to his son), and the heartfelt expressivity of late works such as *In jejunio et fletu* and the Lamentations, may shift the balance of plausibility towards a view of Tallis as a committed Catholic who never relinquished his faith, however equably he served his successive regal and ecclesiastical paymasters.

2. Music.

(i) Introduction. Tallis's compositional career spanned decades of unprecedented political and religious turbulence whose effect on English music was profound. Musical genres and styles declined, mutated or were invented afresh in response to the liturgical and doctrinal demands of the moment. From extended votive antiphons such as *Salve intemerata* to succinct Anglican service music, Tallis's diverse output covers almost every musical genre used in the English church during the 16th century. However, style was not determined only by religious circumstances: it is likely that the profound differences between ostensibly early and late works of Tallis (for example, the reduction in melismatic writing and the corresponding growth in chordal homophony, and the tendency for imitation to become less decorative and more structural) may be attributed equally to the influence of continental musical developments on the native style. In this way, political and artistic imperatives converged to change Tallis's style as well as that of many of his contemporaries.

The secret of Tallis's success in surviving – not to say thriving – during such a period of turmoil lay in his combination of pragmatism and perfectionism. He was happy to turn good material to new purposes (as in his revision of *Gaude gloriosa Dei mater* from an English-texted anthem to a Latin-texted antiphon, on which see below; or the conversion of instrumental fantasias into motets such as *O sacrum convivium* and *Salvator mundi*

(ii)); he moved flexibly between genres, invoking old-fashioned or progressive features as circumstances demanded, and during the middle years of the century he must have moved rapidly between these idioms (from simple anthems such as the homophonic *Remember not* to ambitious and lengthy votive antiphons such as *Gaude gloriosa Dei mater*). His perfectionism is revealed by his habit of revising his compositions, sometimes at a level of mere detail but often on a large scale; these 'second thoughts' are revealed by disparities between manuscript sources, or between manuscript versions and those published in the *Cantiones sacrae* of 1575 (see Milsom, 1983 and 1988). Tallis's lack of complacency meant that even in his old age he continued to develop his musical language and to explore compositional problems, and not only in the obvious sense of meeting the logistical and technical challenges of writing for 40 voices in *Spem in alium*. *Derelinquit impius* and *In jejunio et fletu* – perhaps his last motets, written around his 70th year – are highly original essays in a harmonically conceived, chromatically inflected expressive style that reveal a startlingly fertile imagination.

Many of Tallis's works, especially those Latin-texted compositions that are of an ostensibly early date, have survived in sources that are remote from their date of composition and the circumstances of performance, making the establishing of a chronology of the composer's music extremely difficult. The work of John Milsom (1983) represents the most thoroughgoing and convincing attempt to order and date Tallis's works on the basis of external (source) and internal (stylistic) evidence. Despite the problem of dating Tallis's works and the bewildering variety of genres to which he contributed, his musical personality is consistent (the very earliest works aside): his compositions are supremely crafted, with a knowing sense of where to place a dissonance; in performance the effect is often one of muted richness. In his Latin-texted works Tallis transmuted the inherited musical language of pre-Reformation England and in adapting it contributed to its survival for another generation; in his Anglican music he established the formal and stylistic norms of an entirely new repertory that, under reforming pressures, might have fallen into drabness. Through all its changes the English court and Church were fortunate to have the music of Tallis as their ornament.

(ii) Latin-texted church music. Votive antiphons were strongly cultivated in pre-Reformation England until the 1530s when they were attacked by reformers such as Cromwell and Cranmer. Three such pieces by Tallis, all in five parts (*Ave Dei patris*, *Ave Rosa* and *Salve intemerata*) are probably his earliest surviving works. They follow the traditional formal scheme of two halves of roughly equal duration, the first in triple metre, the second in duple, with frequent scoring contrasts that coincide with fresh units of text. *Ave Dei patris* is almost certainly the earliest piece by Tallis that we have; it has all the hallmarks of an apprentice work (it closely shadows Fayrfax's setting of the same text in terms of mode, scoring, section breaks and even some motivic material) and betrays its author's youthful inexperience (the setting lacks the assurance of its exemplar in the control of antiphony and imitation, and pacing is often misjudged). The work's tenuous state of survival (incomplete, in sources compiled during or after Elizabeth's reign) suggests that the young composer was conscious of its shortcomings and chose to forego an opportunity to establish it in the cathedral repertory, withholding it from the copyist of the new collection of polyphony being assembled for Canterbury Cathedral in 1540 or 1541 (now known as the 'Henrician Partbooks', *GB-Cu* Peterhouse 471–4); he did, however, supply the copyist with his other antiphons, *Ave Rosa* (which similarly betrays youthful inexperience) and the more assured *Salve intemerata*, along with the mass setting based upon it. That *Ave Dei patris* has survived at all is a testament to the prestige that became attached to Tallis's name during his subsequent career.

Salve intemerata, with its mixture of modern imitative techniques and older procedures, is an especially impressive achievement considering its long, closely-argued prose text which demanded of Tallis the production of sustained musical paragraphs (again he probably used an exemplar, this time Taverner's *Gaude plurimum*). Intriguingly, *Salve intemerata* is found in the partbook *Lbl* Harl.1709, sole survivor of a set of five, which contains music from the Eton Choirbook and dates from the late 1520s (see Sandon, 1993), making it likely that Tallis had composed the antiphon by about 1530 (or in any case shortly before we hear of him at Dover Priory). The mass setting based upon the antiphon is transmitted only by the Henrician Partbooks, and was probably composed several years after the antiphon since it is noticeably more cogent. The quoted material is used concisely and the joinery between it and newly-composed material is impressive. With each successive movement Tallis's reliance on the model diminishes; thus while the Gloria draws almost entirely upon material from the antiphon the Agnus Dei is substantially newly-composed. The so-called 'parody' mass was a rarity in England; only a handful of earlier examples are known, most notably Taverner's *Mater Christi* and *Small Devotion* Masses; thus Tallis's first known essay in the genre was, at least in spirit, modern.

The four-part *Sancte Deus* is a succinct and intimate votive antiphon addressed to Jesus. It has often been said that its short phrases, cadentially-orientated style and Christocentric text show that Tallis's music was affected by the winds of doctrinal change during the late 1530s; while this may be partly true the setting is not especially innovatory, being close in spirit and substance to Taverner's *Sancte Deus* (which was almost certainly composed about a decade earlier for evening devotions at Christ Church, Oxford). The short antiphon to Mary or Jesus became increasingly popular during Henry VIII's reign and gradually supplanted the large antiphon; like other smaller-scale musical forms, both sacred and secular, it tended to absorb continental features such as imitation and antiphony more readily. The four-part *Magnificat* setting is, like *Sancte Deus*, scored for men's voices but shows greater evidence of inexperience, and so may have been composed during the 1530s or earlier. Tallis followed a text-setting scheme that had been standard in England for about a century but which was beginning to be superseded during the 1530s: only the even-numbered verses are set, in contrasting scorings, and the tenor is a faburden.

The Latin-texted *Magnificat* and *Nunc dimittis* pair, which survive only in an Elizabethan source, were long thought to have been composed for use in association with the Latin translation of the Prayer Book made by

Walter Haddon and published in 1560 with the Queen's approval for use in universities, colleges and at court. The two canticles appeared in close succession within the Anglican evensong service, whereas in the Sarum rite they were sung at separate services, and so it was reasoned that Tallis would not have had cause to link the two settings musically if he had composed them before the Reformation. However, an examination of the inventories of two significant choral foundations, Magdalen College, Oxford (1522/4) and King's College, Cambridge (1529) (reprinted as Appendices III and IV of *HarrisonMMB*) suggests that composers had begun to regard the *Magnificat* and *Nunc dimittis* as a musical pair well before the Reformation (see also Sandon, 1997–). In this light, the likely date of composition for Tallis's paired setting may be plausibly revised, in accordance with stylistic evidence, from the 1560s to the 1540s.

The move towards a less florid style during the 1530s accelerated during the last years of Henry VIII's reign, in part through the direct influence of Cranmer and other reformers who demanded audibility in word-setting and greater simplicity in musical style, but also because of a growing awareness among composers about recent developments in continental music, where imitation tended to be less ornamental and more structural, and where there was an increasing desire to represent or express momentary textual meaning. Tallis's Mass for four voices is predominantly syllabic, proceeding in chordal homophony, and belongs to a group of shorter mass settings, by Taverner, Sheppard and others, that lack a cantus firmus and are conceived in a relatively plain style. Tallis's setting contains occasional infelicities of part-writing and could conceivably have been composed at about the same time as the Mass *Salve intemerata*; on the other hand, it is not far removed from the style of Edwardian English-texted works such as the four-part *Benedictus*.

After six years of Protestant liturgy under Edward VI (1547–53), the Catholic Mary Tudor set about undoing the religious reforms of the preceding decades. For church musicians this meant a revival of the large-scale forms of mass, votive antiphon and respond in a luxuriant polyphonic style. Tallis, now in his mid-forties and well established in the Chapel Royal, seems to have responded with enthusiasm: it is possible that his six-voice votive antiphon *Gaude gloriosa Dei mater* dates from this time. Certainly, the assured handling of its monumental proportions and sumptuous textures make it likely that this was the last of his antiphons to be composed. The work follows the traditional pre-Reformation disposition into two roughly equal halves, in perfect and imperfect time respectively, each scored for successive groups of solo voices (including an exuberant double gymel for divided trebles and altos at 'Gaude Maria, quam dignum laude') and building to forceful tuttis. Tallis achieved coherence mainly through the use of flexible imitative expositions, which dovetail one into the next, to shape the harmonically-driven polyphony; momentary climaxes are achieved as an idea is passed up the texture to the topmost voice, where it often appears in rhythmic or intervallic extension. *Gaude gloriosa* is an essentially conservative creation that does not break new ground; however, it marks the consolidation of Tallis's musical language into a compelling, flexible style capable of sustaining long-term argument across a large canvas.

It is tempting to read the text of *Gaude gloriosa* as a stream of complimentary epithets directed not only at the Virgin Mary but also at the eponymous queen, restorer of the true faith. However, it is possible that Tallis may have conceived the work sometime earlier and in different circumstances. A manuscript fragment discovered in a wall cavity in 1978 (now *GB-Occc* 566) dates from the mid-century and preserves one voice-part of an English-texted version of the work (with sufficient musical variants to suggest that the Latin-texted version known today represents a revision). Milsom (1982) has suggested that *Gaude gloriosa* may therefore have been in existence – in some form – by the close of Henry's reign, and that the English contrafactum may have been made before or during Edward's reign; he also admitted the possibility that the adaptation was made following the death of Mary. Nevertheless, given that other composers, most notably William Mundy with his celebrated *Vox patris caelestis*, made major contributions to the votive antiphon genre during Mary's reign, a Marian date for *Gaude gloriosa* in its final form remains most likely.

The only work that can be dated with any certainty to Mary's reign is the seven-voice Mass *Puer natus est nobis* which was probably written in 1554 for performance at Christmas during Philip of Spain's residency in London after his ill-fated marriage to the queen. The unusual choice of cantus firmus, the Mass introit 'A boy is born to us, and a son is given to us whose government shall be on his shoulders', would have been doubly appropriate since Mary was believed at this time to be expecting an heir. The low-voice scoring suggests that the work was conceived for performance by the gentlemen of the English and Spanish royal chapels in combination, as Philip's choir lacked trebles. Perhaps Tallis was writing to a commission (he would have been unlikely to select such an inconveniently short cantus firmus voluntarily); if so he rose to the challenge magnificently, producing a mass setting that pays homage to continental models while remaining true to the conventions of the English pre-Reformation festal mass. The resulting composition cannot be categorized easily; as Milsom commented, the Mass is 'clearly an enormous experiment' (1983, i, 147). The cantus firmus treatment is old-fashioned in its strictness yet virtuosic in its ingenuity: Tallis assigned a number to each note of the introit, depending upon which of the five vowels it carried ('a' was worth 1 and 'u' worth 5; thus '*pue* r *na tu* s' produced the durations 5–2–1–5). These factors were multiplied by the prevailing time unit of each mass movement. The whole chant is used only twice through, once in the Gloria/Credo and once in the Sanctus/Agnus; in several sections (such as the first Agnus Dei, where the time unit is the dotted breve) it proceeds in extremely long values. The internal proportions of each movement may also have been calculated around symbolic numbers (see Kerman, 1993). Although Tallis employed full texture almost throughout the mass – a 'progressive' feature – the rich, melismatic sonorities produced are conservative in spirit. The most overtly 'modern' feature is the use of canon in the top voices during the second Agnus Dei: Tallis was evidently aware of the continental fashion for ending mass settings with a display of technical virtuosity. (For a detailed critical treatment of the mass, see Kerman, 1993.) The editors of Tudor Church Music could publish only fragments of the Mass (vol.vi, 49–61), but the discovery in 1960 of most of the remainder in the

partbooks of the Madrigal Society in London has permitted a satisfactory reconstruction of all but the Credo.

For several groups of Tallis's Latin-texted sacred works, including responds and Office hymns, establishing secure dates of composition is virtually impossible since their style is determined primarily by liturgical function. However, because *Hodie nobis*, *In pace* and *Audivi vocem* are responds of the solo type, which was becoming old-fashioned by the end of Henry's reign, it is likely that these were composed earlier (source evidence also seems to confirm a Henrician date). These works follow a traditional procedure: the sections of plainchant normally sung by soloists are cast into four-voice polyphony, with the notes of the chant scattered across the texture using a paraphrase technique (except in *Hodie nobis*, which makes little use of the chant). The choral sections of plainchant are retained as such. Taverner, with *Dum transisset Sabbatum*, had pioneered the choral respond, which reverses this groundplan (i.e. solo sections are chanted and chant for the choir is set as an equal-note cantus firmus within polyphony); Tallis composed six responds that follow this procedure (*Videte miraculum*, *Dum transisset sabbatum*, *Loquebantur variis linguis*, *Homo quidam fecit*, *Candidi facti sunt* and *Honor virtus et potestas*), at least some of which are undoubtedly Elizabethan. The restrictions of such a severely ritual design inspired Tallis to some of his noblest music, from the hypnotic dissonances at the opening of the sensual *Videte miraculum* to the sheer rhythmic audacity of *Loquebantur variis linguis*.

The start of Elizabeth's reign and the Act of Settlement of 1559 may seem in retrospect to mark the beginning of a period of growing stability in the English church; at the time, however, the emerging Protestant settlement must have seemed as contingent and subject to reversal as the preceding wave of Catholicism. At court, composers continued to set Latin texts, and some of these works (in particular, chant-based hymns and responds) would have been deemed acceptable for use within the queen's private services, which were more elaborate than those held in many more Puritan cathedrals. Tallis's later Latin-texted music seems to divide between such 'neutral' works suitable for performance by the Chapel Royal and those that appear to be more subjective essays in personal expression. The former category includes works that bear obvious signs of continuity with ritual music of the past: the chant-based choral responds *Honor, virtus et potestas* and *Candidi facti sunt*, for example, use a fluid imitative language, with constant rhythmic and intervallic mutation of text-based points around a monorhythmic cantus firmus. The music has a seamless, effortless quality; the imitated ideas are characterful and never used mechanically. These particular responds were published in the 1575 *Cantiones Sacrae* and no manuscript copy survives that is not derived from the prints, and so a late composition date is likely (see Milsom, 1983, i, 37). The chant-based hymns *Sermone blando* and *Te lucis ante terminum* are also likely to be products of Elizabeth's reign; they show Tallis entirely at ease with a chordal, syllabic and metrically regular style that often flowers briefly into melisma at phrase ends. Interest is maintained through the planned modulation of phrases, anticipations of chant material in the free voices, and differentiated inner part motion. The hymn *O nata lux de lumine* is almost certainly Elizabethan, but unlike *Sermone blando* and *Te lucis ante terminum*, all liturgical vestiges (*alternatim* setting, the quotation of chant within the polyphony and the need for chant verses to complete the work) are absent. Despite its near-continuous homophony the work is a gem: phrase lengths are cleverly varied, modulation is swift and well-planned, and the occasional inner part motion is motivically cogent.

Tallis joined the mid-century fashion for the 'psalm-motet', a genre cultivated by Tye, White and Mundy that was, to some extent, the successor to the techniques that had been used in the votive antiphon. His *Laudate Dominum* and *Domine quis habitat* almost certainly date from the 1560s: they are written in a thoroughly modern style, imitative expositions alternating with homophony. The writing is predominantly syllabic; melisma was by this time one available expressive resource among many. *O sacrum convivium* may also have been composed in the 1560s; it was first conceived as an instrumental fantasia and then radically revised for publication in 1575 (see Milsom, 1985 and 1988). An English-texted version, *I call and cry*, may also date from the mid-1570s; both texts fit equally well to the music, causing scholars to disagree about which represents Tallis's intentions. Since it was published with a Latin text in 1575, perhaps this version should take precedence; on the other hand, the composer may have authorized the English version since it dates from his own lifetime. It is a superbly crafted motet whose cogency is achieved by means of pervading imitation and climactic sequential repetition.

Salvator mundi (ii) also seems to have begun life as an instrumental fantasia; it was probably conceived as a two-part canon (at the octave) with a bass part, and may have had its first five-voice incarnation as *When Jesus went into Simon the Pharisee's house*. The Latin-texted version represents a further and final revision, in which the inessential (non-canonic) voices were substantially recomposed. *Salvator mundi (i)* is, like *O sacrum convivium*, cast in the *ABB* form that was fast becoming standard in the English anthem. It has been unjustly singled out for the rigidity of its imitative procedures (Kerman, 1966), but in fact only the opening and closing sections could be criticized as overly predictable, and even then their counter-materials and musical joinery are of peerless quality. On the contrary, from 'qui per crucem' onwards the imitation is suggested rather than actual (entries are rhythmically and metrically congruent), and among the features that strike the ear are the rising sequence in the treble, emphasizing the words 'crucem' and 'redemisti' and the treble/bass canon at 'auxiliare nobis', the first word being set to one repeating note.

Milsom has suggested that *Salvator mundi (i)* may represent the start of the final stage of Tallis's development as a composer: a move towards textures in which the voices do not contribute continuously and equally to the prevailing musical discourse; the start of a decrease in the importance of pervasive imitation as a generator of musical structure and a search for new agents of unity, continuity and contrast. Tallis began to explore the possibilities offered by canon, sequence, ostinato, modulation and chromaticism; at the same time his text choices grew palpably more subjective (and his works therefore less suitable for Chapel Royal performance).

It is likely that *Suscipe quaeso* is one such late work (all surviving manuscript versions were copied from the

Cantiones sacrae prints, suggesting a composition date shortly before 1575). It is a setting of a long, penitential non-liturgical text of a type also used by Tye (*Peccavimus cum patribus*) and Byrd (*Tribue, Domine*). Tallis engaged unusually closely with his text: the seven voices are used in various combinations with great flexibility, moving from strict imitation and the freer development of motivic cells to whole phrases of dramatic homophony (most memorably for 'peccavi', 'I have sinned'). Much of the writing is syllabic; melisma is introduced only at cadences or as a deliberate effect. The result is a seamless dramatic whole, an integrated musical language that amplifies the meaning and import of the text. Although some scholars have considered that *Suscipe quaeso* may have been written at about the same time as the Mass *Puer natus est* on account of its similar, unusual scoring and the suitability of its text for the ceremony in which Cardinal Pole absolved England from schism in November 1554, the evidence of the sources and the musical style (which is closer to the sound world of *Spem in alium*) makes a late date far more likely. Two motets with similarly 'confessional' texts, *Mihi autem nimis* and *Absterge Domine*, are also almost certainly Elizabethan.

The two sets of Lamentations were probably composed in the mid- or late 1560s, when the practice of making musical settings of the Holy Week readings from the Book of Jeremiah enjoyed a brief and distinguished flowering in England (the practice had developed on the continent during the early 15th century). Tallis set the first two lessons for Maundy Thursday in the Sarum rite. His text contains slight, inconsequential variations from the known specified text; these have led scholars to describe these compositions as non-ritual, independent motets and to speculate that Tallis was writing in an allegorical, recusant spirit. While the likely expressive appeal of the texts to Tallis's composing imagination and (in all probability) Catholic heart is obvious, it should not be assumed that these works were never used liturgically, nor should it be assumed that he 'doctored' the texts for affective reasons (as has been claimed similarly about Byrd's setting). An examination of the contents of a contemporary manuscript (*Lbl* Roy.App.12–16) by Flanagan has shown that polyphonic Lamentations with near-identical textual irregularities (the wrong Hebrew letters at the start of verses, odd cuts in the text) were in circulation in England at the time and that they may have been used liturgically, albeit presumably in a private, recusant context. Tallis included the customary opening and closing formulae (opening with 'Incipit Lamentatio' or 'De Lamentatio Jeremiae prophetae' and ending with 'Jerusalem, Jerusalem, convertere ad Dominum Deum tuum') and also follows the convention of setting the Hebrew letters that mark off the verses (Aleph, Ghimel, Heth etc.) in rich melisma. Tallis integrated every compositional resource at his disposal – imitation, expressive modulation, homophony, antiphony – to produce soulful settings that rank among his finest works.

Two further Lenten works, the responds *Derelinquit impius* and *In jejunio et fletu*, are almost certainly among the last that Tallis composed. They are markedly 'experimental' settings of penitential texts that seem especially apposite to the plight of the recusant Catholic community. *Derelinquit impius* is a plea for the sinful to return to the Lord, while *In jejunio* tells of weeping priests who beg to save their heritage from destruction. In the former work Tallis was clearly preoccupied with the expressive possibilities of modulation, of denying the gravitational pull of a 'tonal centre', a concern signalled at the outset by an imitative exposition in which voices enter on unexpected degrees of the scale. The work is harmonically conceived, with much of its interest achieved by chromatic means. *In jejunio et fletu* takes this tendency further, dispensing with standard imitative techniques altogether and replacing them with canon and repeating blocks of texture; in addition the nominal 'tonal centre', G, is not established until the closing bars, thus creating a disorientating aural effect.

It was long speculated that Tallis's monumental 40-voice work, *Spem in alium*, was inspired by the example of Alessandro Striggio (i). Indeed, the two composers probably met in London in the summer of 1567 during Striggio's visit to the English court on diplomatic business (see Fenlon and Keyte). Striggio was completing a tour of European courts during which he had presented a 40-voice mass (with a 60-voice Agnus Dei); it seems that in Protestant London he presented not the mass but the 40-voice motet *Ecce beatam lucem*. The suspicion that Tallis's work was written in competitive emulation of Striggio's is confirmed by an account of 1611 in the notebook of one Thomas Wateridge, a law student at the Temple (first published by Fleetwood Sheppard and then forgotten until attention was called to its existence by Roche in 1981). Wateridge reported how a music-loving duke 'asked whether none of our Englishmen could sett as good a songe' as that which had been sent into England by the Italians. 'Tallice beinge very skilfull was felt to try whether he would undertake ye Matter, wch he did and made one of 40 partes wch was songe in the longe gallery at Arundell house.' It may be presumed that the duke in question was Thomas Howard, 4th Duke of Norfolk, and son-in-law of Henry Fitzalan, 12th Earl of Arundel (*d* 1580). Arundel House was Henry's London home; he possessed a vast musical establishment there and at his country residence, Nonsuch Palace. The Arundel connection is given further credence by the appearance of a score of *Spem in alium* in a 1596 catalogue of music in the library at Nonsuch. Wateridge's anecdote allows us to establish a relatively secure dating for *Spem in alium*, between Striggio's visit in the summer of 1567 and Norfolk's execution in January 1572; Stevens (1982) made a convincing case for the first performance being given for the Duke of Norfolk in London after his release from prison in August 1570. Milsom (1983) has speculated that Tallis may in fact have conceived the work specifically for the country residence: the banqueting hall at Nonsuch Palace was octagonal and possessed four first-floor balconies, which might have tempted the composer to indulge in a spatial, as well as purely musical, conception. An examination of *Spem in alium* shows that, where Striggio's composition was probably designed for semicircular performance, Tallis had designed his music to be heard 'in the round', with the listener seated within the circle of performers. As Milsom commented, the exchanges between different choirs 'acquire a more structural significance, for they take on the quality of a pair of intersecting "cantoris/decani"-like dialogues, the first operating between left and right, the second between front and back' (1983, i, 190); the music may also be shown to 'rotate' around a circle if the choirs are positioned in a particular way. Tallis's command of

pacing and texture is also consummate: reduced sections are driven by expositions of characterful imitative ideas against constantly varying countersubjects, while the forceful tuttis, with their strong harmonic rhythm, frame the work. The sense that this is Tallis's *summa* is strengthened by Keyte's observation (1989) that the work is 69 longs in duration, and that 69 is a cryptogram for TALLIS (using the numbering of the Latin alphabet: 19+1+11+11+9+18). The work survives only in English-texted sources, as *Sing and glorify heaven's high majesty*; the earliest source, *Lbl* Eg.3512, which was not available to the editors of TCM, probably dates from the first decade of the 17th century. The work was sung in 1610 and 1616 at the investiture ceremonies of Henry and Charles, respectively, as Prince of Wales. The making of a contrafactum for these occasions probably ensured the work's survival.

(iii) English church music. Tallis was clearly one of the first musicians to write for the new Anglican liturgy of 1547–53, and he again composed to English words in the reign of Elizabeth. Four pieces are found in sources dating from 1547–8: the anthems *Hear the voice and prayer* and *If ye love me* in the Wanley Partbooks, and *Remember not* and a setting of the Benedictus in the Lumley Books. (The first three of these, together with *O Lord in thee is all my trust*, were also printed in John Day's *Certaine Notes*, first assembled in Edward's reign.) A further five anthems (the dubiously-ascribed *Christ rising*; *A new commandment*; *Blessed are those*; the fragmentary *Teach me thy ways*; and *Verily, verily*), three services and a *Te Deum* may be Edwardian but are found only in Elizabethan or even later sources. Internal evidence is a very unsafe guide, for there is some relatively elaborate music that must have been written under Edward VI (notably by Sheppard), whereas certain Elizabethan music, such as Tallis's psalm tunes, is in a simple chordal style.

The four works of Tallis that are known to be early do reflect, on the whole, the express wish of Cranmer and other reformers for clear syllabic word-setting. *Remember not* (which, like the *Benedictus*, uses a text from the King's Primer, 1545) is a particularly ascetic piece, almost entirely chordal and in effect deeply penitential. (In Day's later printed version it was, interestingly, somewhat expanded and elaborated.) *Hear the voice and prayer* and *If ye love me*, however, represent in every way the prototype of the early Anglican anthem: they are cast in an *ABB* form, and mix homophony with rather formal imitation in a succinct and neatly turned manner, somewhat reminiscent of certain French chansons. The most extended of the four, the *Benedictus*, is possibly the earliest of all, but nevertheless has the greatest variety of texture and thematic resource. The Dorian Service, which is also probably Edwardian, is for the most part heavily chordal and incantatory, but does use limited imitation in its longer movements. It consists of the five morning and evening canticles, together with Gloria, Creed and Sanctus for the Communion; other items are probably later accretions.

This music is all in four parts. The Chapel Royal, however, evidently used some in five or six, and occasionally even more where decani and cantoris voices divided. An entire five-voice service by Tallis, probably with two canonic voices, has been lost except for the bass. An indication of his richer manner can, however, be gained from the isolated five-voice *Te Deum*, almost 200 bars long in a modern edition, and astonishingly well shaped and varied for a piece with so little melismatic writing. As in the Dorian Service, textual archaisms reflecting the use of the 1549 Prayer Book suggest that they are Edwardian, although this evidence is not conclusive. In his service music for the Anglican liturgy Tallis was a pioneer, leading the way in satisfying the reformed church's demand for a chordal, syllabic style of text-setting while managing to transcend the merely functional. Aplin and Monson have shown how Byrd and Morley in particular used Tallis's services as models for their own settings; in this respect Tallis fashioned many of the stylistic and formal features that were to become standard in Anglican service music for several generations.

During the first half of Elizabeth's reign the country as a whole, now fairly strongly puritanical, seems to have had little interest in liturgical polyphony except for various simple forms of psalm singing. Tallis contributed nine four-voice psalm tunes (one of which has since been made famous by Vaughan Williams) for one of the many metrical psalters published at this time, that of Archbishop Parker in 1567. Otherwise, however, his English music of this period was almost entirely for five voices and was probably written for routine use in the Chapel Royal. It includes the litany, the Preces and Responses, and some simple polyphonic treatments of prayer book psalms for the Christmas season (called 'festal' psalms).

Of the more elaborate anthems that must have been produced by the queen's composers scarcely one by Tallis is known. *Blessed are those*, which uses antiphony between high and low voices (in a refinement of the more progressive idiom developed by Taverner in works such as *Mater Christi*), may be an adaptation from a Latin psalm setting; indeed, the Vulgate text *Beati immaculati* fits the notes equally well, causing scholars to disagree about which text was set first. Certainly, the scoring is that of a pre-Reformation Latin-texted antiphon, making a late Henrician or Edwardian date most probable, although the debate seems unlikely to be conclusive. Several of Tallis's best motets were certainly fitted with English words, for use as anthems: *Absterge Domine*, for example, had at least three such adaptations by 1600.

(iv) Secular and instrumental music. The Mulliner Book (*Lbl* Add.30513) contains keyboard reductions of the four known partsongs by Tallis, of which only *When shall my sorrowful sighing slake* is found with its text in contemporary sources. Three of the partsongs may have been composed during, or shortly before or after, Edward's reign: *O ye tender babes* draws on a text published in 1542/3 (see Stevens, 1957 and Milsom, 1983, i, 24); *When shall my sorrowful sighing slake* and *Purge me, O Lord* appear in *Lbl* Add.30480–84 in the company of late Henrician partsongs by Sheppard and Edward Johnson (i). *When shall my sorrowful sighing slake* was circulating in a corrupt form by the mid-1560s in the company of Henrician and Edwardian partsongs, making a composition date in the 1550s plausible. *Purge me, O Lord* is cast in the characteristic *ABB* form of a church anthem, and indeed is only a shade simpler in style than an anthem such as *If ye love me*. Yet, on the basis of its text (verse rather than prose) and its source it is classified as a devotional partsong. At this time the distinction between the genres of anthem and devotional partsong was blurred: several of Tallis's anthems are found in sources of domestic chamber music, while a

simple devotional partsong such as *O Lord in thee is all my trust* appears in church sources and was published as an anthem in Day's *Certaine Notes*. In the Mulliner Book *Purge me, O Lord* is titled *Fond youth is a bubble*; the original text has not been located (the underlaid version in *Ob* Tenbury 958 is a speculative attempt dating from *c*1800). Only one of Tallis's partsongs, *Like as the doleful dove*, is likely to be Elizabethan, both because it does not appear in sources containing earlier music and because it is close in style to the settings of Archbishop Parker's Psalter.

Tallis's relatively small contribution to the rich repertory of consort music of around 1550 to 1570 includes two fine and well-contrasted In Nomine settings. A third piece is composed not on the usual *Gloria tibi Trinitas* plainchant but on that of a different Trinity Sunday antiphon, *Libera nos, salva nos*: although very vocal in style, the setting is clearly instrumental because the cantus firmus includes the incipit.

As Tallis apparently spent at least 50 years as an active organist, it must be assumed that his surviving keyboard compositions represent no more than a fraction of his output. Most are in the Mulliner Book and consist of hymn verses and other short liturgical items which set imitative points against a plainchant cantus firmus, presumably for service use before 1559. The contrapuntal working is skilful, but shows somewhat less concern for idiomatic keyboard writing than is found in Redford and others. However, a small group of later pieces, probably composed for performance before the queen in the Chapel Royal, displays a developed virtuoso manner that has no known parallel anywhere in Europe during Tallis's lifetime. They include, most conspicuously, the two extended treatments of the *Felix namque* plainchant found in the Fitzwilliam Virginal Book, where they are dated 1562 and 1564 respectively. In each the chant melody is, for the most part, presented as an equal-note cantus firmus against which the composer explored a succession of highly resourceful keyboard idioms and textures. Another piece, the 'Lesson' (ascribed to Bull in one source but generally agreed to be by Tallis), consists of a two-part canon at the 5th over a bass line in continuous running figuration.

WORKS

Editions: *Thomas Tallis*, ed. P.C. Buck and others, TCM, vi (1928/*R*); TCM Appendix (1948) [TCM vi; Appx]
The Mulliner Book, ed. D. Stevens, MB, i (1951, rev. 2/1954) [Smb]
Thomas Tallis: Complete Keyboard Works, ed. D. Stevens (London, 1953) [S]
Thomas Tallis: English Sacred Music I: Anthems, ed. L. Ellinwood, rev. P. Doe, EECM, xii (2/1973) [D i]
Thomas Tallis: English Sacred Music II: Service Music, ed. L. Ellinwood, rev. P. Doe, EECM, xiii (2/1974) [D ii]

LATIN CHURCH MUSIC

Only those sources not in TCM vi are listed; Willmot – Willmott MS, Spetchley Park, Braikenridge; C – Cantiones quae ab argumento sacrae vocantur, 5–7vv (London, 1575), with Byrd

For further details of sources see M. Hofman and J. Morehen: *Latin Music in British Sources c.1485–c.1610*, EECM, suppl.ii (1987)

Title	*No. of voices*	*Source*	*P.no. in TCM vi*	*Remarks*
Absterge Domine [= Discomfort them, O Lord; Forgive me, Lord, my sin; O God, be merciful; Wipe away my sins]	5	C; *GB-Lbl* Add.31390, *Ob* Tenbury 1464, 1486, Willmot, *US-NYp* Drexel 4180–85	180	Non-liturgical prayer
Alleluia, Ora pro nobis	4	—	88	C.f. chant; for Lady Mass
Audivi vocem	4	—	90	Re for Matins, All Saints Day
Ave Dei patris filia	5	*GB-CF* D/DP.Z/6.1, *Lbl* Add.34049, *Lbl* Roy.Mus.Lib MS 24.h.11, *OB* Tenbury 1469–71, 1486, Willmott	162, Appx 43	Votive ant, lacks T in 4 sections; ed. D. Allinson (Newton Abbot, 1996)
Ave rosa sine spinis	5	*CF* D/DP.Z/6.1, *Lbl* Roy.Mus.Lib 24.h.11, *Ob* Tenbury 342, 354–8, 1486, Willmott	169, Appx 49	Votive ant; now complete; ed. N. Sandon (Newton Abbot, 1995)
[Candidi] facti sunt Nazarei	5	C	186	C.f. chant; re for 1st Vespers, Apostles
Derelinquit impius	5	C	189	Roman re, 1st Sunday in Lent
Domine, quis habitabit	5	*Ckc* 316, *CF* D/DP.Z/6.1, *Lbl* Add.29247, *Lcm* 2089, *Ob* Tenbury 1464, 1486, Willmott	246	Ps xiv
[Dum transisset] Sabbatum	5	C; *Ckc* 316, *Lbl* Add.31390, Add.32377, Shropshire County Record Office, Shrewsbury, SRO 356 Mus.2	257	C.f. chant; re for Matins, Easter Day
Euge caeli porta	4	*Lbl* Add.34049	179	V. of seq Ave praeclara for Lady Mass
Gaude gloriosa Dei mater	6	*Lbl* Add.18936–7, 18939	123	Votive ant
Haec dies	?	*Lbl* Add.32377	—	Single voice; textless
Hodie nobis caelorum Rex	4	—	92	1st re for Matins, Christmas Day
[Homo] quidam fecit coenam	6	*US-NYp* Drexel 4180–85	282	C.f. chant; re for 1st Vespers, Corpus Christi; new source supplies T

Title	No. of voices	Source	P.no. in TCM vi	Remarks
[Honor] virtus et potestas	5	C	237	C.f. chant; re for Matins, Trinity Sunday
In jejunio et fletu	5	C	198	Roman re, 1st Sunday in Lent
In manus tuas	5	C; *GB-Lbl* Add.30480–84, Mad.Soc.A6–11, Y 5	202	Re for Compline
In pace in idipsum	4	—	94	Re for Compline, 1st 5 Sundays in Lent
[Jam Christus astra ascenderat —] Solemnis urgebat dies	5	*Ob* Tenbury 1464	285	Even-numbered verses only; c.f. chant; hymn for 1st Vespers, Pentecost
[Jesu Salvator saeculi —] Tu fabricator omnium	5	*Ob* Tenbury 1464	289	Even-numbered verses only; c.f. chant; hymn for compline, Sunday after Easter to Ascension
Lamentations	5	*CF* D/DP.Z/6.1, *US-NYp* Drexel 4180–85	102	1st Lectio at Matins, Maundy Thursday
Lamentations	5	*GB-CF* D/DP.Z/6.1, *Ob* Tenbury 369–73, 1464, 1469–71	110	2nd Lectio at Matins, Maundy Thursday
Laudate Dominum	5	*CF* DP/D.Z/6.1, *Lcm* 2089, *Ob* Tenbury 369–73, 1486, Willmott	266	Ps cxvi
[Loquebantur] variis linguis	7	—	272	C.f. chant; re for 1st Vespers, Pentecost
Magnificat	4	—	64	On faburden, 1st tone
Magnificat and Nunc Dimittis	5	—	73	
Mass	4	—	31	—
Mass 'Puer natus est nobis'	7	*Lbl* Mad.Soc., *Lbl* Add.34000	49	Probably composed in 1554; all except Credo ed. S. Dunkley and D. Wulstan (Oxford, 1977, 2/1980)
Gloria		*Lbl* Mad.Soc.G9–15, G16–20, G21–6	49	
Credo		—	56	Fragment
Sanctus		*Lbl* Mad.Soc.G21–6	—	Complete except for beginning of T
Pleni sunt		*Lbl* Mad.Soc.G9–15, G16–20	—	—
Benedictus		*Lbl* Mad.Soc.G9–15, G16–20	58	—
Agnus Dei		*Lbl* Mad.Soc.G9–15, G16–20	*Ob* Tenbury 1464	Lacks T and 1 B
Mass 'Salve intemerata'	5	—	3	On his own motet; T missing but partly restorable from motet
Mihi autem nimis [= Blessed be thy name]	5	C	204	Introit, Feast of the Apostles
Miserere nostri	7	C; *Lbl* Mad.Soc.A52–6 (attrib. Byrd)	207	?Adapted from psalm-ant Miserere mei
O nata lux de lumine	5	C	209	Hymn for Lauds, Transfiguration
O sacrum convivium [= I call and cry to thee; O sacred and holy banquet]	5	C; *B-Bn* II 4109, *GB-Ckc* 316, *Lbl* Add. 15117, Add.30480–84, Add.31390, *Ob* Tenbury 1464, Shropshire County Record Office, Shrewsbury, SRO 356 Mus.2, *US-NYp* Drexel 4180–85	210	Mag ant for 2nd Vespers, Corpus Christi; probably Latin adaption of I call and cry
O salutaris hostia [= O praise the Lord]	5	—	—	Roman ant, Corpus Christi
(1st version)		*GB-Ckc* 316	276	—
(2nd version)		*CF* D/DP.Z/6.1, *Lbl* Add.22597, Add.31390, *Lcm* 2089, *Ob* Tenbury 1464, 1469–71	279	—
[Quod chorus vatum —] Haec Deum coeli	5	*Lbl* Add.32377, *Ob* Tenbury 1464	261	Even-numbered verses only; c.f. chant; hymn for 1st Vespers Purification
Rex sanctorum	3	—	298	Fragment; textless
[Salvator mundi Domine —] Adesto nunc propitius	5	*Ob* Tenbury 1464	242	Even-numbered verses only; c.f. chant; hymn for Compline, Vigil of Nativity and various other seasons

Title	No. of voices	Source	P.no. in TCM vi	Remarks
Salvator mundi (i) [= Arise, O Lord and hear; With all our hearts]	5	C; *B-Bn* II 4109, *GB-Lbl* Add.29247, Add. 29368, Mad.Soc.A52–6, *US-NYp* Drexel 4180–85	216	Ant for Matins, Exaltation of the Cross
Salvator mundi (ii) [= When Jesus went]	5	C	219	Ant for Matins, Exaltation of the Cross
Salve intemerata virgo	5	*GB-CF* D/DP.Z/6.1, *Lbl* Add. 30513, Add.41156–8, *Ob* Mus.Sch.E.423, *Ob* Tenbury 1464, 1469–71, 1486, Willmott	144	Votive ant, parodied in Mass 'Salve intemerata'; ed. N. Sandon (Newton Abbot, 1995)
Sancte Deus, sancte fortis	4	—	98	Jesus ant
[Sermone blando angelus ...] Illae dum pergunt concitae	5	C; *Lbl* Add.30480–4, *T* 341–4	193	Even-numbered verses only; c.f. chant; hymn for Lauds, Sunday after Easter to Ascension
Spem in alium [= Sing and glorify]	40	*Lbl* Eg. 3512	299	Re for Sunday Matins, History of Judith
Suscipe quaeso	7	C; *Lbl* Add.29247, Mad.Soc.G16–20, G21–6, *Lcm* 2041	222	Non-liturgical prayer
[Te lucis ante terminum ...] Procul recedant somnia (i)	5	C	214	Even-numbered verses only; c.f. chant; hymn for Compline (except Easter)
[Te lucis ante terminum ...] Procul recedant somnia (ii)	5	C	215	Even-numbered verses only; c.f. chant; hymn for Compline (except Easter)
[Videte] miraculum	6	*IRL-Dtc* B.1.32	293	C.f. chant; re for 1st Vespers, Purification

ENGLISH SERVICE MUSIC

For sources see R.T. Daniel and P. le Huray: *The Sources of English Church Music 1549–1660*, EECM, suppl.i (1972)

Short Service (Dorian Service), 4vv, D ii, 1
Service 'of five parts, two in one', 5vv, D ii, 179 (B only)
Service, 5vv, *GB-SHR* 356.2 (B only)
Benedictus, 4vv, D ii, 102 (text earlier than 1549)
Te Deum, 5vv, D ii, 78 (defective but restorable)
Preces and Responses (i), 5vv, D ii, 120, 144 (first preces printed with second responses in 1641[5])
Preces and Responses (ii), 5vv, D ii, 122, 147 (second responses printed with first preces in 1641[5])
Litany, 5vv, D ii, 150 (ends at Lord's prayer)
Psalm sequence for Christmas, 5vv: 24 Dec: Blessed are those (B only), D ii, 189; Wherewithal shall a young man cleanse his way, D ii, 125; O do well, D ii, 131; My soul cleaveth, D ii, 138; 25 Dec: The Lord saith (B only), D ii, 189; Lord, remember David (B only), D ii, 189; 26 Dec: I call with my whole heart (B only), D ii, 189; O consider mine adversity (B only), D ii, 189; Princes have persecuted me (B only), D ii, 189; Let my complaint (B only), D ii, 189
9 psalm tunes, 4vv, for M. Parker, *The Whole Psalter translated into English Metre* (London, 1567): Come, Holy Ghost ('Tallis's Ordinal'), D ii, 177; E'en like the hunted hind, D ii, 168; Expend, O Lord, D ii, 171; God grant we grace ('Tallis's canon'), D ii, 175; Let God arise, D ii, 162; Man blest no doubt, D ii, 160; O come in one, D ii, 166; Why brag'st in malice high, D ii, 173; Why fum'th in sight, D ii, 164

ENGLISH ANTHEMS AND MOTET ADAPTATIONS

For full details of sources see R.T. Daniel and P. le Huray: *The Sources of English Church Music 1549–1660*, EECM, suppl.i (1972)

A new commandment, 4vv, D i, 19 (lacks B but restorable)
Arise, O Lord, and hear [= Salvator mundi (i)], 5vv
Blessed are those, 5vv, D i, 1 (?adaptation of psalm, Beati immaculati)
Blessed be thy name [= Mihi autem nimis], 5vv, D i, 55
Discomfort them, O Lord [= Absterge Domine], 5vv
Forgive me, Lord, my sin [= Absterge Domine], 5vv (inc.; only in kbd scores)
Hear the voice and prayer, 4vv, D i, 11
I call and cry to thee [= O sacrum convivium], 5vv, D i, 60 (printed in C, with Latin text, but English version is directly contemporary)
If ye love me, 4vv, D ii, 16
O give thanks unto the Lord, D ii, 189 (single voice)
O God, be merciful [= Absterge Domine], 5vv
O Lord, give thy Holy Spirit, 4vv, D i, 25
O Lord, in thee is all my trust, 4vv, D i, 29
O praise the Lord [= O salutaris hostia], 5vv
O sacred and holy banquet [= O sacrum convivium], 5vv
Purge me, O Lord [= Fond youth is a bubble], 4vv, D i, 40
Remember not, O Lord God, 4vv, D i, 111 (earlier version)
Remember not, O Lord God, 4vv, D i, 43 (later expanded version)
Sing and glorify [= Spem in alium], 40vv
Teach me thy way, D ii, 178 (Tr only)
Verily, verily, I say unto you, 4vv, D i, 51
When Jesus went [= Salvator mundi (ii)], 5vv, D i, 68
Wipe away my sins [= Absterge Domine], 5vv, D i, 73
With all our hearts [= Salvator mundi (i)], 5vv, D i, 88

SECULAR PARTSONGS

Fond youth is a bubble [= Purge me, O Lord], 4vv, Smb 21, D i, 95
Like as the doleful dove (text: W. Hunnis), 4vv, Smb 84, D i, 98
O ye tender babes (text: W. Lyly), Smb 61, D i, 102
When shall my sorrowful sighing slake, 4vv, Smb 63, D i, 106

KEYBOARD MUSIC

liturgical

Clarifica me pater (i), S 10 (Mag ant for 1st Vespers, Palm Sunday)
Clarifica me pater (ii), S 10 (Mag ant for 1st Vespers, Palm Sunday)
Clarifica me pater (iii), S 11 (Mag ant for 1st Vespers, Palm Sunday)
Ecce tempus idoneum (i), S 12 (hymn for 1st Vespers, 3rd Sunday in Lent)
Ecce tempus idoneum (ii), S 13 (hymn for 1st Vespers, 3rd Sunday in Lent)
Ex more docti mistico, S 14 (hymn for 1st Vespers, 1st Sunday in Lent)
Gloria tibi Trinitas, S 38 (ant for 1st Vespers, Trinity Sunday)
Iste confessor Domini sacratus, S 40 (hymn for 1st Vespers, Commemoration of a Confessor Bishop)
Jam lucis orto sidere, S 39 (hymn for Prime, Sundays)
Natus est nobis hodie, 546 (ant for Compline, Christmas Day; possibly non-liturgical)
Veni Redemptor gentium (i), S 47 (hymn for 1st Vespers, Vigil of Nativity)
Veni Redemptor gentium (ii), S 48 (hymn for 1st Vespers, Vigil of Nativity)

non-liturgical

Fantasy, S 14
Felix namque (i), S 16

Felix namque (ii), S 26
Lesson 'Two parts in one', S 41 (also attrib. Bull)
Poyncte for the Virginals, S 46

CONSORT MUSIC

In Nomine (i), a 4, *Ob* Mus.Sch.D.212–16 no.3
In Nomine (ii), a 4, *Ob* Mus.Sch.D.212–16 no.18 (a 5 in *Lbl* Add.31390, f.93)
Libera [nos, salva nos], *Lbl* Add.37402–6

FALSE OR DOUBTFUL ATTRIBUTIONS

All people that on earth do dwell, 5vv, *Och* 1220–24 (17th-century composer)
Arise, O Lord, why sleepest thou, 5vv, *Cp* 35, 42, 44 (Byrd, Exsurge Domine)
Christ rising, 5vv, *US-BEm* M2.C645, D ii, 63 (probably Byrd, as in *NYp* Chirk)
Domine Deus, 3vv, *GB-Lbl* Add.18936–9, TCM vi, 62 (Tye)
[Deus tuorum militum…] Hic nempe mundi gloria, 5vv, *Ob* Tenbury 341–4, TCM vi, 264 (probably Sheppard, as in *Och* 979–83)
Dum transisset Sabbatum, 6vv, *US-NYp* Drexel 4180–85 (Roose)
How long shall mine enemies, 5vv, *GB-Lbl* Add.29247 (Byrd)
I give you a new commandment, *Lbl* Add.30513 (attrib. Sheppard in 1560[26] and various MSS)
If that a sinner's sighs, 5vv, *Grove5* in error (Byrd)
In trouble and adversity, TCM vi, p.xviii in error (Taverner, In Nomine)
Lord, for thy tender mercy's sake, J. Clifford, *The Divine Services and Anthems* (London, 2/1664) (?Hilton or Farrant)
Not every one that saith, *Och* 6, *US-NYp* Chirk, D ii, 190
O God, be merciful, *Grove5* in error (Tye)
O Lord God of Hosts, *GB-Lbl* Add.29289 (17th-century composer)
O Lord, I bow the knees, *Cpc* Mus.6.1–6 (W. Mundy)
O sing unto the Lord, attrib. Tallis in *Ob* Mus.Sch.E.423, attrib. Sheppard in *Ob* Tenbury 791, *Y* M.29 (S)
O thou God almighty, *Och* 1001 (Hooper)
Out from the deep, *Och* 6, *US-NYp* Chirk, D i, 35 (probably W. Parsons)
Pange lingua, *Grove5* (not in source quoted, *GB-Lbl* Add.30513)
Submit yourselves to one another, *Och* 6, *US-NYp* Chirk (Sheppard)
The simple sheep that went astray, *GB-Lbl* Harl.6346 (text only)
This is my commandment, *DRc* A1, A3 (probably W. Mundy)

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PAUL DOE/DAVID ALLINSON

Tallis Scholars. British vocal ensemble. Founded in 1973 by its director Peter Phillips, it specializes in *a cappella* performance of Renaissance polyphony. The group's membership is flexible and its approach choral rather than soloistic. A discography of over three dozen titles (all on its own label, Gimell) ranges through most of the Franco-Flemish composers from Ockeghem onwards, the Tudor period and the Iberian Renaissance. The group has been influential in broadening the appeal of Renaissance polyphony to modern audiences. In February 1994 it gave a concert commemorating the 400th anniversary of Palestrina's death in the Roman basilica of S Maria Maggiore. The Tallis Scholars have also commissioned and performed works by contemporary composers, including John Tavener.

FABRICE FITCH

Tallone (It.). *See* FROG.

Talma, Louise (*b* Arcachon, France, 31 Oct 1906; *d* Saratoga Springs, NY, 13 Aug 1996). American composer. She studied at the Institute of Musical Art, New York (1922–30); at the Fontainebleau School of Music (1926–39), where her teachers included Isidore Philipp (piano) and Nadia Boulanger (composition); and at New York (BMus 1931) and Columbia (MA 1933) universities. She taught at Hunter College, CUNY (1928–79), and was the first American faculty member at the Fontainebleau School. She became a Fellow of the MacDowell Colony in 1943. Her many awards include two Guggenheim fellowships (1946, 1947); a Senior Fulbright Fellowship (1955–6); the Sibelius Medal for Composition from the Harriet Cohen International Awards, London (1963); and election to the National Institute of Arts and Letters (1963, she was the first woman to be so honoured). Her opera, *The Alcestiad*, was the first by an American to be performed in a major European opera house (1962, Frankfurt).

Talma's early works are tonal and neo-classical, showing the influence of her strong background in counterpoint and her study of Stravinsky with Boulanger. Indeed, her whole output is marked by clarity of line, gesture and proportion. The Piano Sonata no.1 (1943) and the exuberant Toccata for Orchestra (1944), both superbly tailored to their respective instrumentations, incorporate elements of jazz and Americana. Exemplifying the range of her style during this early period is the rhythmic vitality of the *Alleluia in Form of Toccata* for solo piano (1945) and, by contrast, the impressionistic languor of *Terre de France* (1943–5). In 1952, after hearing Fine's String Quartet, Talma began to experiment with serialism; her mature style incorporates 12-note techniques within a freely tonal context. She did not adhere to strict set technique, but arranged subsets in tonally related patterns, such as in the Violin Sonata (1962), or distributed row elements among voices, as in the cantata *All the Days of my Life* (1963–5). In the song cycle *Diadem* (1978–9), clever character sketches of seven gems, shimmering clarinet trills illustrating the 'Aquamarine' give way to the bold angularity of 'Diamond'. The circular structure of this work and its septuple division is also apparent in *Full Circle* for orchestra (1985), the last section of which (the seventh of seven) is a modified reversal of the first. The linear simplicity of *Seven Episodes* for flute, viola and piano (1986–7) highlights Talma's talent for shaping a phrase; based on a row the first and last notes of which form a perfect 5th, this work exemplifies the dodecaphonic writing grounded in tonal relationship that is characteristic of her late style.

Vocal works form a significant portion of Talma's oeuvre. Her vocal writing displays the same lyricism as her instrumental writing, although many of her choral works are contrapuntal. Her strong religious faith is reflected in her many settings of Biblical texts. Much of her music has been recorded. She is the author of *Harmony for the College Student* (1966) and *Functional Harmony* (with J. Harrison and R. Levin, 1970).

WORKS

STAGE

Op: The Alcestiad (3, T. Wilder), 1955–8, Frankfurt, 1 March 1962

VOCAL

Choral: La belle dame sans merci (J. Keats), women's vv, 1929–30; 3 Madrigals, women's vv, 1929–30; In principio erat verbum (Bible: *St John*), mixed chorus, org, 1930; The Divine Flame (orat, Bible, liturgy), Mez, Bar, mixed chorus, org, 1946–8; The Leaden Echo and the Golden Echo (G.M. Hopkins), S, double mixed chorus, pf, 1950–51; Let's Touch the Sky (e.e. cummings), mixed chorus, fl, ob, cl, 1952; La corona (J. Donne), 7 sonnets, unacc. mixed chorus, 1954–5; A Time to Remember (Bible, J.F. Kennedy, A.M. Schlesinger), mixed chorus, orch, 1966–7; Voices of Peace (Bible, Hopkins, liturgy, Bible: *St Francis*), mixed chorus, str, 1973; Celebration, women's chorus, small orch, 1976–7; Ps lxxxiv, unacc. mixed chorus, 1978; Mass for the Sundays of the Year, 1984; Mass in English, unacc. mixed chorus, 1984; A Wreath of Blessings, unacc. mixed chorus, 1985; Give Thanks and Praise (Bible, W. Cowper), antiphonal double chorus, pf, 1989; In Praise of a Virtuous Woman (Bible: *Proverbs*), women's vv, pf, 1990; Ps cxv, unacc. mixed chorus, 1992

Other vocal: One need not be a chamber to be haunted (E. Dickinson), S, pf, 1941; Carmine Mariana (liturgy), 28vv, pf, 1943 [arr. women's vv, org/small orch]; Terre de France (C. Peguy, J. du Bellay, C. d'Orléans, P. de Ronsard), song cycle, S, pf, 1943–5; Leap before you look (W.H. Auden), S, pf, 1945; Letter to St Peter (E. Dean), S, pf, 1945; Pied beauty, spring and fall (Hopkins), S, pf, 1946; 2 Sonnets (Hopkins), Bar, pf, 1946–50; Birthday Song (E. Spenser), T, fl, va, 1960; All the Days of my Life (cant., Bible), T, cl, vc, pf, perc, 1963–5; The Tolling Bell (W. Shakespeare, C. Marlowe, Donne), Bar, orch, 1967–9; Rain Song (J. Garrigue), S/T, pf, 1973; Have you Heard? Do you Know? (Talma), divertimento in 7 scenes, S, Mez, T, pf/(fl, vn, cl, vc, pf), 1978–9;

Variations on 13 Ways of Looking at a Blackbird (W. Stevens), S/T, fl/ob/vn, pf, 1979; Wishing Well, S, fl, 1986; Infanta Marina (Stevens), S, pf, 1988; The Lengthening Shadows, 1v, fl, vn, cl, vc, pf, 1991–2; Sonnet (J. Keats), Falling Leaves (W.S. Landor) [third song remains as sketch]

INSTRUMENTAL

Ens: Toccata, orch, 1944; Song and Dance, vn, pf, 1951; Str Qt, 1954; Sonata, vn, pf, 1962; Dialogues, pf, orch, 1963–4; 3 Duologues, cl, pf, 1967–8; Summer Sounds, cl, 2 vn, va, vc, 1969–73; Lament, vc, 1980; The Ambient Air, fl, vn, vc, pf, 1980–83; Studies in Spacing, cl, pf, 1982; Fanfare for Hunter College, 2 tpt, 3 trbn, 1983; Full Circle, chbr orch, 1985; 7 Episodes, fl, va, pf, 1986–7; Conversations, fl, pf, 1987; Spacings, va, pf, 1994

Kbd (solo pf, unless otherwise stated): Four-Handed Fun, pf 4 hands/2 pf, 1939; Pf Sonata no.1, 1943; Pf Sonata no.2, 1944–5; Soundshots, 20 short pieces, 1944–74; Alleluia in Form of Toccata, 1945; Wedding Piece, org, 1946; Venetian Folly, ov. and barcarolle, 1946–7; Pastoral Prelude, 1949; Bagatelle, 1950; 6 Etudes, 1953–4; 3 Bagatelles, 1955; Passacaglia and Fugue, 1955–62; Textures, 1977; Kaleidoscopic Variations, 1984; Ave atque vale, 1989

MSS in *US-Wc*

Principal publisher: Carl Fischer

Principal recording company: CRI, Musical Heritage Society

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ARTHUR COHN, DOROTHY REGINA HOLCOMB, SARA JOBIN/VIRGINIA DAVIDSON, GREGG SMITH

Talon (Fr.). *See* FROG.

Talon, Pierre (*b* Reims, 25 Oct 1721; *d* Paris, 25 June 1785). French cellist and composer. He probably arrived in Paris from Reims before 1753, when he was granted a privilege to publish instrumental music. His *Six simphonies* op.1, dedicated to the Marquise of Ségur, were published that year in Paris by Vernadé. By 1763 he had entered the service of the king as a cellist; announcements of his works in 1765 refer to him as 'ordinaire de la musique du roi', and those of 1767 as 'ordinaire de la chambre du roi'. The contemporary almanacs do not record any solo performances, nor is he listed as a member of any Parisian orchestra or as a teacher. He was retired from the king's service in 1782.

Talon was a moderately gifted musician, composing in the popular Parisian genres and styles of the period. His published works, all dedicated to minor nobility, targeted professional and amateur musicians for public and private use, and were flexible in the instrumentation and the number of players required for each part. The op.1 symphonies (1753), all in three movements, combine the older French Baroque traits of rapid harmonic movement and occasional passages in dotted rhythms, reminiscent of Cupis and Aubert, with Italian influences such as the fast triple metre finales of Sammartini and Brioschi. The op.5 *simphonies à quatres parties* (1767) appear among a flourishing crop of such instrumental quartets in vogue during this period. Also in three movements, they are longer and more orchestrally conceived. A substantial viola part replaces the third violin, and the string writing is expert, with careful and frequent expression markings. They are in a clear early Classical style. Unlike the earlier symphonies, their first movements are bi-thematic and in sonata-allegro form; the slow movements show more flexibility in choice of key, and the finales are all in double rather than triple metre. Talon's predilection for his own instrument is apparent in his chamber works (opp.2 and 4) which feature a cello obbligato in addition to a figured bass.

WORKS

partial thematic catalogue in BrookSF

op.	
1	Six simphonies à quatre parties ou à plusieurs instruments, 3 vn, b (Paris, 1753; no.6 ed. in *BrookSF*)
[2]	Six quatuors, vn, ob (/fl/vn/descant viol), vc/va obbl, bc (Paris, 1761), lost; as Six symphonies à quatre, op.2 (Paris, 1767)
2	Six trio, vn, vc/va obbl, b (Paris, *c*1761)
4	Six trio, vn, vc/bn/va obbl, b (Paris, 1765)
5	Six simphonies à quatre parties ou à grand orchestre (Versailles, 1767)

Op.3 not located, see Johansson

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BARRY S. BROOK, RICHARD VIANO

Taltabull (Balaguer), Cristòfor (*b* Barcelona, 28 July 1888; *d* Barcelona, 1 May 1964). Catalan composer. Born into a middle-class family, he began his musical studies with Claudi Martínez Imbert and Josep Font Roger. He then studied harmony, composition and musicology with Felipe Pedrell. In November 1907, shortly after the performance of his first symphonic work *Waldemar daae*, he left for Munich, where he lived until June 1908. During this period he wrote the Sonatina for piano (1910) dedicated to Reger, with whom he was in contact, and the *Prólogo sinfónico para un drama*, a composition with a title similar to Reger's *Symphonischer Prolog zu einer Tragödie*. The *Prólogo sinfónico* received its first performance in Barcelona in February 1910, when it was conducted by Franz Beidler.

From 1912 to 1940 Taltabull lived in Paris, where he was active in the musical field in various capacities: proofreading for musical publishers such as Durand, conducting Gaumont Cinema's orchestra (1914–19) and working as a pianist and composer. He also gave private composition lessons. According to his own account his works of this period were destroyed during World War II.

After the Spanish Civil War (1936–9) he returned to Barcelona, where he did a great deal of teaching, although never with any security and always on the margins of the official institutions. Among his pupils we find distinguished members of the generation of Catalan composers mainly born in the 1930s, such as Josep Soler, Guinjoán, Benguerel and others. During these years his compositions were mainly choral, combining German contrapuntal

solidity with the sensual Impressionist harmonies of France.

WORKS
(*selective list*)

Orch: Waldemar daae, perf. 1907, lost; Prólogo sinfónico para un drama, 1910; 3 other orch works
Choral: Misterio de redención, solo vv, chorus, orch, 1941; Les set paraules, T, chorus, orch, 1943; Comiat de l'anima, chorus, pf, 1945; Cant de maig, cant d'alegria, chorus, pf, 1945; 20 other choral works
Solo vocal: Cançons xinesas, 1v, pf, 1935–46; 6 other solo vocal works
Pf: Sonatina, 1910; 4 other pf pieces

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J. Soler: 'Cristòfor Taltabull el hombre providencial para la música en Cataluña', *Cuadernos de música y teatro*, no.3 (1988), 91–103
J. Casanovas and B. Casablancas: *Cristòfor Taltabull* (Barcelona, 1992)

TEODOR ROURA

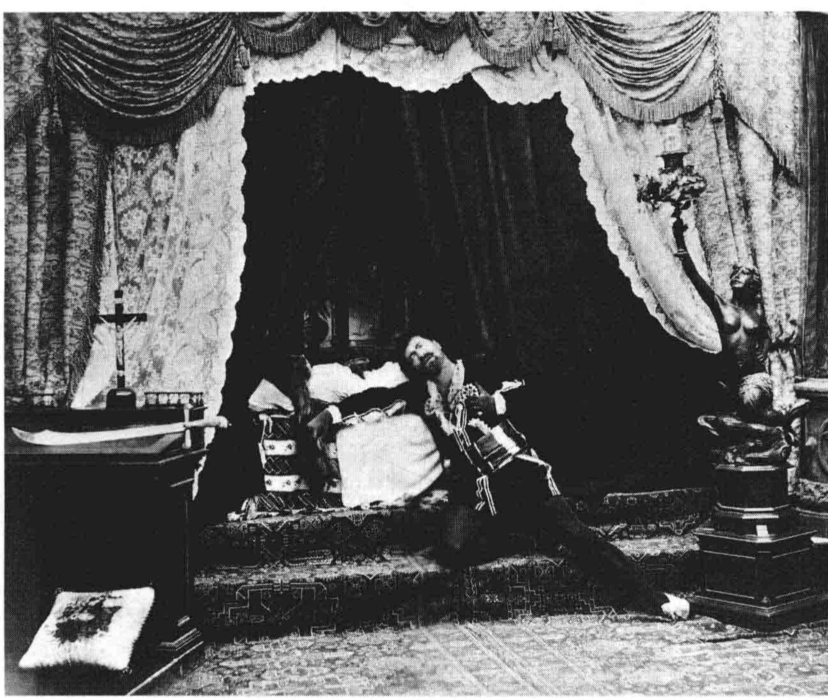
Talvela, Martti (Olavi) (*b* Hiitola, 4 Feb 1935; *d* Juva, 22 July 1989). Finnish bass. Perhaps the outstanding Finnish singer of the postwar period, he was originally a schoolteacher by profession. He entered the Lahti Academy of Music in 1958, continued his studies in Stockholm and made his début at the Swedish Royal Opera there in 1961, as Sparafucile; shortly afterwards, an audition with Wieland Wagner resulted in his being engaged as Titurel at the 1962 Bayreuth Festival (the year he joined the Deutsche Oper, Berlin). A voice of immense size and wide range, capable of thundering grandeur and great gentleness, allied to a giant's physique and an impressive stage presence, won him international fame in Musorgsky, Verdi and all the principal Wagner bass roles. He was Boris Godunov in New York's first 'original version' of the opera, at the Metropolitan (1974). His first Gurnemanz at Covent Garden in 1973 was remarkable for its natural nobility; he is also remembered there for notable appearances as Dosifey (*Khovanshchina*) and Hunding. Talvela was the inaugural director of the Savonlinna Festival (1972–9), the first opera under his aegis being, in 1973, *Die Zauberflöte*, in which he was Sarastro. In 1975 he created (and later recorded) Paavo Ruotsalainen in Kokkonen's *The Last Temptations* at Savonlinna, repeating the role in London the following year. Along with Boris Godunov and Sarastro, both of which he recorded, this was accounted among Talvela's most majestic and compelling interpretations. Shortly before his death he was appointed general director of the Finnish National Opera. His many other recordings include Sibelius and Kilpinen songs (of which he was a devoted advocate), Haydn's *The Seasons*, Verdi's Requiem, King Mark and the Grand Inquisitor (*Don Carlos*).

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MAX LOPPERT

Tamagno, Francesco (*b* Turin, 28 Dec 1850; *d* Varese, 31 Aug 1905). Italian tenor. A pupil of Carlo Pedrotti in Turin, he began his career in the chorus of the Teatro Regio, also singing small roles such as Nearco in Donizetti's *Poliuto* (1872). After further study, in 1874 he sang Riccardo (*Un ballo in maschera*) at Palermo and in 1875, Poliuto and Edgardo (*Lucia di Lammermoor*) at La Fenice, Venice. He first appeared at La Scala in 1877 as Vasco da Gama (Meyerbeer's *L'Africaine*), then sang the title role of Verdi's *Don Carlos* (1878), Alim in Massenet's *Le roi de Lahore* and Fabiano in the first performance of Gomes's *Maria Tudor* (1879); he created the role of Azaele in Ponchielli's *Il figliuol prodigo* (1880), then sang Ernani, and Gabriele Adorno in the first



Francesco Tamagno in the title role of Verdi's 'Otello', Act 4

performance of the revised version of *Simon Boccanegra* (1881); he sang Raoul in *Les Huguenots* and John of Leyden in *Le prophète* (1884), created Didier in Ponchielli's *Marion Delorme* (1885), then sang Radames in *Aida* (1886).

His greatest triumph came on 5 February 1887, when he created Verdi's Othello (see illustration); he repeated the role in the first London performance of *Otello* (Lyceum Theatre) in July 1889, at Chicago (where he had made his American début a few days previously as Arnold in *Guillaume Tell*) in January 1890, at the Metropolitan in March 1890 and at Nice in 1891. He appeared in Puccini's *Edgar* at Madrid (1892) and in the first performance of Leoncavallo's *I Medici* at the Teatro Dal Verme, Milan (1893). He returned to the Metropolitan for the 1894–5 season, and made his Covent Garden début in 1895 as Othello. After creating the role of Helion in De Lara's *Messaline* at Monte Carlo in 1899, he sang it at La Scala and at Covent Garden, where he returned for a final season in 1901.

Tamagno's heroic voice, with its brazen, trumpet-like top notes, was heard to best advantage in Verdi roles, especially Othello, which displayed the magnificent strength and security of its upper register. He was a forceful, convincing actor, and though not a subtle artist, he brought great vocal and dramatic excitement to all his performances.

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ELIZABETH FORBES

Tamba, Akira (*b* Yokohama, 5 Dec 1931). Japanese composer and musicologist, resident in France. After studying composition with Ikenouchi at the Tokyo National University for Fine Arts and Music, graduating in 1958, he was awarded a French government scholarship to study at the Paris Conservatoire with Aubin and Messiaen. Further work with Schaeffer's Groupe de Recherches Musicales acquainted him with modern techniques and the musical structure of nō theatre, which became the inspiration for his eclectic compositional style. He gained international recognition by winning the Divonne-les-Bains International Competition (1962), the first prize for composition at the Conservatoire (1963) and the Lily Boulanger Prize (1963). In 1979 Radio France held an Akira Tamba day and in the same year ten of his compositions were presented at the Holland Contemporary Music Festival. Works have been commissioned from him by groups ranging from the French Ministry of Culture to the Japanese traditional music group Yonin no kai.

He was appointed director of the Centre National de la Recherche Scientifique in Paris and a lecturer at the National Institute for Eastern Languages and Civilisation at the University of Paris III, pursuing a joint career as a composer and a musicologist. Among his writings is *La structure musicale du nō*, which received the Japan Translation Culture Prize (1975); in 1986 he received the doctorate for his work under Chailley's supervision on Japanese musical theory and aesthetics at the University of Paris-Sorbonne. His compositional style combines modern French-inflected tonality and orchestration with influences on developmental structure, dynamics and rhythm derived from the music of nō theatre, gagaku and shōmyō. As a leading scholar of traditional Japanese music history, theory and musical aesthetics, he is known for his original analysis and has written more than 50 articles and books on the subject. He has directed a comprehensive series of recordings of traditional Japanese music for Ocora, *Japon 1–10* (1977–97).

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Orch: Conc. de camera, fl, str, 1962; Sūnyatā (La vacuité), 6 perc, orch, 1972; Mandala, pf conc., 1982; Héliode, el gui, orch, 1988; Orion, vc conc., 1991

Chbr and solo inst: Sonate, fl, pf, 1958; Tahatā (La réalité telle qu'elle-même), str qt, potentiometer, 1969; Chant du monde, org, perc, 1973–4; Elémental I, hp, perc, 1976; Accalmies, 6 ondes martenot, 1978; Interférence I, koto, shamisen, shakuhachi, 1980; O meiraku, gagaku ens, 1981; Elémental IV, vc, 1984; Ondomorphies, 12 ondes martenot, 1998

Vocal: 2 poèmes de Baudelaire, 1v, orch, 1965–6; Le fil de l'araignée (orat-ballet), chorus, orch, 1974; Héloïse et Abélard (music drama), 1977

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JUDITH ANN HERD

Ţambal (Rom.). Romanian duclimer played in the *taraf* ensemble. *See* CIMBALOM (its cognate term).

Tambari (pl. *tambura*). A common name for the KETTLEDRUM used in sets as part of the regalia of many traditional savanna states of West Africa. Its association with royalty in, for instance, the Hausa states of Nigeria is chronicled in the 17th century, and in its form, usage and name the *tambari* is related to the 16th-century court *ṭabl* at Fez in the Maghrib.

The individual drums in a set vary considerably in size so that the membranes may measure from 23 cm to 65 cm in diameter, and the height of the drum bodies from 20 cm to 60 cm. The *tambari* is beaten with two heavy thongs of hippopotamus hide, producing a deep and resonant sound. In performances the drums may be mounted singly or in pairs on heavy stakes driven into the ground (see illustration), or in pairs on the backs of camels for use in royal cavalcades.

The drums have a wooden or bronze-cased body and a membrane of cowhide laced to a metal ring round the



Tambari (kettledrum) players, Hausa people, Nigeria, 1972

base. In the areas of the traditional Hausa states, the *tambura* rank with KAKAKI trumpets as the most important ceremonial instruments of the Islamic rulers. However, even within Hausaland the drums and their usage vary according to area. In Zaria the practice is to use two pairs of large wooden *tambura* (a *salo-salo* pair and a *'yan dai-dai* pair) with one or two smaller wooden *kuntukun tambura*. The large *tambura* range from 42 to 53 cm in height and 40 to 52 cm in diameter, and the *kuntukun* are 27 cm in both height and diameter. The *'yan dai-dai*, suspended from one forked pole, are struck alternately by one drummer while on the *salo-salo*, on another pole, the chief drummer, a beater in each hand, drums out the emir's praise rhythm (*take*). The *kuntukun tambura* are placed upright on the ground and struck by seated drummers, each with two beaters.

In the Katsina region there are ten royal drums which are all approximately the same size, 50 cm in height and 40 cm in diameter, apart from the *gwabron tambari*, known as the 'unique' or 'bachelor' drum. A trophy of the early 19th century jihad (religious war), it is saucer-shaped, 65 cm in diameter and 22 cm high. In processional usage in Katsina six *tambura* are used, slung in pairs on three camels. In stationary performances five *tambura* are held on three Y-shaped poles, the central drum being beaten by an official known as *tambura* and the outer pairs by his two assistants. Each drummer has two beaters. The *gwabron tambari* is again unique in that it is suspended just above the ground by two men each holding a handle on either side of its body. Its only use is when beaten on its own with a single beater for a traditionally prescribed number of strokes on the installation of the emir or certain officials.

At Abuja are two unusual small bronze-cased *tambura* called *lingarai*. They were brought from Zaria in the early 19th century and are wider than they are tall, measuring 21 cm in height and respectively 26 cm and 30 cm in diameter.

Among other *tambura* which have been reported in Hausaland are drums at Sokoto measuring about 30 cm in height and 45 cm in diameter, which were played propped up on stones or wooden blocks by seated drummers. Another set at Argungu comprises three deep and three shallow drums. At Anka in the Zamfara area there were once 12 or even 24 *tambura* but in the early 1960s it was learnt that only one had survived the collapse of the emir's palace. Two ancient metal *tambura*, 45 cm in height and 37 cm in diameter, were found in a very dilapidated condition in 1927 in the emir's palace at Daura. Silver and copper drums of Songhay are said to have been buried during the 16th century Moorish invasion and two *tambura* found at Kengakwoi are believed to be copies.

Despite slight variations according to locality, the *tambura* are used in general either for 'signalling', as at Daura to mark the beginning and end of certain months in the Islamic calendar, or for the performance of identificatory rhythms, such as in salutation of the emir on Thursday evening. At Anka in 1961 on the evening before the major Islamic festivals the emir himself would beat the one remaining *tambari* several times with his left hand.

Pre-Islamic practices also survive. At Anka, for example, the official entrusted with repair of a *tambari*'s torn membrane would ritually pour a mixture of goat's blood and honey through a hole in the side of the drum. Royal drums are reputed to have hidden such relics as the dried-up heart of an enemy and a very ancient copy of the Qur'an.

Elsewhere in Nigeria the status and performing practices associated with the *tambura* are similar to those of Hausa areas. *Tambari* drumming was introduced to the Bauchi emirate by Malam Yakabu (1805–43). In Yorubaland in the 19th century the Fulani preacher, Malan Alimi, who was called in to assist the local people at Ilolin in their struggle against Oyo dominance and whose sons became the first two emirs, had his own *tambura*. Today royal drums see use not only by non-Hausa rulers such as the Etsu Nupe, whose wooden *tambari* at Bida is reported as 150 cm in diameter, and the Emir of Yola, but even among the Kambari people where a large, ground-standing *tambari* is beaten for the Muslim chief.

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ANTHONY KING/K.A. GOURLAY/ROGER BLENCH

Tamberg, Eino (*b* Tallinn, 27 May 1930). Estonian composer. He studied at the Tallinn Conservatory (graduated 1953), where his composition teacher was Eugen Kapp. In 1968 he was appointed to a teaching position at the Estonian Academy of Music. An initiator of the anti-romantic composition movement of the late 1950s, he won a gold medal for his Concerto grosso (1956) at an international festival in Moscow. In his music neo-classical features are combined with a striking power of expression. Relying on poetry as an essential source of inspiration, he has composed much theatre music and a number of vocal cycles. In early works such as *Ballett-sümfoonia* ('Ballet Symphony', 1959) and *Kuupaisteoratoorium* ('Moonlight Oratorio', 1962), he combined the genres of concert and theatre music. During this period, his most complex musical structures are found in the ballet *Joanna tentata* (1970), which contains 12-note themes and aleatory sections.

Tamberg's musical language simplified with the composition of the Trumpet Concerto no.1 (1972), the slow movements of which contain chordal sequences reminiscent of Baroque music. *Cyrano de Bergerac* (1974), a number opera, shows the influence of early Baroque conventions and bel canto singing. Among the most important works of this period is the oratorio *Amores* (1981), based on a compilation of love lyrics that includes poems by G.V. Catullus, Sappho, Jacques Prévert and 20th-century Estonian poets. Towards the end of the 1980s Tamberg returned to a more complex style. His four symphonies (1978, 1986, 1989, 1998) exhibit a dramatic emphasis that is particularly notable in their final movements.

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1974, Tallinn, 1976, 2/1999; Lend [The Flight] (A. Valton, after P. Vezhinov), Tallinn, 1983; Olevused [The Beings] (chbr op, J. Viiding, T. Rätsep), 1992

Ballets: Ballett-sümfoonia [Ballet-Sym.] (U. Väljaots), 1959, Schwerin, 1960; Poiss ja liblikas [The Boy and the Butterfly] (Väljaots), Tallinn, 1963; Joanna tentata (M. Murdmaa, after J. Iwaszkiewicz), 1970, Tallinn, 1971

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Orch: Vürst Gabriel [Prince Gabriel], 1955; Conc. grosso, 1956; Sümfoonilised tantsud [Sym. Dances], 1957; Toccata, 1967; Tpt Conc. no.1, 1972; Sym. no.1, 1978; Vn Conc., 1981; Conc., vv, 1985; Sym. no.2, 1986; Conc., a sax, orch, 1987; Sym. no.3, 1989; Journey for Str, 1990; Musica triste, 1991; Prelude, 1993; Muusika löökpillidele ja orkestrile [Music for Perc and Orch], 1994; Nocturne, 1994; Tundeline teekond klarnetiga [The Sentimental Journey with Clarinet], 1996; Cl Conc., 1996, Tpt Conc. no.2, 1997; Sym. no.4, 1998

Vocal: Rahva vabaduse eest [For Freedom of the People] (K. Süvalep), chorus, orch, 1953; Viis romanssi Sándor Petöfi luulele [5 Petöfi Songs], Bar, pf, 1955; Kuupaisteoratoorium [Moonlight Orat] (J. Kross), chorus, orch, 1962; Amores (orat., various), chorus, orch, 1981; Vivat 'Estonia' (E. Niit), chorus, orch, 1981; Alma mater (J. Kross), chorus, orch, 1982; Leivakantaat [Bread Cant.] (L. Tungal), chorus, orch, 1986; Öölaulud [Nocturnal Songs] (various), Mez, fl, vn, gui, 1992

Chbr and solo inst: Str Qt, 1958; Prelüüd ja metamorfoos [Prelude and Metamorphosis], vn, hn, pf, 1970; Wind Qnt no.1, 1975; Improvisatsioon, tokaata ja postlüüd [Improvisation, Toccata and Postlude], vn, pf, 1981; Wind Qnt no.2, 1984; Sonata, tpt, perc, pf, 1990; Waiting, a fl, cl, vn, vc, perc, 1991; Music for Five, brass qnt, 1992; Desiderium concordiae, a fl, cl, tpt, vc, perc, pf, 1997; pf pieces for children

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MERIKE VAITMAA

Tamberlik [Tamberlick], **Enrico** (*b* Rome, 16 March 1820; *d* Paris, 13 March 1889). Italian tenor. He studied in Rome, Naples and Bologna. At the age of 18 he sang Gennaro in a semi-private performance of *Lucrezia Borgia*, but his official début, under the name of Danieli, was in 1841 at the Teatro del Fondo, Naples, as Tebaldo (*I Capuleti e i Montecchi*). At the S Carlo in 1843 he appeared (as Tamberlik) in Nicolai's *Il templario*. He made his London début in 1850 as Masaniello at Covent Garden, where he appeared regularly until 1864, singing Rossini's Otello, Arnold (*Guillaume Tell*), Florestan, Max, Pollione, Zampa, Ernani, Robert le diable, John of Leyden, Gounod's Faust, Hugo (Spohr's *Faust*) and Alphonse (*La favorite*), a baritone role. He also sang the title role of *Benvenuto Cellini* (1853) and Manrico in *Il trovatore* (1855; see illustration), both British premières.

Tamberlik sang at St Petersburg, creating Don Alvaro in *La forza del destino* (1862). He also appeared at Buenos Aires, Paris, Madrid and Moscow; in 1881, when over 60, he toured the Spanish provinces as Arturo (*I puritani*), Poliuto, Ernani, Manrico, the Duke and Faust. His robust voice, with its ringing top notes (including a top C♯ sung in full chest voice), was marked by a fast vibrato, but his musicianship and handsome, exciting stage presence made him a superb interpreter of heroic roles.



Enrico Tamberlik (left) as Manrico in Verdi's 'Il trovatore', with Francesco Graziani as Luna (centre, with plumed helmet) and Jenny Ney as Leonora, Covent Garden, London, 1855; lithograph by John Brandard

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ELIZABETH FORBES

Tambor (i) (Port., Sp.). *See* DRUM.

Tambor (ii) (Port., Sp.). *See under* ORGAN STOP (*Pauke*).

Tamboril. The name of various single- or double-headed drums of Spain and Latin America. In Spain *tamboril* is the most common name for the double-headed drum in the PIPE AND TABOR combination. In this form it is an important folk instrument in many regions, including Salamanca and Extramadura (*gaita y tamboril*) and the Basque country (*txistu y tamboril*). The *tamboril* of the Salamanca region is 30–40 cm in height and a little more in diameter, and is now typically made of tin. It uses goat-skin membranes tensioned by cords attached to paired wooden hoops and is either slung from the player's left forearm or from a broad belt hung around one shoulder.

In the rural Andes the term *tamboril* is sometimes applied to a small double-headed drum used to accompany, for example, *pinkillu* (duct flute) ensembles. The Colombian *tamboril* was a small drum used in the 18th century for church services. It is also documented throughout the 19th and 20th centuries as a dance instrument. In Uruguay, where it is a major folk instrument, the *tamboril* is a small single-headed drum, the membrane of which is nailed to a barrel-shaped wooden shell. It is carried over

the shoulder and played with two hands, one holding a stick. Four sizes were traditionally played together: *chico* (smallest), *repique*, *piano* and *bajo* (largest), although the *bajo* is now rarely heard.

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JOHN M. SCHECHTER/HENRY STOBART

Tamborito. An Afro-Hispanic recreational dance of Panama. It is sung responsorially by women, solo or in chorus. It is accompanied by hand-clapping in duple metre and a drum ensemble including *repicador*, *llamador*, *pujador*, *tambor*, *almirez* and the small *tamborito* from which the dance gets its name. Song texts are often in *copla* (four-line stanza) form and express the exuberance of the Panamanian *costeño*, serving also as a vehicle for socio-political commentary.

WILLIAM GRADANTE

Tambour (Fr.: 'drum'). A term applied generically to various types of drum (membranophones). Pierre Trichet's *Traité des instruments de musique* (MS, *c*1630, *F-Psg* 1070) used it to denote a side drum, kettledrum or tambourine. In French the word is usually modified in some way, for example *tambour militaire*, *tambour roulant* etc. As applied to educational percussion instruments, 'tambour' denotes a small single-headed frame drum (resembling a tambourine without jingles) with a head of parchment or plastic. This instrument is used as a timekeeper in percussion and instrumental groups. It is held in the hand and struck with the fingers or a soft-headed drumstick, and in some cases is sufficiently deep in tone to be used instead of a bass drum.

JAMES BLADES

Tambour à cordes (Fr.). *See* STRING DRUM.
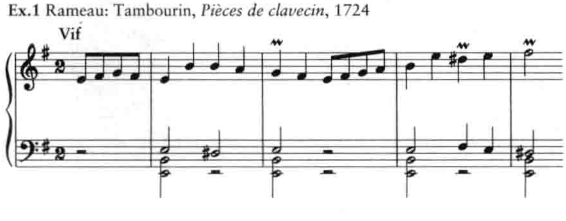
Tambour de Basque (Fr.). *See* TAMBOURINE.

Tambour de bois (Fr.). *See* WOODBLOCK.

Tambourin (i). An 18th-century French character-piece supposedly based on a Provençal folkdance accompanied by pipe and tabor. The bass part simulates a drum by sharply accentuating the rhythm and by the repetition of a single note, usually the tonic, while an upper voice imitates the pipe with a fast-moving melody. The metre is usually 2/4 and the tempo lively. Rousseau described it as 'a kind of dance much in style today in the French theatre', adding that it must be lively and well accented, or 'swinging' ('sautillant et bien cadencé').

The most famous tambourins are in Rameau's operas and ballets, where they usually occur in pairs, one in a major key and one in the minor, with the first repeated da capo; rondeau form is also used. Ex.1 shows a keyboard version of the tambourin in *Les fêtes d'Hébé* (1739; Entrée 3 scene vii). Rameau composed two tambourins in his third *concert* for harpsichord and two melody instruments (1741). François Couperin's harpsichord works contain a short piece entitled *Les tambourins* (XXe Ordre), in 3/4 metre and marked 'tres legerement' and 'notes égales'. Other examples are found in J.-M. Leclair's violin sonatas op.5 no.10 (1734) and op.9 no.3 (1743), Niccolò Piccinni's opera *Roland*, Act 2 (1778), and Maurice Duruflé's Three Dances for orchestra, op.6 (1932). A 'tamburino' occurs at the end of Handel's opera *Alcina* (1735).

Ex.1 Rameau: Tambourin, *Pièces de clavecin*, 1724



MEREDITH ELLIS LITTLE

Tambourin (de Provence) (ii) [tambourin provençal] (Fr.). A double-headed drum from Provence in the form of a large tabor with a long cylindrical body and a single snare on the upper head (see illustration); it is classified as a membranophone. It is often referred to as *tambourin provençal*; the variant forms 'tabour' and its diminutive 'tabourin' are also found in medieval sources. The depth of its shell is approximately 70 cm and the width 35 cm. It was known in the 15th century and is still played with a three-holed pipe known as a *galoubet*. Characteristically this species of tabor is struck in simple rhythmic sequences, with a single drumstick (*see also* PIPE AND TABOR).

The tambourin was scored for by Rameau (*Les fêtes d'Hébé*, 1739), Berton (*Aline*, 1803) and later by Ernest Guiraud (*L'arlésienne*, second suite, ?1876, after Bizet). 20th-century composers who have scored for *tambourin de Provence* include Milhaud (*Suite française*, 1944),



Tambourin de Provence with galoubet and drumstick, 19th century (Musée des Instruments de Musique, Brussels)

Copland (*Appalachian Spring*, 1945) and Roger Sessions (Third Symphony, 1957).

The word 'Tambourin' is used in German to denote the tambourine.

JAMES BLADES

Tambourin de Béarn [tambourin de Gascogne, tambourin à cordes] (Fr.). A string instrument in the form of a simple dulcimer (it is classified as a CHORDOPHONE: box zither), used primarily in southern France, as an accompaniment to the pipe (*see* PIPE AND TABOR). It has sometimes been referred to as a 'string drum'. It was commonly used to accompany dancing during the Renaissance; La Borde in the late 18th century mentioned it as still popular in the Gascogne and Béarn regions of France. The 18th-century vogue for the pastoral created a fashion for it in French court circles, and produced numerous keyboard pieces featuring bass drones, often entitled 'Tambourin'. It continues to flourish in and around the Basque country, where it is known by such local names as *bertz, soinu, tuntun* and *toutouna*. In Aragon it is known as *chicotén* or *salterio* ('psaltery'), and elsewhere in Spain as *salmo*. In its earlier history it was known in Germany, Italy and Switzerland.

The instrument consists of six thick gut strings stretched over a wooden soundbox some 90 cm long and tuned to the key note and 5th of the pipe. The strings are struck with a stick (*baguette*), held in the player's right hand, and provide a rhythmic bass to the pipe – the three-holed flute, or *galoubet* – played by the left hand. Both instruments are shown being played in Lancret's painting *Danse pastorale* (see illustration) and in a fresco (dated 1488–93) by Filippino Lippi in the Carafa Chapel of S Maria sopra Minerva, Rome. Examples of the *tambourin de Béarn* survive in the Stearns Collection, University of Michigan, the Musée de la Musique, Paris and the Metropolitan Museum of Art, New York. A similar instrument is mentioned by Altenburg (*Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst*, Halle, 1795) – the *trombe*, a wooden chest with a gut string stretched over a bridge. A two-string example is depicted in the Angers Tapestry (1380). In the preface to his *Six sonates en duo pour le tambourin avec un violon seul* (Paris, n.d.), Lavallière gives a description and tunings for both the six- and 13-string tambourines.

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JAMES BLADES, MARY CYR, DAVID KETTLEWELL

Tambourin de Gascogne. *See* TAMBOURIN DE BÉARN.

Tambourin de Provence [tambourin provençal]. *See* TAMBOURIN (ii).



Tambourin de Béarn and pipe: 'Danse pastorale' by Nicolas Lancret, 1720s–30s (Museum Boymans–van Beuningen, Rotterdam)

Tambourine [timbrel] (Fr. *tambour de Basque*; Ger. *Schellentrommel, Tamburin*; It. *cimbaletto, tamburello, tamburino*; Sp. *panderete*). A small single-headed frame drum of Middle Eastern origin (it is classified as a MEMBRANOPHONE; *see also* DRUM, §I, 2(vi)). It consists of a shallow ring of wood, covered on one side with parchment (or a plastic material). With isolated exceptions small metal discs called jingles (and occasionally small bells), arranged singly or in pairs, hang loosely in openings in the shell. In the modern European form the head is nailed to the shell (fig.1). Rod-tensioning is occasionally applied. In many Middle Eastern instruments, the heads are glued to the frame. The diameter of the present-day instrument (varying from 20 to 30 cm) seems to correspond with early representations, though certain 18th- and 19th-century specimens reach a diameter of approximately 50 cm.

The following frame drums have entries in this dictionary: BENDĪR, BODHRÁN, DAFF, DĀIRA, MAZHAR, REBANA, RIQQ and ṬĀR. For further information see entries on individual countries.

1. History and distribution. 2. Orchestral and popular usage.



1. *Tambourines: marble bas-relief by Luca della Robbia for the singing-gallery of the organ loft of Florence Cathedral, 1431–8 (Museo dell'Opera del Duomo, Florence)*

1. HISTORY AND DISTRIBUTION. The simple frame drum which was the ancestor of our tambourine is of high antiquity. It appears on Babylonian reliefs of the 20th century BCE and in Egyptian reliefs from the 18th Dynasty (*c*1500 BCE), with at least one excavated example in the National Museum in Cairo, and it is unlikely to have been new at those dates. It is probable that the Biblical *tof*, played by Miriam and her women after the crossing of the sea (*Exodus* xv.20), was a similar instrument (*see* BIBLICAL INSTRUMENTS). Many Greek representations of maenads in Bacchic or Dionysiac processions, as well as on other ocasions, show similar instruments (*see* TYMPANUM (i)), and such scenes were copied by Roman carvers (and later by artists of the Renaissance, such as Luca della Robbia; see fig.1).

Similar instruments are found today in India, as well as throughout Central, East and South-East Asia, the Middle and Near East and North Africa. They are also endemic right round the Arctic Circle, especially as ritual instruments, from Lapland through Siberia with the shamans, to North America and Greenland, where it is said that the frame drum is the Inuit's only instrument. From North America it has percolated down to the south, as far as Peru.

Some of these drums have rattling elements added. Many Central Asian drums have a series of metal rings fixed to the inner surface of the shell, overlapping each other like chain mail. The Siberian shamans' drums have diametric cross-bars, usually of metal or twisted sinew, from which hang folded iron and other jingles. Near Eastern and some North African frame drums have, like those of Italy and Spain, pairs of circular discs of brass or ferrous metal let into slots cut in the frame, much like our orchestral tambourine. These jingles are usually equidistantly spaced around the frame, and it is noteworthy that a common number is five pairs, as it most frequently is in the European medieval iconography also. In North Africa the rattling element is more usually one or more snares or strands of gut running across the underside of the skin. This is also found in Portugal where, as in Morocco, the drum is usually square or rectangular, rather than round, and with two heads, on each side of the frame, rather than single as in most other areas. In such cases, the snares and any other rattling elements are usually concealed inside the drum.

It is impossible to say whether the frame drums of antiquity had any such rattles. Nothing is visible in Mesopotamia and Egypt, but a snare would not be; the paintings on Greek pots often show small circles on the frame, but whether these are decorative or whether they represent jingles we cannot tell.

The frame drum appears in many medieval carvings and manuscripts, and was then known in English as the timbre, which later became timbrel, especially in poetic parlance. It sometimes had pellet bells attached to the frame, as well as the normal jingles, and frequently there was a snare (Fr. *timbre*) running across the upper surface of the head.
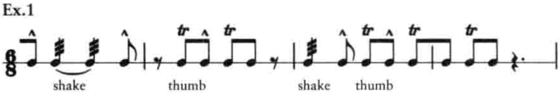
After seeming to disappear from European art music during the Baroque and Classical periods, the frame drum reappeared, presumably having survived as a folk instrument, in the late 18th century in the military band and in the orchestra in the 19th century as an exotic sound. In North Africa and the East it had never lost its popularity, being played with an elaborate technique combining the use of the free hand at various points on the head to obtain different tone colours, with that of the fingers of the hand that holds it to strike close to the rim.

In most of the world's cultures, it is unusual for women to play drums of any kind – when they do so it is the frame drum they most frequently use.

2. ORCHESTRAL AND POPULAR USAGE. Gluck (*Echo et Narcisse*, 1779) and Mozart (German Dances K571, 1787) were among the earliest composers to make orchestral use of the tambourine. By the early 19th century the tambourine was, as Berlioz said, 'in considerable use'. Its firm introduction into orchestral works was occasioned by the need for special effects of a Spanish or gypsy character, as for instance in Weber's overture to *Preciosa* (1820). Berlioz, who in his *Grand traité d'instrumentation* (1843) dealt to some extent with technical details concerning the instrument, often used the tambourine. He

occasionally called for two tambourines, as in *Le carnaval romain* (two players), and for three in *Harold en Italie*. Later composers have used the tambourine in a variety of ways (fig.2). In addition to providing local colour, the instrument is used to mark rhythms and supply a particular background. Exemplary scoring for the tambourine is found in Rimsky-Korsakov's Spanish Capriccio (1887) and *Sheherazade* (1888), and in Stravinsky's *Petrushka* (1910–11). In *Petrushka* (Gypsies and a Rake Vendor) Stravinsky asked for a tremolo to be produced by a shake and a thumb roll (ex.1).

Ex.1



Composers make frequent use of the thumb roll to ensure a quiet tremolo or trill; it is produced by rubbing the moistened ball of the thumb in an upward direction along the surface of the vellum near the rim. This vibrating of the jingles by means of friction is by no means a simple matter, and at times may elude the most skilful. (In the case of a *pp* tremolo, if not marked as a thumb roll, the player will use either a shake or a friction roll depending on the context.) The 'thumb roll' technique was referred to as the 'travale', a term that has become obsolete (see *Monthly Magazine and British Register*, Feb 1798, p.136; *A Dictionary of Musical Terms*, ed. J. Stainer and W.A. Barrett, 1876). One of the most generally known examples of the use of the thumb roll occurs in the Arabian Dance in Tchaikovsky's *Nutcracker Suite*. In the same work (Trepak) there is a vigorous part for the tambourine, calling for an extremely deft wrist, or the use of two tambourines (or the striking of the instrument back and forth on the knee and the hand).

For a normal tremolo the tambourine is held aloft and shaken, and for the normal stroke the head is struck with the fingertips, knuckles, palm or closed fist, according to the composer's instructions or the player's discretion. For a series of quiet strokes the rim may be struck with the fingertips or drumsticks. To ensure a *pp* or *ppp* many orchestral players use a jingle-ring – a tambourine without a head. (The jingle-ring (*Schellenreif*) is occasionally referred to and illustrated in medieval manuscripts.)

More unusual methods of playing the tambourine include flicking the jingles (Walton, *Façade*) and brushing the jingles (Lambert, *The Rio Grande*). Possibly the most unusual request came from Stravinsky, who (in *Petrushka*: The Scuffle) asked for the instrument to be held close to the floor and dropped. A tambourine without jingles is occasionally used in the orchestra, e.g. in Stravinsky's *Renard* and Falla's *El retablo de Maese Pedro*. In George



2. *Ways of playing the tambourine*

Benjamin's *Sudden Time* (1990–93) five very small tambourines are required: these are meant to be used in ascending order of pitch, but though they may start at the correct pitch, atmospheric conditions in the hall can change this very rapidly.

Kolberg has developed a tambourine mounted on a stand, which the player can turn with one hand while executing a continuous thumb roll with the other. This instrument is provided with several sets of interchangeable jingles, allowing a choice of tone colour. A tambourine with no head, but sometimes provided with a handle, has often been used in pop and light music as a rhythm instrument.

Notation for the tambourine is generally on a single line (as in ex.1), though staff notation and pictographic notation have become more common in 20th-century music.

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JEREMY MONTAGU (1), JAMES BLADES/JAMES HOLLAND (2)

Tambour militaire (Fr.). Side drum. *See* DRUM, §II, 2.

Ṭambūr. *See* ṬANBŪR.

Tambūrā [tambūrī, tampūrī, tānpūrā]. A term for long-necked plucked drone lutes of South Asia, found in both art and traditional musics. Although the name and basic construction of these instruments indicate a Middle Eastern origin, their development and use as drones are characteristic of South Asia.

Drone lutes of local traditions, such as the *tambūrī* of Karnataka and the *tambūrā* of Andhra, not only provide a drone (with tonics and 5ths predominating) but also, being plucked in a regular ostinato pattern, give a rhythmic accompaniment. The Andhra and Karnataka instruments are of similar construction, though the former (about 97 cm long) is larger than the latter (about 84 cm). Both are entirely of wood, and their structure indicates an influence from the long-necked *rabāb* (as does that of the southern *vīṇā*). The hemispherical wooden bowl and straight heavy neck are sometimes of one piece of wood, but are more often joined; the bowl is covered by a wooden soundtable and the neck with a fingerboard. The neck terminates in a heavy, open pegbox, with two pegs on each side, surmounted by varying large animal shapes which, though here of Hindu mythological significance (the divine bird *garuḍa*, the hood of the cosmic serpent *śeṣa*, or a dragon, *yāli*), recall those of the *rabāb*. The four metal strings, often tuned, like the classical *tambūrā*, to a 5th, two upper tonics and a lower tonic (the first three of steel, the last of brass), pass over a low nut and a deep bridge (of uncommon type, with upper and lower downward-sloping areas divided by a notched upright blade, the lower area being deeper). They are secured at the bottom through holes in a projecting inferior wooden string holder.

The *tambūrā* of the northern and southern art musics, though differing from each other in detail, relate more closely than the above to the *ṭanbūr* family of long-necked lutes widespread in West, Central and South Asia: both have joined resonator and neck, and no pegbox, the pegs being simply inserted frontally and laterally in the top of the neck. The northern or Hindustani *tambūr* is closely related in body structure to the *sitār*. Its resonator or 'shell' (*khol*) is also made of three pieces: a two-thirds segment of gourd joined to a heavy wooden shoulder-piece, both covered by a wooden soundtable (the latter is more markedly convex than on the *sitār*). This shows a connection with the carvel-built shoulder-and-ribs construction of the Central Asian and Mughal long lutes. The neck is more massive than that of the *sitār*, and is square-sectioned, but with rounded sides. *Tambūrā* come in many sizes, chosen by singers to suit their voice-range: those used by male singers are often over 130 cm long, with a gourd diameter of almost 40 cm (even larger ones can be found today, their gourds imported from Zanzibar); those used by female singers are smaller. A famous centre of production is Miraj, in southern Maharashtra.

The vocal *tambūrā* has four strings, tuned traditionally to an open chord of dominant or subdominant (according to *rāga*), two upper tonics and a lower tonic; today, there is increasing use of the leading-note in place of the dominant. The first three strings are of steel and the last is of copper, phosphor bronze or brass. Models with five, six or more strings, however, are not infrequent nowadays, with many tunings varying with the *rāga* to be sung. The four-string *tambūrā* has two frontal pegs and one at each side of the top of the neck. From here the strings pass through holes in an upright bone or ivory blade, the string-guider, set in the neck, and are directed over notches in a second blade, the nut. A deep bench-shaped bridge is set in the centre of the table; it is similar to that of the *sitār* and consists of an antler or bone plate filed in a parabola (the slope being more gradual on the upper side) and glued over a wooden trestle. This is called *javārī* (probably from the Hindi *javār*: 'flood-tide'), indicating the full and long-lasting tone this device allows. An extra feature here, however, are the silk threads (*jīva*: 'life') inserted under the strings at the nodes before playing. These further increase the resonance, give a rich harmonic spectrum, and also reduce the sound of attack as the strings are plucked (or rather brushed) by the ball of the second and first fingers to give a repeated spread chord which, though in regular rhythm (often with a one-beat rest, e.g. the four strings to a count of five, which accelerates along with the music), does not provide a stress or metrical accompaniment as do the traditional drone lutes. Before being secured to an inferior string holder, each string passes through a fine-tuning bead lying on the table below the bridge.

The southern classical *tambūrā* or *tambūrī* (*tampūrī* in Tamil orthography) is similar in principle. The proportions, however, especially of the neck, are here more slender, and the bowl of the resonator is carved from a single piece of jakwood. The latter, like the southern *vīṇā*, has incised on its back an ornamental vestige of the original rib-and-shoulder caivel-building. The wooden soundtable is flat. *Tambūrā* of the Thanjavur style have the unique feature of a sliding nut which can be adjusted to different notes.

The *tambūrā* is held vertically, resting on the shoulder, or horizontally on the floor, either by the singer or his assistants; sometimes two are used together. The use of a small *tambūrā*, alone or with a large one, to accompany instrumental music appears to be a 20th-century development. Recent innovations are the various electronic or bellows-pumped substitutes such as the *Śruti-box*. The free-reed, bellows-pumped reed organ may, to some extent, provide a drone for vocal music, but its function is primarily textural.

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ALASTAIR DICK

Tamburello (It.). *See* TAMBOURINE.

Tamburi. *See* TAMBARI.

Tamburin (Ger.). *See* TAMBOURINE.

Tamburini. Italian firm of organ builders. Giovanni Tamburini (*b* Bagnacavallo, 25 June 1857; *d* Crema, 23 Nov 1942), an accordion maker, was apprenticed as an organ builder to Pietro Anelli of Codogno before joining Pacifico Inzoli of Crema (1887), where he invented the Tamburini wind-chest with double compartments. In November 1893 he established his own business in Crema: direction later passed to his son-in-law Umberto Anselmi, and later still to his grandsons Franco and Luciano, who added 'Tamburini' (their mother's maiden name) to their family name by decree of the President of the Republic of Italy, thus becoming Anselmi-Tamburini. In 1979 the brothers set up independent firms: Franco continued in Crema under the name of Tamburini until October 1995 when he went out of business, while Luciano established his shop in Pianengo under the name 'Anselmi-Tamburini', later passing it over to his son Claudio. In 1998 Franco's son Saverio started a new firm in Crema under the name 'Comm. Giovanni Tamburini'.

The firm built large electro-pneumatic action organs, including those for Messina Cathedral (1930), S Croce, Florence (1931), and Milan Cathedral (1938; in collaboration with the firm Mascioni). In 1967 the Tamburinis were the first Italian firm to abandon the universally accepted electro-pneumatic action in favour of tracker action for the organ of the basilica of S Maria dei Servi, Bologna. They also carried out restorations of important historical organs, such as the two organs of the basilica of S Petronio, Bologna (Lorenzo da Prato, 1471–5, and Baldassarre Malamini, 1596) and the three-manual organ at S Alessandro in Colonna, Bergamo (Giuseppe ('il giovane') Serassi, 1781–2), with its divisions situated in opposite galleries and connected by an original mechanism, reconstructed during the organ's restoration, which passes through a subterranean gallery for a distance of about 30 metres.

GUY OLDHAM/UMBERTO PINESCHI

Tamburini, Antonio (*b* Faenza, 28 March 1800; *d* Nice, 8 Nov 1876). Italian baritone. He made his début at Cento in 1818 in Generali's *La contessa di Colle Erboso*, and then sang in Piacenza, Naples, Livorno and Turin. In 1822 he appeared at La Scala in Rossini's *Matilde di Shabran*, Mercadante's *Il posto abbandonato* and the first performance of Donizetti's *Chiara e Serafina*. After singing in Trieste and Vienna, he took part in the première of Donizetti's *L'ajo nell'imbarazzo* at Rome (1824). Engaged in Palermo (1825–6), he appeared in Rossini's *L'italiana in Algeri*, *Il barbiere di Siviglia*, *Aureliano in Palmira*, *L'inganno felice* and *Tancredi* and Mercadante's *Elisa e Claudio*. In 1826 he sang in the first performance of Donizetti's *Alahor di Granata*.

At La Scala he created Ernesto in Bellini's *Il pirata* (1827), repeating it in Vienna. He sang in Bellini's *Bianca e Fernando* and in the first performance of Donizetti's *Alina, regina di Golconda* at Genoa (1828). He took part in the premières of Donizetti's *Gianni di Calais* (1828), *Imelda de' Lambertazzi* (1830), *Francesca di Foix* (1831), *La romanziera* (1831) and *Fausta* (1832) in Naples. He created Valdeburgo in Bellini's *La straniera* at La Scala (1829), a part he repeated in Naples (1830) and at the King's Theatre, London (1832).

In 1832 Tamburini appeared for the first time at the Théâtre Italien, Paris, singing Dandini (*La Cenerentola*), Assur (*Semiramide*), the title role of *Mosè in Egitto* and Valdeburgo. For a decade he sang alternately in London and Paris; his repertory included Mozart's Don Giovanni and Count Almaviva, and roles in Rossini's *La gazza ladra*, *Otello*, *La donna del lago*, *Le siège de Corinthe* and *Guillaume Tell*. He created Riccardo in Bellini's *I puritani* (see illustration) and Ismaele in Donizetti's *Marino Faliero* (both 1835, Paris) and also sang in *Lucia di Lammermoor*, *Parisina*, *Roberto Devereux* and *Lucrezia Borgia*. He sang in the first Paris performance of Donizetti's *Linda di Chamounix* (1842) and created



Antonio Tamburini as Riccardo in Bellini's 'I puritani': lithograph by R.J. Lane after Alfred Edward Chalon, 1836

Malatesta in *Don Pasquale* (1843). After an absence from London of five years, he sang Assur at the opening of the Royal Italian Opera at Covent Garden (1847). He retired in 1855. His voice, unusually flexible for a baritone, was rich and solid throughout its range.

As is clear from much of the music created for him, Tamburini's compass extended unusually low for a baritone; he would today probably be classed as a bass-baritone. His talent was essentially lyrical, a far cry from the higher, more intense 'Verdian' baritones of the next generation. Henry Chorley wrote in his *Thirty Years' Musical Recollections* (1862): 'He was a singularly handsome man; his voice was rich, sweet, extensive and equal – ranging from *F* to *f'*, two perfect octaves – and in every part of it entirely under control. His execution has never been exceeded. ... No one since himself has so thoroughly combined grandeur, accent, florid embellishment and solidity.'

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ELIZABETH FORBES

Tamburini, Giuseppe [Bagnacavallo, Giuseppe da] (*b* Bagnacavallo, nr Ravenna; *d* after 1677). Italian composer and organist. A minorite, he was *maestro di cappella* of the Accademia della Morte, Ferrara, in 1668 and of Urbino Cathedral from 1669 to 1674, when he resigned because of ill-health. Later he was an organist at Assisi. A small amount of sacred music by him survives in manuscript, and a manuscript note on a copy of the volume of four-part masses published at Bologna in 1678 as the work of BARTOLOMEO BALDRATI states that Tamburini was, in fact, the composer. □

Tamburini, Pietro Antonio (*b* Bologna, bap. 10 Aug 1589; *d* Rome, 22 July 1635). Italian composer and singer. He sang at S Petronio, Bologna, from 1601 to 1613. He then moved to Rome, where from 1619 until his death he sang alto in the papal chapel. Several works by him survive in manuscript, including ten masses for four to six voices (all in *I-Rvat* C.S., except one, which is in *I-Bc*), an eight-part *Te Deum* and three motets for four and eight voices (all in *I-Rvat* C.S., the *Te Deum* also in *A-Wn*). □

Tamburino (It.). *See* TAMBOURINE.

Tamburo (It.). *See* DRUM.

Tamburo militare [tamburo piccolo] (It.). Side drum. *See* DRUM, §II, 2.

Tamir, Alexander. *See* EDEN-TAMIR DUO.

Tamitius [Damitius, Tomnitz]. The name of two German organ builders, father and son, active in Saxony.

No complete organs by Andreas Tamitius (*b* Döhlen, nr Dresden, 13 Aug 1633; *d* Dresden, 1700) survive. The son of a pastor, he served his apprenticeship in the Low Countries. He was granted the privilege of Electoral Saxon Court Organ Builder in 1665. A contract giving him the care and maintenance of the organs in the Frauen- and Kreuzkirchen in Dresden was concluded on 7 January 1671.

He built organs for Sts Peter und Paul in Görlitz (destroyed in a town fire in 1691); the town church in Bischofswerda, 1688–90; the St Jacob hospital in Dresden, 1692 (*positiv*); the town church in Torgau around 1695. He also repaired or rebuilt instruments in Freiberg, Pirna, Dresden, Neustadt an der Orla, and elsewhere.

Those of his registrations that survive reveal Dutch influence in the clear division of the stops. He had a special fondness for the Sesquialtera and for the Trichterregal as a covered reed stop. His contemporaries praised the sonority of his Trombone.

His son Johann Gottlieb Tamitius (*b* Dresden, 9 Feb 1691; *d* 26 March 1769) was a pupil of the famous Thuringian organ builder Johann Georg Fincke of Saalfeld. He married Christiane Eleonore Cadner, a pastor's daughter from Zittau, in 1728. He first set up business in Strahwalde near Herrnhut, then settled in Zittau around 1717–20. In 1741, together with Johann Georg Pisendel, he examined Gottfried Silbermann's organ in the Johanniskirche in Zittau.

He built approximately 40 organs, most in the Zittau region, as well as in Nieder- and Oberlausitz and Bohemia (Prague). He compiled a list of 24 instruments in 1737. His most important were at Lossow near Frankfurt an der Oder, 1744; Waltersdorf near Zittau, 1765–6 (extant); Reichenau near Zittau (extant). His son-in-law Leonhard Balthasar Schmahl (1729–79) assisted in his workshop from 1758.

As well as typical 18th-century specifications, J.G. Tamitius also built newer stops such as Flaute douce 4′, Flute à traverse 4′ and Viola da gamba 8′. His organ cases are in the Rococo style.

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FELIX FRIEDRICH

Tämmerinpfeife (Ger.). The pipe of the PIPE AND TABOR.

Tampon [mailloche double] (Fr.). A double-headed drumstick originally used for playing rolls on the bass drum. This type of drumstick is still used in the military band and occasionally in the orchestra when the bass drum and cymbals are played by one performer. The roll (which today is normally played with two soft-headed drumsticks) is produced by a rapid oscillating movement of the wrist bringing the heads of the stick into contact with the drumhead. Dukas scored for this effect in *L'apprenti sorcier*, Stravinsky in *The Firebird*, and Britten in *The Burning Fiery Furnace*.

JAMES BLADES

Tam-tam. *See* GONG.

TA Musik. *See* MEINL.

Tan, Melvyn (*b* Singapore, 13 Oct 1956). British pianist and fortepianist of Singapore birth. From the age of 12 he studied at the Menuhin School in England, where his piano teachers included Perlemuter and Nadia Boulanger. In 1978 he went to the RCM where he made a special study of performance practice, and from 1980 he devoted himself exclusively to the harpsichord and fortepiano. He performed regularly with period instrument ensembles such as the Academy of Ancient Music and the London Classical Players as well as with the English Chamber

Orchestra and the RPO. In 1985 he toured the USA, and in 1987 gave a series of concerts with the London Classical Players under Roger Norrington in Europe, America, Canada, Australia and Japan. Tan founded the New Mozart Ensemble in London, with which he appears regularly. His recordings include music by Beethoven and Schubert; he achieved wider public recognition when he played the fortepiano in the theme music for a popular BBC serialization of Jane Austen's *Pride and Prejudice* (1996). In 1996 he began to favour the modern piano once more in recitals. Tan is an original and historically well-informed musician, and plays with great delicacy as well as with a notable freshness and vitality.

JESSICA DUCHEN

Tanabe, Hisao (*b* Tokyo, 16 Aug 1883; *d* 5 March 1984). Japanese musicologist. His mother was a music teacher and performer on Japanese instruments and he himself began to learn the violin at the Tokyo Music School in 1903. As a physics student at Tokyo University (1904–7) he began studying composition with Noël Peri, and while continuing postgraduate studies in acoustics at the university (1907–10) he studied Japanese music and dance with Shōhei Tanaka. He taught acoustics and music history at Tōyō Music School (1907–35), mathematics and physics at Waseda Junior High School (1908–18), and music history and theory at the Imperial Music Bureau (1919–23). He also made frequent field studies, working on Korean court music (1921) and visiting Formosa and the Ryūkyū Islands (1922), north China (1923) and the Pacific islands (1934). He was successively professor in Japanese music history at Kokugakuin University (1923), lecturer in Japanese music history at Tokyo University (1930), lecturer in acoustics and Japanese music history at Tokyo Music School (1934), lecturer in music history at Waseda University (1947) and professor of acoustics at Musashino College of Music (1949). When the Society for Research in Asiatic Music was founded in 1936, Tanabe became the president. For his contribution to Japanese music he received the Imperial Academy Prize (1929), the Medal of Honour with Purple Ribbon (1957) and the Fourth Order of Merit (1964).

Tanabe can be regarded as a pioneer among modern Japanese music scholars. Although he is primarily known as an authority on oriental music and acoustics, his interests covered broader fields including European music, dance, mathematics and physics. In the early years of the 20th century he had already become active as a leading promoter of European music in Japan through his writings and lectures. He performed both European and Japanese music – *gagaku* performance, nō singing and *shamisen* and violin playing – and composed many school songs in European style, and some orchestral works including *Takiguchi Nyūdō* (1927) and *Geijutsu no hikari* ('Light of the Arts') for chorus and orchestra (1929). His first publication on Japanese music, *Nihon ongaku kōwa* ('Lectures on Japanese music', 1919) was followed by several other versions of Japanese music history, each with a slightly different title and emphasis.

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MASAKATA KANAZAWA

Tanaglia [Tanaglino], **Antonio Francesco.** *See* TENAGLIA, ANTONIO FRANCESCO.

Tanaka, Karen (*b* Tokyo, 7 April 1961). Japanese composer. She began piano lessons at the age of four and formal composition lessons when she was ten. After finishing her compositional studies with Miyoshi at the Tōhō Gakuen School of Music, Tokyo (BA 1986), she moved to Paris on a French government scholarship to study with Murail and to work at IRCAM. In 1987 she won the Gaudeamus prize for *Anamorphose*. She studied with Berio in Florence in 1990–91, and in 1991–2 attended the IRCAM composition technology course. Her music is delicate and emotive, beautifully crafted, showing a refined ear for both detail and large, organic shapes. Her harmonic vocabulary is consonant without being tonal, and she is attracted by what she describes as 'transformation of timbre in space, analogous to a gradual change of light refraction in crystals and prisms' (for example, in *Metallic Crystal* and *Crystalline II*). Landscapes are another source of inspiration (*Echo Canyon*, *Frozen Horizon*). Her later works, such as *The Song of Songs* and *Metal Strings*, develop new directions in her musical language using the latest technology and reflecting different aspects of contemporary culture. As a freelance composer she has worked largely from Paris.

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Principal publisher: Chester

Principal recording companies: BIS, BMG Japan, Deutsche Grammophon

STEPHEN MONTAGUE

Ṭanbūr [ṭambūr, tembûr, ṭunbūr]. A name applied to various long-necked, fretted, plucked lutes of the Middle East and Central Asia.

The existence of the lute in Mesopotamia (ancient Iraq) dates from the Akkadian era (3rd millennium BCE). It later became popular in Babylon; contemporary reliefs depict its small body and long, thin neck. AL-FĀRĀBĪ (*d* 950) devoted a large part of his *Kitāb al-mūsīqī al-kabīr* ('Great book on music') to the *ṭunbūr al baghdādī* (Baghdad *ṭunbūr*; known also as *ṭunbūr al mizānī*). His reference to its 'pagan' ligatures suggests a pre-Islamic history. According to him, the Baghdad *ṭunbūr* was distributed south and west of Baghdad, while the Khorasan *ṭunbūr* was found in Persia (*see* ARAB MUSIC, §I, 3(ii)). This distinction may account for the modern differentiation between present Arab instruments and other types of *ṭanbūr* found throughout northern Iraq, Syria, Iran and Turkey. The ancient Baghdad *ṭunbūr* had five equidistant divisions on the neck. The strings could be divided into 40 divisions, but only the first five are likely to have been used. The theorist ṢAFĪ AL-DĪN (*d* 1294) based his analysis of scale on al-Fārābī's first tetrachord division of 17 pitches on the Khorasan *ṭunbūr* (*see* ARAB MUSIC, §I, 3(ii)). During the Ottoman period several types of *ṭanbūr* were reported in large Arab towns during the 18th and 19th centuries. The *ṭanbūr sharqī*, *ṭanbūr kabīr turkī*, *ṭanbūr buzurk*, *ṭanbūr bulghārī* or *ṭanbūr baghlama* were observed by Villoteau in Cairo at that time. These varieties have since disappeared in Arab centres, giving way to the *buzuq* (*see* ARAB MUSIC, §I, 5(ii)).

Terminology presents a complicated situation. Nowadays the term *ṭanbūr* (or *ṭambūr*) is applied to a variety of distinct and related long-necked lutes used in art and folk traditions. Similar or identical instruments are also known by other terms. SAZ (Persian: 'instrument') is applied in the Caucasus, Turkey, northern Syria, western Iraq and south-eastern Europe (also *tambura*). In western and northern Iraq, Turkmen people distinguish three sizes of lute: the large *diwan saz*, the medium *baghlama* and small *jora*. The terms BAĞLAMA and *saz* are used somewhat interchangeably in Turkey, applied to a long-necked lute of folk traditions; the *tanbur* (distinguished as the 'great' *tanbur*) is a larger instrument of art music. In Baghdad, Damascus and Beirut, the *buzuq* is an urban instrument. In northern Iraq the terms *chambar* and *jumbush* were familiar until the first part of the 20th century. In Iran and Central Asia two other terms distinguish long-necked lutes derived from the Khorasan *ṭunbūr*: DUTĀR ('two strings') and SETĀR ('three strings'). A further terminological complication is the use of words related to *ṭanbūr* for instruments that are not long-necked fretted lutes, e.g. TAMBŪRĀ (Indian long-necked, fretless, plucked drone lute) and ṬANBŪRA (bowl lyre found in Iraq, Egypt, Sudan and elsewhere).

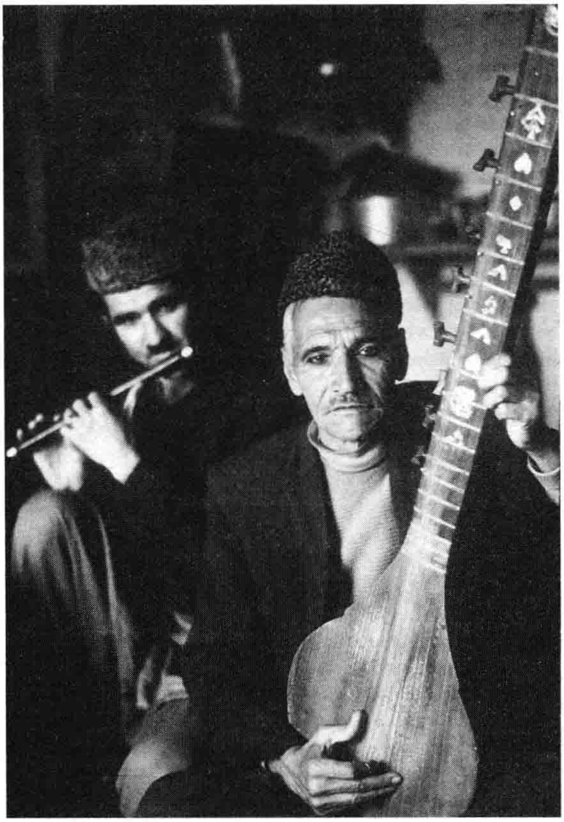
In Syria and Iraq the *ṭanbūr* varies from 40 to 120 cm in length (for illustration *see* SYRIA, fig.3). The wooden soundbox is usually of mulberry, walnut or white beech, carved from a single piece or carvel-built (constructed of several sections of curved wood). Modern performers may use a half-gourd or metal container for the soundbox. Most instruments are predominantly pear-shaped, but turnip-shaped and spherical ones are not unusual. The soundboard of resinous wood may be oval, rectangular, rhombic or trapezium-shaped; the Turkmen *ṭanbūr* lacks soundholes, while the *buzuq* and Kurdish *tembûr* have openings, openwork rosettes or perforations spread irregularly over the surface. The long thin neck is fitted with about 10–24 adjustable gut or nylon frets. The Kurdish *ṭanbūr* normally has 14 frets, while Turkmen and Arab instruments have more. The pegbox may extend from the neck or be a separate piece fixed to it; pegs are of wood or bone. Strings are arranged in single, double or triple courses (e.g. 2:1, 2:2, 3:2, 3:3:3, 3:3:1 etc.), plucked with the fingers or a plectrum made from half a razor blade, a piece of plastic or a quill. The range is from two to two and a half octaves, with various tunings (4th, 5ths, 6ths or octaves). On a *ṭanbūr* with two courses, only the upper-pitched is fingered continually; the lower-pitched course, often one string only, is used as a drone.

In rural communities of northern Iraq and Syria, the *ṭanbūr* is played solo to accompany love songs and epic tales at private gatherings. It is also played outdoors, solo or accompanied by a rhythmic instrument, at festivals and important events of the life cycle. The Turkmens of Kirkuk use a related instrument called the *sāz* in traditional ensembles with spoons and membranophones. The Shabak and Sarlia sects of northern Iraq respect the instrument greatly and use it to accompany secret sacred ceremonies and praises sung to Ali and the 12 imams.

Another form of *ṭanbūr* (rendered as *tembûr* in Kurdish orthography) is associated with the Ahl-e Haqq sect in Kurdish areas and in Lorestan, Iran. Lightly constructed, it is 80 cm long and 16 cm wide, with a pear-shaped resonator of mulberry wood (in one piece or carvel-built), a wooden soundboard and a neck of walnut wood. Two steel strings (or three, as the highest string is often doubled) are tuned a 5th, 4th or sometimes a 2nd apart. 14 gut frets are arranged chromatically in a quasi-tempered scale, giving the open strings a range of a 9th. Playing technique resembles that of the Khorasan *dotār*, but all five fingers of the right hand are used, producing a characteristic continuous tremolo (*shor*). Reserved solely for sacred music, it has a distinctive repertory, forming one of the most secret and inaccessible musical traditions of the Middle East. (*See* KURDISH MUSIC, §5; for illustration *see* IRAN, §III, fig.3.)

In Turkey the *tanbur*, sometimes called *tanbur kebir türki* ('great Turkish *tanbur*'), is played solo and in ensembles for classical suites (*fasıl*). It has a virtually hemispherical carvel-built body, covered with a thin soundboard of resinous wood. The very long neck has up to 48 gut frets; six to nine strings run in courses, tuned with wooden pegs. It is played with a tortoiseshell plectrum or, less commonly, a bow (then known as *yayli tanbur*).

The *tanbur* of Afghanistan is associated with urban popular music (see illustration; *see also* AFGHANISTAN,



Player of the Afghan tanbur, accompanied by ney tulak (flute), c1960s

fig.3*a*). Its resonator is usually carved from a single block of mulberry wood; sometimes a gourd is used. The wooden soundboard has small soundholes arranged in decorative patterns. The neck is massive and hollow, with no pegbox. There are usually six strings running from medial and lateral tuning-pegs inserted in the head, and a variable number of sympathetic or drone strings with tuning-pegs on the side of the neck. The steel strings are secured at the proximal end to a bone post inserted in the base of the resonator; the first two, tuned in unison, provide the melody. Frets are of gut, nylon or wire, tied round the neck; their number and arrangement varies from diatonic to chromatic. The instrument is sounded with a thimble-like metal plectrum worn over the forefinger of the right hand, which is usually supported over the soundboard by the thumb and third finger. The main stroke is the upstroke, with the finger moving in towards the palm. The instrument is held vertically with the resonator resting in the lap of the player. Sometimes the player strums all the strings. On some instruments the shortest sympathetic string is raised by a protuberance on the bridge for the technique known as *sīmkārī* (*see* RABĀB, §5(i) and DUTĀR).

The Central Asian *tanbur* is used in art music. In Uzbekistan and Tajikistan it is made from three pieces of mulberry wood (forming the neck, resonator and soundboard) and is shaped very differently from other *tanburs*. It has three metal strings, two tuned in unison and the third tuned to a 4th or 5th. The melody is plucked on the higher string with a brass plectrum (*nokhunnâkhun*: 'fingernail') fitted onto the index finger; the other strings act as drones. Variants (known as *setār*, *panjtor*, *shashtor*) used in folk music have four, five or six strings, with the use of double courses. Nowadays one or two extra drone strings are frequently added. The gut frets are wound around the neck so the player can obtain ornamental oscillations of up to a semitone, known as *nala* ('lament'). In the city of Bukhara, prior to the Soviet period, it was common for singers to pluck the *tanbur* while they sang, and to use a bow during instrumental interludes between verses. In western China the Uighur *tanbur* is a similar instrument; relatively long, with five strings (double courses used on the unison strings).

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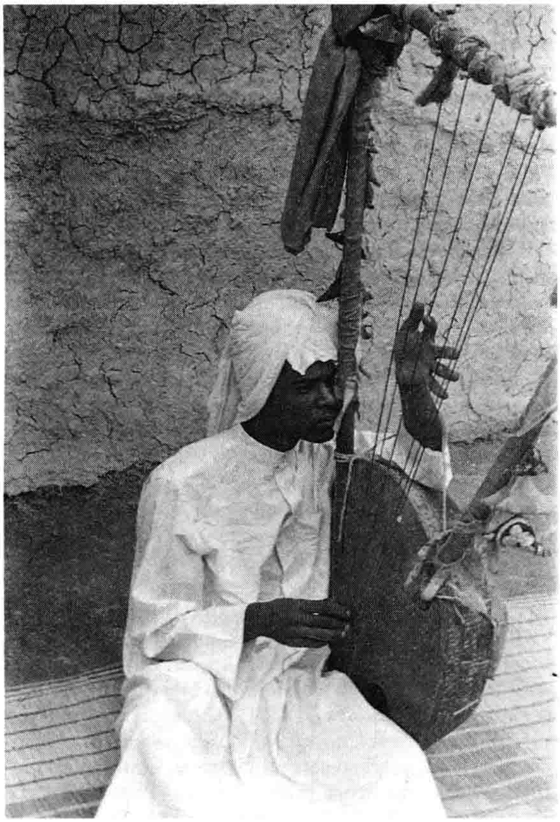
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SCHEHERAZADE QASSIM HASSAN, R. CONWAY MORRIS, JOHN BAILY, JEAN DURING/R

Ṭanbūra [ṭambūra, ṭanbūr, ṭumbura etc.]. Bowl lyre of Egypt, the Sudan, Djibouti, Yemen, southern Iraq and the Gulf. It was known formerly also in Zanzibar, where it was called the *ṭambira*. The name is a dialectal mutation of the classical Arabic *ṭunbūr* (lyre), a survival from a rich variety of lyres in that part of the world. Arabian authors seldom mention it, as they recognize the *ṭunbūr* as a long-necked lute, and it is this that makes it difficult to identify the instrument organologically. The more recent version, 'ṭanbūra', dates from the 19th century.

The term 'ṭanbūra', mutated from 'ṭunbūr', was borrowed by the Arabs from the Sassanids and was used for the lyre from the beginning of the Islamic era in the 7th century. It is found again in the Nile valley during the period of the Ottoman Empire, often paired with other instruments. The lyres known as *ṭanbūra* probably originated in upper Egypt and the Sudan (*see also* LYRE, §2).

While the instrument's shape is the same in all types, the size varies considerably, from 70 cm for small Sudanese instruments to 1·4 metres for the *ṭanbūra* of the Yemen; the body may be up to 50 cm in diameter. Various materials are used. The body, circular or bowl-shaped, may be made from a gourd, wood or metal; in the past tortoiseshell has also been used. From the lower part of the body protrude two skin-covered arms, forming two sides of an isosceles triangle whose base is a yoke on which five or six strings are wound (see illustration). These are fastened with strips of cloth or cords which can be varied in tension to alter the pitch. The strings are usually made of gut, but other materials have also been used: cotton, fibre, jute, steel, antelope tendons or ox sinews. They converge towards the lower part of the body and are held in place by a metal ring which also serves as a bridge, although most models have a separate bridge



Ṭanbūra (bowl lyre) player, Basra, Iraq

which improves the quality of the sound. The soundboard may have two holes.

The various tunings are based on one of two systems: the pentacord (five successive notes in the diatonic scale, usually C minor), used for the *ṭanbūra* of the Yemen, and the pentatonic (with or without semitones). The strings are plucked with a large horn plectrum, sometimes attached to the frame by a leather strap; performance without a plectrum has occasionally been reported in secular Sudanese music. The player holds the instrument in his arms, turning it inwards; larger instruments are placed on the ground, while smaller instruments are leant against the player's side. The outer arm covers the lyre and picks out the melody at face level; the other holds the plectrum close to the bridge. The music is primarily melodic, but three-part harmonies tend to occur in the secular music of the Sudan. The *ṭanbūra* is now played mainly by men, a sign of the social changes brought about by the spread of Islam; previously the *mi'zaf* (lyre) was played by women.

The sung repertory includes songs of war, rejoicing, love and above all the *zār* cult, whose ceremonies also include purely instrumental pieces. Association with the *zār* cult would explain the particular attention paid to decoration of the instrument, especially at Djibouti, where it is laden with ribbons, plumes, pompoms, golden balls, shells, small bells, photographs and mirrors with magical powers. In these ceremonies, it is rarely played alone; it is often accompanied by a *manjūr* (a belt goat-hoof rattle), worn by an acolyte dancer. The *ṭanbūra* is also accompanied by various kinds of drum: in Egypt by the *ṭūza* and the ṭabl, in Iraq by the *kuenda* played with a single drumstick and by hand. Although less favoured in the cult, the *ṭanbūra* has become very popular in the Sudan as a secular instrument, and threatens to rival the *'ūd* as the national instrument of the country.

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CHRISTIAN POCHÉ

Tanburî Cemil Bey (*b* Istanbul, 9 May 1873; *d* Istanbul, 12 Aug 1916). Turkish instrumentalist. He learnt theory and notation from his elder brother and briefly attended repertory classes (*meşk*) with Tanburî Ali Efendi as a child, dropping out of school at an early age and working intermittently as a minor civil servant.

He mastered the cello, clarinet and *ūd* (lute) as well as the *kemençe* (bowed lute) and the *tanbur* (long-necked lute). On this latter instrument his *taksim* improvisations (*see* TURKEY, §II, 3) were characterized by their melancholy, elegiac character and a hitherto unknown level of technical virtuosity. Some contained humorous programmatic references, for example to dogs barking (note his *Çoban taksimi*) and neighbourhood fires. He became famous throughout the Ottoman world: about 100 of his *taksim* improvisations were recorded by Blumenthal and Regent from 1910 to 1914 while many were also notated and distributed by contemporary commercial publishers. His *taksim* reflected an interest in rural music that was emerging among Turkish nationalist intellectuals: in them he reproduced, for example, the sounds of the rural song style *uzun hava* and Black Sea dances (*see* TURKEY, §IV, 4). He also learnt to play rural instruments such as the *zurna* (double-reed aerophone) and the *bağlama* (long-necked plucked lute). In his later years he relied heavily on the patronage of Sultan Abdulhamid II and court circles.

In addition to his work as a performer, he composed a number of pieces in the *peşrev*, *saz semaisi* and *şarkı* forms and wrote extensively on musical theory. He taught a number of musicians who were particularly significant in institutionalizing the classical genre in the early years of the Turkish Republic, most notably his son Mesut Cemil (1902–63).

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MARTIN STOKES

Tanç, Cengiz (*b* Istanbul, 10 April 1933; *d* Istanbul, 16 Dec 1997). Turkish composer. After studying with Saygun at the Ankara State Conservatory and Sydney Compton at the GSM in London, he received a Fulbright scholarship to pursue further studies in composition with Persichetti and Babbitt at the Juilliard and Columbia University in New York. His early compositions show the influence of Turkish traditional music as well as the music of Bartók and Stravinsky. After some early atonal pieces, Tanç developed serial techniques which derived their pitch material from modal music, thus producing unique and impressionistic instrumental textures. His ballet suite *Yoz Döngü* (1974) employs a solo *bağlama*, a long-necked lute, with an orchestral accompaniment. In his later compositions he turned to a neo-romantic style. Many of his orchestral works were commissioned by musical institutions in Turkey and are performed extensively.

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MÜNİR NURETTİN BEKEN

Tan Dun (*b* Simao, Hunan Province, 18 Aug 1957). American composer of Chinese birth. Growing up during the Cultural Revolution, he received no schooling or early musical training. For several years he planted rice in a commune. After working as a violinist and arranger at the local opera theatre in Beijing, he was admitted at the age of 19 to the composition department of the newly reopened Central Conservatory of Music, where he studied with Zhao Xindao and Li Yinghai and encountered Western classical music for the first time. As the restrictions of the Cultural Revolution were lifted, Tan and his fellow students discovered a wide range of formerly suppressed 20th-century music, from Bartók and Schoenberg to Boulez; they were also stimulated by visits from a number of guest composers, including Goehr, Crumb, Henze, Takemitsu and Yun. Tan soon became recognized as the leading composer of the Chinese 'New Wave', the generation of artists, writers and composers that came to prominence in the new atmosphere of cultural pluralism in the early 1980s. As such his music aroused much debate and political controversy: for a brief period in 1983 it was branded 'spiritual pollution' by the Chinese government, and performances were banned. In 1986 he moved to New York, where he completed his studies at Columbia University (DMA 1993) with Chou Wen-chung, Mario Davidovsky and George Edwards. Among his numerous honours are the Glenn Gould International Protégé Award, the Grawemeyer Award (in 1998 for the opera *Marco Polo*) and commissions from such organizations as the Edinburgh Festival, the Metropolitan Opera, the New York PO, the International Bach Academy and NHK, Japan. His *Symphony 1997: Heaven Earth Mankind* was composed for the ceremony reuniting Hong Kong with China on 1 July 1997, and his *2000 Today: a World Symphony for the Millennium* was broadcast internationally by more than 55 television networks on 1 January 2000.

Describing himself as a composer 'swinging and swimming freely among different cultures', Tan has drawn inspiration from nature, Chinese philosophy and his childhood memories, a combination that lends his work qualities of timelessness, spirituality and mysticism. The last composition he completed before leaving China, *On Taoism* (1985), already signalled a radical break with the conservative Westernized style that had dominated Chinese art music in previous decades, and the works which followed set about integrating within what Tan has called 'the concentrated lyrical language of Western atonality' elements of Chinese traditional music. The influence of Beijing opera is especially evident: *Eight Colors for String Quartet* (1986–8) employs its characteristic melodic patterns, while *Silk Road* for soprano and percussion (1989) draws on a number of the vocal techniques (including falsetto, glissando and sharply articulated consonants) associated with it. Tan's first full-length stage work was *Nine Songs* (1989), a 'non-narrative, even surreal' music-dance drama which derives both its fragments of text (in English and classical Chinese) and its ritualistic essence from poetry by Qu Yuan (340–277 BCE). It is also one of a number of Tan's works to employ original Chinese ceramic instruments. Altogether more ambitious in scale was *Marco Polo* (1995), which charts both the 'outer', physical journey of the title character and an 'inner', spiritual journey from West to East, played out by characters symbolizing 'shadows', 'memory' and 'nature'. These physical and spiritual dimensions are demarcated musically, the former represented predominantly by music in a Western avant-garde idiom, the latter by the style of Beijing opera. Meanwhile the changes of geographical landscape in the course of the voyage are mirrored by changes of instrumentation within an ensemble that incorporates medieval European, Indian, Tibetan and Chinese instruments.

The series of works entitled *Orchestral Theatre* provides perhaps the best summary of Tan's concerns in the 1990s. The cycle aims, in the composer's words, to restore music's place 'as an integral part of spiritual life, as ritual, as shared participation' through the 'dramatic medium' of the orchestra. Consequently it explores the dualities that underlie his work as a whole: those of East and West, the sacred and the secular, the pre-modern (shamanistic) and the modern (urban). Whereas *Orchestral Theatre I: Xun* (1990) sets out to recreate a Chinese village celebration, evoking its sounds through the use of both folk and Western instruments, the ceremony in *Orchestral Theatre II: Re* is essentially an imaginary one, though it owes something to Tibetan sources. In *Red Forecast: Orchestral Theatre III* these elements of ritual confront the modern paraphernalia of multimedia: a variety of Western styles – classical, jazz, rock and pop – are combined with the sounds of news reports and archival video footage focussing on events of the 1960s. That decade symbolizes for Tan a period of idealism both in

the West and in the China of his upbringing, and the work courageously addresses the question of whether such idealism can survive the threats posed to it by technological and economic development and the upheavals of global politics. That the 'forecast' of the work's title is not ultimately pessimistic is demonstrated by the transcendent quality of the final movement 'Sunshine', a 'lovesong' to nature and the future, performed on a stage flooded symbolically with red light.

WORKS
(selective list)

Dramatic: Nine Songs (ritual op, Tan Dun, after Qu Yuan), 1989, New York, Pace Downtown Theatre, 12 May 1989; Marco Polo (op, P. Griffiths), 1995, Munich, 7 May 1996; Orch Theatre III 'Red Forecast', S, orch, tape, video, 1996; Bitter Love, S, 6 pfmrs, slide projections, video, 1998; Peony Pavilion (op, Tang Xianzu, trans. C. Birch), 1998, Vienna, 12 May 1998; Orch Theatre IV 'Rashomon', kabuki singer, Beijing op singer, Western op singer, video, 1999; 4 film scores

Orch: Lisao, Chin. bamboo fl, orch, 1979–80; Conc., pipa, Chin. orch, 1983; Self Portrait, str, 1983, rev. 1992; Tian ying [Sky Shadow], suite, 42 Chin. vn, 1983; On Taoism, 1v, b cl, dbn, orch, 1985; Sym. in 2 Movts, 1985; Out of Peking Opera, vn conc., 1987, rev. 1994; Snow in June, Chin. orch, 1989; Orch Theatre I 'Xun', opt. solo ceramic xun, orch, 1990; Death and Fire (Dialogue with Paul Klee), 1992; Orch Theatre II 'Re', B, orch [2 conds.], audience, 1992; The Intercourse of Fire and Water (Yi1), vc, orch, 1993; Gui Conc. (Yi2), 1996; Dragon Dance, ov., 1997; Sym. 1997: Heaven Earth Mankind, children's chorus, vc, orch, bianzhong bells, tape, 1997; Conc., water perc, orch, 1998; Conc., pipa, str, 1999

Vocal: Fu, 6 S, B-Bar, 12 insts, 1982; San qiu [Three Autumns], 1v, qin, xun, 1983; Crossings, 1v, Indonesian gamelan, Chin. insts, 1988; Silk Road (A. Sze), S, perc, 1989; Memorial 19 Fucks (A Memorial to Injustice) (various), 1v, pf, db, 1993; A Sinking Love, 1v, viol consort/str qt, 1995; Requiem and Lullaby, 1v, vn/vc/erhu, orch, 1995 [orig. entitled Don't Cry Nanjing]; 2000 Today: a World Symphony for the Millennium, S, chorus, children's chorus, non-Western insts, orch, 1999

Chbr and solo inst: A Child's Diary, pf, 1978; 8 Pieces in Hunan Accent, pf, 1978; Str Qt 'Feng ya song', 1982; 2 Verses, erhu, yangqin, 1982; Gu shi [Drum Poem], Chin. drums, 1983; Jin mu shuei huo tu [Metal, Wood, Water, Fire, Earth], suite, Chin. plucked insts, 1983; Zhuji [Trace of Bamboo], bamboo fl, 1983; Nanxiangzi, xiao, zheng, 1984; Shan yao [Mountain Suite], guanzi, suona, sanxian, perc, 1984; Eight Colors for Str Qt, 1986–8; Northwest Suite, Chin. insts, 1986–90; In Distance, pic, hp, b drum, 1987; Traces, pf, 1989, rev. 1992; Elegy: Snow in June, vc, 4 perc, 1991; Golden Sparrow, 2 shakuhachi, biwa, 2 koto, otaiko, 1991; Circle, 12 insts, audience, 1992; CAGE: In Memory of John Cage, pf, 1993; Lament: Autumn Wind, any vv, any 6 insts, 1993; Ghost Opera, str qt, pipa, water, stone, paper, metal, 1994; Conc., pf, 10 insts, 1995; Conc. for Six, b cl, elec gui, vc, db, prep pf, perc, 1997; Music for Pipa and Str Qt, 1999

Other works: Soundshape, 7 pfmrs on ceramic insts, 1990; Silent Earth, 7 pfmrs on ceramic insts, 1991; Jo ha kyu, water music, 1992; The Pink, 'acoustic music for paper', 1993

Principal publisher: G. Schirmer

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P.M. Chang: 'Tan Dun's String Quartet "Feng ya song": Some Ideological Issues', *AsM*, xxii/2 (1991), 127–58

F. Kouwenhoven: 'Composer Tan Dun: the Ritual Fire Dancer of Mainland China's New Music', *China Information* [Leiden U.], vi/3 (1991), 1–24

B. Van Putten: 'Tan Dun's Marco Polo: a Multi-Cultural Journey', *CHIME*, no.9 (1996), 57–62

M. Swed: 'Opera on the Edge – Tan Dun's Opera', *Los Angeles Times* (5 Jan 1998)

JOANNA C. LEE

Tanel (*fl* late 14th century). Composer, probably French. His name, clearly incomplete, seems to appear at the head of a simple two-voice virelai, *Nulle pitié, ma dame* (ed. in CMM, liii/3, 1972, no.209, and in PMFC, xxi, 1987, no.45), in the French fragment *I-Bu* 596 (described, with further references, in RISM B/IV/4, p.738).

KURT VON FISCHER/R

Tanenbaum, David (*b* New York, 10 Sept 1956). American guitarist. He studied the guitar at the Peabody Conservatory with Aaron Shearer, 1974–6, and at the San Francisco Conservatory with Michael Lorimer, 1976–8. In 1977 he won first prize in the Carmel Classic Guitar Festival Competition, and the following year won second prize in the Toronto International Guitar Competition. He has given recitals in the USA, Europe and Asia, and has also appeared as a soloist with leading American orchestras. Among his many premières are Henze's concerto *An eine Äolsharfe* (1986), which he also recorded under the composer, and Terry Riley's *Ascención* (1994). He has also made the first recordings of Tippett's *The Blue Guitar*, Maxwell Davies's Sonata, Takemitsu's *All in Twilight* and Reich's *Electric Counterpoint*, as well as works by many other American composers. Tanenbaum has edited studies and works for the guitar and has contributed many articles on its technique and repertory. He was appointed to the San Francisco Conservatory in 1981, becoming the chairman of the guitar department in 1987.

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A. Bert: 'West-Coast Wunderkind: David Tanenbaum', *Guitar Review*, no.86 (1991), 25–8

S. Cmiel: 'Modern Classics: a Roundtable on the Vibrant World of New Music for Guitar, with David Tanenbaum', *Acoustic Guitar*, no.3 (1993), 58–66

J. Tosone: 'A Conversation with David Tanenbaum', *Guitar Review*, no.103 (1995), 1–10

THOMAS F. HECK

Tañer (Sp.). *See* TOCCATA, §1.

Tanev, Aleksandar (*b* Budapest, 23 Oct 1928; *d* 15 April 1996). Bulgarian composer. He studied law at Sofia University and then music at the Sofia Conservatory, where he studied composition with Veselin Stoyanov. He was active as an official of the Bulgarian Composers' Union (particularly with regards choral singing at leading institutions), and from 1970 he taught composition at the Sofia Conservatory. The political songs, choral songs and folksong arrangements for which he is best known are influenced by the choral music of Dobri Khristov. With their emotionality, concise melodies and well-conceived structures, Tanev's songs are popular with amateur choral societies and are frequently performed. In large-scale works for chorus and orchestra, for example the oratorios *Letopis na svobodata* ('Chronicle of Freedom') and *Pesen na pesnite* ('Song of Songs'), he endeavoured to create an art form that contains clear politico-social aims. His entire output conveys the tenets of socialist realism: democracy, patriotism and a direct means of expression.

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(selective list)

Stage: Prasnik v Tsaravets [Festival in Tsaravets], ballet, 1968; Granada (operetta, after I. Vason), perf. 1978; incid music

Choral: *c*200 songs incl. Suite, 1967; Theme and Variations nos.1, 2, 1967, 1969; Prabalgarski napevi [Old Bulg. Dances], male chorus, perc, 1974; Letopis na svobodata [Chronicle of Freedom] (orat), spkr, Bar, chorus, orch, 1976; Quo vadis, triptych, 1982; Pesen na pesnite [Song of Songs] (orat), spkr, chorus, orch, 1988

Inst: Pf Sonatine, 1959; Sinfonietta, orch, 1959; Pf Sonata, 1966; Youth Conc., vn, str, 1970; Rondo concertante, trbn, orch, 1971;

Conc., brass, perc, 1972; Stroitelna musika [Builders' Music], 2 pf, perc or orch, 1974; Pf Conc., 1976

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V. Krastev: 'Bolgarskaya khorovaya pesnya: segodnya, zavtra' [Bulgarian choral songs: today and tomorrow], *SovM* (1981), no.9, pp.122–7

V. Krastev: *Profili* [Profile], iii (Sofia, 1982)

MARIYA KOSTAKEVA

Taneyev, Aleksandr Sergeyevich (*b* St Petersburg, 5/17 Jan 1850; *d* Petrograd [now St Petersburg], 26 Jan/7 Feb 1918). Russian composer and civil servant. He was an uncle of S.I. Taneyev. On graduating from St Petersburg University, he entered the civil service and rose to become chief secretary to the imperial chancellery. But he also took music seriously, studying theory and composition with F. Reichel in Dresden and later with Rimsky-Korsakov and A.A. Petrov. Of his three symphonies, the first was admired by Glazunov; the second showed the influence of Balakirev; and the third is more eclectic. His operas were performed because of his powerful influence in high circles and are of little account. His lighter orchestral works, songs and piano pieces, two of which Balakirev arranged for publication, are pleasant and unassuming.

As well as being on the board of the Russian Musical Society and the St Petersburg Conservatory, from 1900 Taneyev headed the folksong commission of the Imperial Russian Geographical Society, which sponsored the collection and publication of *Fifty Songs of the Russian People*, harmonized by A.K. Lyadov, who used eight of them in his orchestral work *Eight Russian Folksongs*. He was deputy chairman of the committee that organized the celebrations for the centenary of Glinka's birth in 1904, and ensured that Balakirev was invited to write a cantata for the unveiling of the memorial to Glinka.

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(*selective list*)

published in Leipzig, n.d., unless otherwise stated

Ops: Mest' Amura [Cupid's Revenge] (1, T.N. Shchepkina-Kupernik), op.13, concert perf., St Petersburg, 7/19 May 1899; Metel' [The Snowstorm] (Svetlov, after D. Tsertelev), Petrograd, 29 Jan/11 Feb 1916 (Moscow, n.d.)

Orch: Sym. no.1, A, 1890; Suite no.1, A, op.9 (Hamburg, n.d.); Alyosha Popovich, ballade after A.K. Tolstoy, op.11 (Moscow, n.d.); Festive March, op.12; Suite no.2, F, op.14; 2 Mazurkas, A, F, op.15; Sym. no.2, b♭, op.21, 1902; Rêverie, vn, orch, op.23; Hamlet, ov., op.31; Sym. no.3, E, op.36, 1908 (Moscow, 1908)

Inst: Bagatelle and Serenade, vc, pf, op.10; Mazurka no.3 (Souvenir de Bade), pf, op.20; Bluette, pf, op.22; Arabesque, cl, pf, op.24; 3 str qts, no.1, G, op.25, no.2, C, op.28, no.3, A, op.30; Valse de concert, pf, op.32; Feuillet d'album, va, pf, op.33 (Moscow, n.d.); arr. Balakirev: 2 Valse-Caprices, A♭, D♭, pf (1900)

Vocal: 2 Duets, op.17; 3 Songs, op.18; 13 Songs, op.34 (Moscow, n.d.); 7 Songs, op.37 (Moscow, n.d.)

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A.S. Lyapunova and Ye.Ye.Yazovitskaya: *Miliy Alekseyevich Balakirev: letopis' zhizni i tvorchestva* [Chronicle of his life and works] (Leningrad, 1967)

L. Korabel'nikova, ed.: *S. Taneyev: dnevniki* [Diaries], i–iii (Moscow, 1981–5)

EDWARD GARDEN

Taneyev, Sergey Ivanovich (*b* Vladimir-na-Klyaz'me, 13/25 Nov 1856; *d* Dyud'kovo, nr Moscow, 6/19 June 1915). Russian composer. He was the nephew of Aleksandr Sergeyevich Taneyev, who as a composer was inclined to the nationalist school. By contrast, Sergey Taneyev's works reveal a far more cosmopolitan outlook.

1. 1856–89. 2. 1889–1915. 3. Works.

1. 1856–89. Taneyev was the son of a government official, a cultured and intelligent man with aristocratic connections. He had his first piano lessons when he was five, and in September 1866 he entered the Moscow Conservatory, even though he was not yet ten years old. In the following year his course was interrupted, but in 1869 he resumed his piano studies with Eduard Langer, also joining the theory class of Nikolay Hubert and, most important, Tchaikovsky's composition class. In 1871 his piano tuition was undertaken by Nikolay Rubinstein. Taneyev's official début occurred on 29 January 1875, when he played Brahms's D minor Concerto at a concert of the Russian Musical Society, and on 3 December he gave the first performance in Moscow of Tchaikovsky's First Piano Concerto. Subsequently Taneyev was to play the solo part in the Russian premières of all Tchaikovsky's works for piano and orchestra. A firm friendship between them had begun while Taneyev was still a student, and it continued until Tchaikovsky's death, despite the frankness with which Taneyev was prepared (and, uniquely among Tchaikovsky's circle, encouraged) to criticize Tchaikovsky's work.

In May 1875 Taneyev graduated from the conservatory, being the first student to receive a gold medal for performance and composition. During the summer he travelled abroad with Nikolay Rubinstein, and in February and March 1876 he toured Russia with the violinist Leopold Auer. In October he went abroad again, visiting Paris for a year and meeting Turgenev and leading French musicians. In 1878, on Tchaikovsky's resignation from the Moscow Conservatory, Taneyev was persuaded to take his place, though he consented to direct only the harmony and orchestration classes. So far, Taneyev had kept his own music a secret confined almost exclusively to Tchaikovsky and himself. He had already written one symphony while still a student, and after his Paris visit he started upon a second, though this was interrupted by his conservatory appointment. His self-criticism was severe, and it was not until June 1880 that he at last made his début as a composer with the cantata for the unveiling of the Pushkin memorial in Moscow. An eclectic and conservative at heart, Taneyev had early been drawn to the music of Bach, and subsequently he was to extend his studies to the great contrapuntists of the Renaissance, such as Ockeghem, Josquin and Lassus. This interest is demonstrated not only in the considerable number of contrapuntal exercises which survive in manuscript, even from his mature years (including attempts to use Russian folksongs as the basis of contrapuntal pieces), but also in the powerful contrapuntal element in his independent work. By contrast, his unpublished works reveal a strong humorous streak, engagingly displayed particularly in a variety of musical greetings to friends.

The next few years saw Taneyev being increasingly drawn into the work of the conservatory. After a further visit to Paris in 1880 he returned to take over the piano class of Nikolay Rubinstein, who had died in March 1881, and, when Hubert resigned in 1883, he undertook the composition class. Then in June 1885 he reluctantly became director of the conservatory. Meanwhile his list of compositions had been growing slowly. Quite apart from his arduous conservatory duties, he was interested



Sergey Ivanovich Taneyev

in a wide range of intellectual pursuits. During the 1890s these included Esperanto, and among his vocal works are settings of texts in that language. Because of such distractions composition was normally confined to summer months spent on the estate of his friends the Maslovs. On 23 March 1884 he conducted his cantata *Ioann Damaskin* ('John of Damascus'), published as his op.1, and in January 1885 he directed the première of his D minor Symphony. During the summer he visited the Caucasus, noting down folksongs, and in 1886 he began what was to be his first published string quartet. The following year he started upon his most ambitious work, the opera *Oresteya* ('The Oresteia'), a task which occupied him for the next seven years. In May 1889, finding that work at the conservatory was distracting him from composition, he resigned the directorship (which he had held very successfully), though he continued to teach counterpoint. He was one of the best and most influential Russian teachers of his period, his pupils including Skryabin, Rachmaninoff, Lyapunov and Glière.

2. 1889–1915. Having now more free time, Taneyev embarked systematically upon a book on counterpoint, finishing it in 1906; in addition he pressed ahead with *The Oresteia* and completed it in July 1894. It was first given in St Petersburg on 29 October 1895, but despite initial success, it never established itself in the repertory. During the summer of 1895 Taneyev became friendly with Tolstoy, and subsequently often visited the Tolstoys' estate at Yasnaya Polyana. It is known that Tolstoy's wife became infatuated with Taneyev, though it appears that he himself was quite unaware of this. (He was, it seems, by temperament an ascetic, being a teetotaller and fiercely opposed to tobacco.) During Tchaikovsky's last years Taneyev had some contact with Rimsky-Korsakov, and acquaintance now developed into a firm friendship which lasted until the latter's death. Taneyev also became more sympathetic to other members of the nationalist school, conceding at last Borodin's gifts, and in 1898 dedicating his C minor Symphony to Glazunov.

Taneyev was a man of marked integrity and openness, and seems to have had a gift for arousing respect and even affection in people who could not share his musical outlook. In 1905, when the revolutionary movement in Russia sparked off disturbances at the conservatory, his principles led him to resign from the staff in protest at the director's repressive disciplining of some students. Being now free from teaching, he resumed his career as a concert pianist, as both soloist and participant in chamber music, on which he had, since completing *The Oresteia* 11 years earlier, centred his creative attentions. By 1905 he had composed six string quartets and two quintets, and now he was able to pursue this line of composition more intensively, composing in particular chamber works with a piano part which he could play in concerts. He also wrote some choruses and a substantial number of songs. His book on counterpoint appeared in 1909, and he then turned his attention to a study of canon, though this work remained unfinished. In 1913 he was elected an honorary member of the Russian Musical Society. His last completed work was the cantata *Po prochtenii psalma* ('At the Reading of a Psalm'), completed at the very beginning of 1915, and universally acclaimed at its first performance in March. On 27 April his former pupil Skryabin died and Taneyev, after attending the funeral, developed pneumonia. He rallied, but soon succumbed to a heart attack.

3. WORKS. The Russian scholar Boris Asaf'yev observed that Taneyev, 'like no other Russian composer, lived and worked immersed in the world of ideas, in the development of abstract concepts'. Taneyev is, indeed, a lone figure in late 19th-century Russian music, owing nothing to the indigenous Russian tradition established by Glinka, and openly disapproving of contemporary nationalist composers. He was the antithesis of Glinka, for whereas the latter was possessed of a powerful and vivid imagination but was deficient in technique, Taneyev had little imaginative endowment but commanded a compositional skill unsurpassed by any Russian composer of his period. The patient diligence of his approach to composition was the very opposite of the capricious bursts of energy that characterized the work habits of many of his contemporaries. It was his normal practice to do extensive preliminary work on his basic materials, such as working out contrapuntal possibilities, before setting about the main task of composition. His creative mentality is clearly exposed in a letter he wrote to Tchaikovsky while working on *The Oresteia*:

> [My approach] means that not one number is written in its final form until the outline of the whole work is prepared. It is written, you might say, concentrically, not by composing the whole out of the separate, successive parts, but by going from the whole to the details: from the opera to the acts, from the acts to the scenes, from the scenes to the separate numbers . . . Thus one may perceive the most important points in the drama on which the attention of the composer must be most concentrated, determine the length of scenes and numbers according to their importance, plan the modulatory scheme of the acts, define the orchestral sounds, and such like.

Accordingly, his scores are among the most orderly and polished in Russian music. His inclination to contrapuntal techniques and his studies of the great contrapuntists of the past fortified his skill, resulting in

textures which, however complex, are always engineered with precision and polish. He often used contrapuntal procedures as an enrichment of his harmonic palette, and despite the lack of individuality in his melodic fund, his skill in building melodic paragraphs and in devising interesting phrase structures is admirable. In an early work like the *Canzona* for clarinet and strings (1883) the lyricism and waltz proclivities of his teacher Tchaikovsky are clearly reflected, but his style was to develop a more broadly based eclecticism which ultimately achieved an illusion of individuality through its constant capacity to avoid commitment to the style of any one composer, however close certain passages may be to the sound worlds of masters like Tchaikovsky and Brahms (whose music, however, he claimed to dislike).

The fastidiousness of his craftsmanship is evident in his songs, many of which are admirable compositions, but his gifts are seen to better advantage in his accomplished handling of large-scale forms, particularly in his fluent sonata structures, as in the first movement of his C minor Symphony (1898), usually considered his finest instrumental work. The slow movement is also an impressive piece, revealing a warm lyricism deployed on an impressive scale, while the scherzo shows his capacity for delightful, if restrained, capriciousness. It was natural that a composer of Taneyev's leanings should be drawn increasingly to chamber music. Nor is it surprising that one who thrived on counterpoint should wish to augment the linear resources of the string quartet, and to write, besides six numbered quartets, three string quintets. The first of these (1901, revised 1903) is typical of his chamber music, opening with a vast sonata structure which exhibits a thoroughly Germanic handling of thematic and tonal mechanisms. Despite that, his penchant for contrapuntal thinking is revealed in the constant thematic interactions of the first movement, and even more explicitly in the variation finale, which concludes with a parade of contrapuntal expertise in a fugue on three subjects. His contrapuntalism reached its apogee in his last work, the choral-orchestral *At the Reading of a Psalm*, a cantata which some regard as his masterpiece.

But his most ambitious work was *The Oresteia*, which, despite the retention of the original designation 'trilogy', is in fact an opera in three acts. Its subject suggests his antipathy both to the graphic realism and to the fairy-tale fantasy that dominated contemporary Russian opera, and though it has the stage-picture manner typical of the Russian tradition, this comes less from commitment to the principles that guided Glinka or Musorgsky than from his lack of interest in the events of the plot (significantly, for instance, the offstage murders of Aegisthus and Clytemnestra have no effect upon the musical flow), which are purely incidental to the broader themes of fate, revenge and expiation that are the fundamentals of Aeschylus's drama. Taneyev employed musical styles and dramatic conventions deriving from French grand opera, but overlaid these with an epic vein which makes his loftier musical intentions clear. The care with which he composed the piece is reflected in the final result, which is a splendidly efficient score. Nevertheless, the conventional character and inequality of his musical invention causes the achievement to fall short of the intent. Taneyev had none of Tchaikovsky's gift for full-blooded melody, and his lyrical passages sound like his master's at their weakest; nor had he any trace of Musorgsky's ability to capture a character or action within an unforgettable musical invention. His music envelops the tale in a noble aura instead of illuminating it by uncovering the souls and feelings of human beings caught in a train of events which is their destiny. In *The Oresteia* he was usually at his best when composing a passage in which his resourcefulness as a composer was exercised (as in some of the chromatic sections which avoid stock progressions and combinations), or when the dramatic situation demanded the construction of a large musical span. On such occasions he sometimes produced music that has real distinctiveness.

WORKS

unless otherwise stated, place of publication Moscow

many MSS of unpublished works in RUS-Mk

STAGE

Oresteya [The Oresteia] (musical trilogy, A.A. Venkstern, after Aeschylus), 1887–94, St Petersburg, Mariinsky, 29 Oct 1895 (Leipzig, 1900)

CHORAL

with orchestra

Slava N.G. Rubinshteynu [Glory to N.G. Rubinstein] (Y. Samarin), 4 solo vv, chorus, orch, 1874 [based on Russ. folksong Slava Bogu na nebe]

Ya pamyatnik sebe vozdvig nerukotvorniÿ [I Have Built myself a Monument not Made by Hands] [Cantata for the Unveiling of the Moscow Pushkin Memorial in 1880] (A.S. Pushkin), E♭, chorus, orch, 1880, ed. G.L. Yavorsky (1937)

Ioann Damaskin [John of Damascus] (A.K. Tolstoy), cant, chorus, orch, op.1, 1883–4 (1886)

Po prochtenii psalma [At the Reading of a Psalm] (A.S. Khomyakov), cant, 4 solo vv, chorus, orch, op.36, 1912–15, vs (1923), fs ed. I. Iordan, G. Kirkov (1960)

with other accompaniment

Kvartet chinovnikov [Civil Servants' Quartet], 1v, chorus, str qt, 1879

Apofeoz khudozhnika [Apotheosis of the Artist] (Taneyev), cant, B, chorus, pf, 1881

see also no.1 of 2 Trios, BBB, and no.16 of 16 Choruses below

unaccompanied

Bozhe! bud' milostiv k nam [God be Merciful unto Us], 1874–5

Sosna [The Pine] (M.I. Lermontov), SATB, 1877 (1940)

Serenada (A.A. Fet), SATB, 1877 (1952)

Venetsiya noch'yu [Venice at Night] (Fet), SATB, 1877, rev. 1880 as no.1 of 3 Choruses, male vv

Fugue on a Russian Folksong, 1879

Niderlandskaya fantasiya na russkuyu temu [Netherlandish Fantasia on a Russian Theme] (textless), 12vv/?solo vv, 1880 [based on no.12 in Balakirev's folksong collection]

Kheruvimskaya [Cherubim's Song], SSATBB, 1880

Ceremonial Chorus for the Arrival of Guests, STBB, 1880

Three Choruses, male vv, 1880 (1881): Venetsiya noch'yu; Noktyurn (Fet); Vesyoliÿ chas [A Happy Hour] (A.V. Kol'tsov)

Lech' bï v krovati [I Want to Lie in Bed] (Taneyev), comic canon, 1880

Irmos [First Verse] from the First Hymn of Epiphany, SATB, 1881

Two Comic Fugues (K. Prutkov), 1880: Fontan [The Fountain], ABarB, ed. (1981); Spetsialist podoben flyusu [A Specialist is Like a Gumboil], ATB

Odnazhdï k popad'ye [Once to a Priest's Wife] (Prutkov), BBB, 1880, ed. (1981)

Pesnya korolya Regner [King Regner's Song], male vv, 1881 (1882)

Vechernyaya pesnya [Evening Song] (Khomyakov), male vv, 1881 (?1882)

Fugue, c, SATB/?solo vv, 1883

Three Sacred Pieces, 1883: Khvalite imya Gospodne [Praise the Name of the Lord], 5vv; Tvoryay angelï svoya [He Who Makes His Angels], 4vv; Spaseniya sodelal yesi [Though Hast Brought Salvation], 6vv [on a theme from the Ordinary]

Madrigal (Taneyev), SAB, 1884, ed. (1981)

Slava Kirillu i Mefodiyu [Glory to Cyril and Methodius], 1885

Syadu zavtra ya k okoshechku [Tomorrow I Shall Sit by the Little Window] (Taneyev), romance, 4vv/solo vv, 1887

Srazhenniy ritsar' [The Knight Struck Down] (Pushkin), BBBB, 1887, ed. (1981)
Two Trios (G.R. Derzhavin), BBB, 1887, ed. (1981): Skromnost' [Modesty], with pf; Razniye vina [Different Wines]
Ėkho [The Echo] (Pushkin), SATBB, 1888
Three Comic Canons for Leonid Sabaneyev (Esperanto texts), chorus/?solo vv, 1895
Voskhod solntsa [Sunrise] (F. Tyutchev), op.8, by 1897 (Leipzig, 1898)
Iz kraya v kray [From Border to Border] (Tyutchev), op.10, double chorus, 1898–9 (Leipzig, 1899)
Two Choruses, op.15, 1900 (Leipzig, 1904): Zvyozdi [Stars] (Khomyakov); Al'pi [The Alps] (Tyutchev)
Two Choruses, SATBB: Ti konchil zhizni put', geroy [You Have Finished Life's Journey, O Hero], ?1909; Solntse nespyashchikh [Sun of the Sleepless] (Byron), 1910, ed. (1981)
Twelve Choruses (Yu.P. Polonsky), op.27, 1909 (1910–11): Na mogile [On the Tomb]; Vecher [Evening]; Razvalinu bashni [The Tower's Ruin]; Posmotri, kakaya mgla [Behold, what Darkness]; Na korable [On the Boat]; Molitva [Prayer]; Iz vechnosti muzika vdrug razdalas' [Music Suddenly Sounded from Eternity]; Prometey [Prometheus]; Uvidal iz-za tuchi utyos [From Behind the Cloud I Saw a Rock]; Zvyozdi [Stars]; Po goram dve khmurikh tuchi [Two Sullen Clouds Among the Mountains]; V dni, kogda nad sonnim morem [On a Day When Over the Sunny Sea]
Sixteen Choruses (K. Bal'mont), male vv, op.35, 1912–13, nos.1–4, 9–12 (1914): Tishina [Stillness]; Priimaki [Visions]; Sfinks [Sphinx]; Zarya [Dawn]; Molitva [Prayer]; V prostrantsvakh ėfira [In the Expanses of the Ether]; I son i smert' [Both Sleep and Death]; Nebesnaya rosa [The Dew of Heaven]; Myortviye korabli [Dead Ships]; Zvuki priboya [Sounds of the Surf]; Morskoye dno [The Sea Bed]; Morskaya pesnya [Sea Song]; Tishina [Stillness]; Gibel' [The Wreck]; Beliy lebed' [The White Swan]; Lebed' [The Swan], with vn

VOCAL ENSEMBLES

with piano; see also choral works that may be performed by solo voices

quartets

Adeli [To Adèle] (A.S. Pushkin), 4 B, 1887, rev. as op.24 no.2
Two Quartets (Pushkin), 2 S, A, T, op.24 (1908): Monastir na Kazbeke [The Monastery on the Kazbek], 1907; Adeli [To Adèle], 1887, rev. 1907

trios

Two Trios (A.N. Maykov), T, Bar, B, 1880, ed. (1966): O chyom v tishi nochi tainstvenno mechtayu? [Of What Do I Secretly Dream in the Quiet of the Night?]; Ya v grote zhdal tebya [I Waited for You in the Grotto]
Ne ostivshaya ot znoyu [Still Sweltering from the Heat] (Tyutchev), S, A, T, 1907 [orig. no.3 of 4 terzettos, the others pubd as op.23], as chorus (1977)
Three Terzettos (Tyutchev), S, A, T, op.23, 1907 (1908): Sonet Mikel-Andzhelo; Rim noch'yu [Rome at Night]; Tikhoy noch'yu [In the Silent Night]
S ozera veyot [It Blows from the Lake] (Tyutchev, after F. Schiller), S, A, T, op.25, 1881, rev. 1909, also orchd

duets

V vechernem sumrake dolina [The Valley, in the Evening Twilight] (N.P. Ogarev), 2 B, 1877 (1979)
Two Duets (Fet), 2 B, 1879, ed. (1981): Vecher u vzmor'ya [Evening by the Seashore]; Rastut, rastut prichudliviye teni [The Fantastic Shadows Grow and Grow]
Iz Shillera [From Schiller] (Tyutchev), T, B, 1881
Polden' [Noon] (Tyutchev), A, B, 1881, ed. (1981)
Kak nezhish' ti! [How Spoiled You Are!] (Fet), T, B, 1883, rev. as op.18 no.1
Two Duets (Pushkin), 2 B, 1884: Solovey [The Nightingale], ed. (1981); Bakhicheskaya pesnya [Bacchic Song], rev. as op.18 no.2
Two Duets, 2 B, 1886, ed. (1981): Nochnoy zefir [The Night Zephyr] (Pushkin); Vesnoy, volshebnoyu vesnoy [In Enchanted Spring] (N.P. Grekov)
Blizost' vesni [The Approach of Spring] (V.A. Zhukovsky), S, A, 1891, ed. (1981)
Two Duets (Lermontov), S, A, 1891: Sosna [The Pine] (1952); Gorniye vershini [Mountain Summits], ed. (1963)
Two Duets, op.18 (Leipzig, 1906), also orchd: Kak nezhish' ti [How Spoiled You Are!] (Fet), Mez, T, 1883, rev. 1900; Bakhicheskaya pesnya [Bacchic Song] (Pushkin), T, B, 1884, rev. 1905

SONGS

with piano unless otherwise stated

Letn'aya noch' [Summer Night] (Grekov), 1874, ed. (1979)
Izmenoy sluga paladina ubil [With Treachery the Servant Slew the Paladin] (Zhukovsky), 1874, ed. (1979)
Luna na nebe golubom [The Moon in a Blue Sky] (N.M. Yazikov), S, 1876, ed. (1979)
Chto tebe v imeni moyom? [What's in My Name for You?] (N.), eclogue, S, 1877
Three Songs, 1877, ed. (1979): C'était au milieu de la nuit (T.S. Sikorskaya, after Sully-Prudhomme); Moy tyazhkiy grekh [My Grave Sin] (A. Borovikovsky); Lyudi spyat [The World is Asleep] (Fet), rev. as op.17 no.10
Nakhodka [The Godsend] (V.P. Kolomitsova, after Goethe), 1878 (1922)
Stariy ritsar' [The Old Knight] (Zhukovsky), ballad, S, c1870–80 (1979)
Iz srednevokovoy zhizni [From Medieval Life] (Taneyev), end of 1870s (1979)
Golos v lesu [A Voice in the Forest] (Maykov), T, 1880, ed. (1965)
Three Songs (Taneyev), v, pf, hp, 1882, ed. (1979): Vstanu ya s voskhodom solntsa [I Rise at Sunrise]; Zhil odnazhdi chelovechek [There Once Lived a Little Man]; Raz vecherkom gulyal ya [One Evening I Strolled]
Ne veter veya s visoti [Not the Wind Blowing from the Heights; Serenade on the Departure of the Marquise de Fige] (A.K. Tolstoy), B, 1884, rev. as op.17 no.5
Kolishetsya more [The Sea Heaves] (A.K. Tolstoy), B, 1884, ed. (1979)
Iz Gafiz [From Hafiz] (F.I. Maslov), Bar, 1886, ed. (1979)
K ney [To Her] (Fet), 1890, ed. (1979)
Iz Shelli [From Shelley] (Bal'mont, after P.B. Shelley), 1895: Mechti v odinochestve vyanut [Dreams Wither in Solitude]; Pust' otzvuchit [Let it Sound no More]; rev. as op.17 nos.2–3
Kolibel'naya pesnya [Cradle Song] (Bal'mont, after Shelley), 1896 (1916)
Sonoriloi di vespero [The Evening Bell] (Esperanto text), ?1894–6
Se premas min dolore (Esperanto text, after Lermontov: *Molitva* [Prayer]), 1896
Two Romances, v, pf, mand, op.9 (Leipzig, 1899) [after choruses of 1877]: Venetsiya noch'yu, 1897; Serenada (Khomyakov), 1896
Ten Romances, op.17 (Leipzig, 1905): Ostrovok [The Island] (Bal'mont, after Shelley), 1901; Mechti v odinochestve vyanut [Dreams Wither in Solitude], 1895, rev. 1905; Pust' otzvuchit [Let it Sound] (Bal'mont, after Shelley), 1895, rev. 1903; Blazhennikh snov ushla zvezda [The Star of the Blessed Ones Again Disappeared] (Bal'mont, after Shelley), 1905; Ne veter veya s visoti [Not the Wind Blowing from the Heights] (A.K. Tolstoy), 1884, rev. 1903; Kogda, kruzhas', osenniye listi [When the Whirling Autumn Leaves] (Ellis, after L. Stecchetti), 1905; Noktyurn: Aromatnoy vesenney noch'yu [Nocturne: In the Scented Autumn Night] (N.F. Shcherbina), 1878, rev. 1905; V dimke nevidimke [In the Invisible Mist] (Fet), 1883; B'yotsya serdtse bespokoynoye [The Restless Heart is Beating] (N.A. Nekrasov), 1883, rev. 1905; Lyudi spyat, 1894
Ten Romances from Ellis's Immortelles, op.26, 1908 (1909): Rozhdeniye arfi [The Birth of the Harp] (after Moore); Canzone XXXII (after Dante), later arr. with pf trio; Otsveti [Reflections] (after M. Maeterlinck); Muzika (after C. Baudelaire); Lesa dremuchiye [Dense Woods] (after Baudelaire); Stalaktiti [Stalactites] (after Sully-Prudhomme); Fontani [Fountains] (after G. Rodenbach); I drognuli vragi [And the Enemy Trembled] (after J.-M. de Heredia); Menuet (after C. D'Orias); Sredi vragov [Among the Foe] (after F. Nietzsche)
Four Songs (Polonsky), op.32, 1911 (1911): V godinu utrati [In Time of Loss]; Angel; Moy um podavlen bil toskoy [My Mind was Crushed by Melancholy]; Zimniy put' [The Winter Road]
Five Songs (Polonsky), op.33, 1911 (1912): Noch' v gorakh Shotlandii [Night in the Mountains of Scotland]; Svet voskhodyashchikh zvyozd [The Light of the Rising Stars]; Potseluy [The Kiss]; Chto mne ona? [What is She to Me?]; Uznik [The Prisoner]
Seven Songs (Polonsky), op.34, 1911–12 (1912): Posledniy razgovor [The Last Talk]; Ne moi li strasti? [Are they Set on my Passions?]; Maska [The Mask]; Lyubya kolos'yev myagkiy shorokh [Loving

the Soft Rustle of the Ears of Corn]; Posledniy vzdokh [The Last Sigh]; Noch′ v Krïmu [Night in the Crimea]; Moyo serdtse – rodnik [My Heart is a Spring]

ORCHESTRAL

Quadrille, D, small orch, 1872–3
Symphony [no.1], e, 1873–4, ed. P. Lamm (1948)
Overture, g, 1874–5
Overture, d, 1875, ed. G. Kirkor (Moscow, 1955)
Adagio, C, ?1875, ed. P. Lamm (Moscow, 1950)
Piano Concerto, E♭, 1875–6, ed. P. Lamm (1953) [2 movts only]
Symphony [no.2], b♭, 1877–8, ed. V. Blok (Moscow, 1977) [3 movts only]
Overture on a Russian theme, C, 1882, ed. P. Lamm (1948) [based on no.10 in Rimsky-Korsakov's folksong collection, op.24]
Canzona, f, cl, str, 1883, ed. P. Lamm, A. Semenov (1947)
Symphony [no.3], d, 1884, ed. B.L. Yavorsky (1947)
Overture to Oresteya, op.6, 1889 (Leipzig, 1897)
Symphony for children's insts, ?1895
Symphony no.4, c, op.12, 1896–8 (Leipzig, 1901) [orig. pubd as no.1]
Suite de concert, vn, orch, op.28, 1908–9 (Berlin and Moscow, 1910)

CHAMBER

String Quartet, d, 1874–6 [2 movts completed], ed. in G. Kirkor, B. Dobrokhotov *Kvartetï*, iv (1952)
March, 2 pf, hnm, 3 trbn, vc, ob, glock, 1 other inst, 1877
String Trio, D, 1879–80, ed. (1956)
String Quartet, E♭, 1880, ed. in Kirkor and Dobrokhotov
String Quartet, C, 1882–3, ed. in Kirkor and Dobrokhotov
String Quartet, A, 1883, ed. in Kirkor and Dobrokhotov
String Quartet no.1, b♭, op.4, 1890 (1892)
Sonatina, A, vn, pf, 1895 [1st movt only; other 3 movts by Morozov, Koreshchenko and Konyus; for I.V. Grzhimali's silver jubilee]
String Quartet no.2, C, op.5, 1894–5 (Leipzig, 1896)
String Quartet no.3, d, op.7, 1886, rev. 1896 (Leipzig, 1898)
Variations on a Favourite Theme, mand, vn, pf, 1897
String Quartet no.4, a, op.11, 1898–9 (Leipzig, 1900)
String Quartet no.5, A, op.13, 1902–3 (Leipzig, 1903)
String Quintet no.1, G, op.14, 1900–01, rev. 1903 (Leipzig, 1904)
String Quintet no.2, C, op.16, 1903–4 (Leipzig, 1905)
String Quartet no.6, B♭, op.19, 1903–5 (Leipzig, 1906)
Piano Quartet, E, op.20, 1902–6 (1907)
Trio, D, 2 vn, va, op.21, 1907 (1909)
Piano Trio, D, op.22, 1906–8 (1908)
Trio, E♭, vn, va, t va, op.31, 1910–11 (1911)
Piano Quintet, g, op.30, 1910–11 (1912)
Sonata, a, vn, pf, 1911, ed. (1948)
String Quartet, c, 1911 [2 movts only], ed. in *Kvartetï*, iv
String Trio, b [2 movts only], ed. (1952)

KEYBOARD

for solo piano unless otherwise stated

Scherzo, e♭, 1874–5, ed. P. Lamm, V. Shebalin in *Sochineniya dlya fortepiano* (1953)
Theme and Variations, c, 1874, ed. in *Sochineniya*
Piano Sonata, E♭, 1874–5 [1st movt only]
4 Scherzos, F, C, g, d, 1875, ed. in *Sochineniya*
4 Pieces, ed. in *Sochineniya*: Quadrille, A, 1879; March, d, 1879; Otdokhnoveniye [Repose], 1880; Kolïbel′naya [Slumber Song], 1881
Variations on a theme of Mozart, E♭, 2 pf, 1880
March, C, pf 4 hands, 1881, ed. (1981)
Den′ rozhdeniya kompozitora [The Composer's Birthday], 1892 [a joke for Tchaikovsky's birthday, based on themes from his ballets]
Choral varié, org, 1894 (Paris, 1914)
Prelude, F, 1894–5 (1904), arr. pf 4 hands, 1896
Improvisation, 1896 (1923) [for a set, collab. Arensky, Glazunov and Rachmaninoff]
Prelude and Fugue, g♯, op.29, 1910 (1911), arr. 2 pf (1914)
Andante semplice, ed. in *Sochineniya*

WORK ON TCHAIKOVSKY'S COMPOSITIONS

Pf arrs.: Sym. no.4, 4 hands (Moscow, 1879); Sym. no.5, 4 hands, 1888; Iolanta, vs (Moscow, 1892); The Nutcracker, solo pf, ?1892; Count Almaviva's couplets from The Barber of Seville, vs, 1905
Orchestrations: Ni slova, o drug moy [Not a Word, O My Friend], op.6 no.2; Ne otkhodi ot menya [Do not Leave Me], op.27 no.3, 1891; Strashnaya minuta [The Fearful Minute], op.28 no.6, 1891; V ogorode, vozle brodu [In the Garden, Near the Ford], op.46 no.4; Pesn′ tsïganki [Gypsy's Song], op.60 no.7, 1891; Serenada, op.63 no.6; Noch′ [Night]
Completions: Duet for Romeo and Juliet, completed and orchd (Moscow, 1894); Andante and Finale, pf, orch, op.79, completed and orchd (Moscow, 1897); Impromptu, A♭, pf, completed (Moscow, 1898)

OTHER ARRANGEMENTS

2 It. songs: Voca, voca, arr. SATB, pf, 1880; Addio, mia bella Napoli, arr. SAB, pf, 1880
Transcrs. of 20 Caucasian folktunes, 1885
1st movt of Arensky's orch Suite, op.7, arr. pf 4 hands, ?1886
Transcrs. of folksongs, 27 Ukr. and 1 Russ., *c*1880–90
2 Belarusian spring songs arr. ob, hp, ?1907
Vocal score of Arensky's Gimn iskusstvu [Hymn to Art], 1913

For further details of sketches, very fragmentary pieces and student exercises see Popov; for details of projected operas see Bëlza

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O muzïke gorskikh tatar [On the music of the mountain Tatars], *Vestnik Evropï*, xxi/1 (1886), 94
Podvizhnoy kontrapunkt strogogo pis′ma [Invertible counterpoint in the strict style] (Leipzig and Moscow, 1909; Eng. trans., 1962)
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DAVID BROWN

Taneyev Quartet. Russian string quartet. It was founded at the Leningrad Conservatory in 1946 by Vladimir Ovcharek, Grigory Lutsky, Vissarion Solov'yov and Veynus Morozov, all second-year students born in 1927. After graduating in 1950 and 1951, they played in the Leningrad PO, the quartet functioning as an offshoot of the orchestra. In 1956 it marked the centenary of the birth of Sergey Taneyev – its members' favourite composer of the past, after Beethoven and Tchaikovsky – by playing a cycle of his quartets in Leningrad; it adopted his name in 1963. For many years its career was effectively confined to the Soviet Union, although the quartet was permitted to visit other Eastern bloc countries. In 1967 Iosif Levinzon (*b* 1934) replaced Morozov as cellist, the latter continuing for a time to appear as second cellist. In 1984 the inner parts were taken over by A. Stang and V. Stopichev. The group toured America in 1989 and has also visited Japan and some European countries. The 'Taneyevs' made a speciality of Shostakovich's chamber music, which they studied with the composer. He would send them the score of each new quartet and allow them to play it as soon as his most favoured interpreters, the Beethoven Quartet, had given the première. When, owing to the death of its cellist, the Beethoven Quartet was prevented from playing the 15th Quartet in 1974, Shostakovich allotted the première to the Taneyev, which over the years has also introduced works by Salmanov, Yevlakhov, Basner, Chernov and Agafonnikov. Among its recordings are the complete quartets and quintets of Taneyev, a Shostakovich cycle, and arguably the finest performance of the Schubert C major Quintet ever achieved in the studio (1963, with Rostropovich as guest).

TULLY POTTER

Tangent. (1) The brass blade at the back of a clavichord key which strikes the string when the front of the key is depressed (*see* CLAVICHORD, fig.1).

(2) In some 17th- and 18th-century writings from Germany and the Low Countries, a JACK.

Tangent piano (Ger. *Tangentenflügel*). A keyboard instrument whose strings are struck by freely moving slips of wood resembling harpsichord jacks rather than by hinged or pivoted hammers. A 16th-century pentagonal octave spinet by Francesco Bonafinis in the Metropolitan Museum of Art, New York, was originally constructed with jacks, but these were later replaced with striking tangents. The date of this instrument's conversion into a tangent piano is uncertain, but evidence suggests that the conversion predated Cristofori's invention of the hammer mechanism around the year 1700. The most important instrument of this type was the *Tangentenflügel* said to have been invented in 1751 by Franz Jakob Späth the younger and made by him (in partnership with his son-in-law Christoph Friedrich Schmahl after 1774) in Regensburg. The tangent piano principle was, however, incorporated in a number of other designs both earlier and later, none of which can be shown to have had any direct connection with Späth's. It is embodied in the actions devised by Jean Marius in 1716 and C.G. Schröter in 1739 but not published until 1763; and a grand piano action patented in England in 1787 by Humphrey Walton (no.1607) altered the ordinary square piano action by making the hammer propel a padded jack-like striking element towards the strings. In addition, a number of surviving harpsichords and virginals were converted to instruments of the tangent piano type simply by replacing their jacks with shorter slips of wood and then shifting either these or the strings so that the short jack-like pieces would strike the strings from below when the keys were depressed.

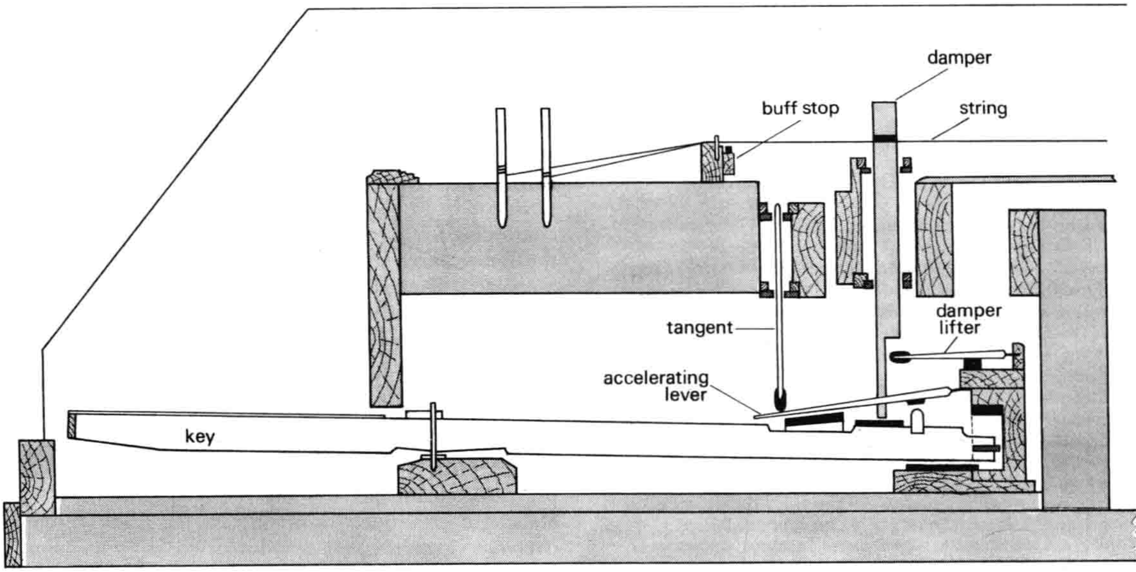


Diagram of the action of a tangent piano (1800) by Christoph Friedrich Schmahl

None of these converted instruments, however, includes the refinements found in Späth and Schmahl's instruments, of which all the surviving examples seem to have been made after 1790. The action of these instruments includes an intermediate lever to increase the velocity with which the jack-like striking element is propelled towards the strings (see illustration), as well as a large assortment of tone-altering devices, including means for raising the dampers, for introducing a strip of cloth between the striking elements and the strings, for shifting the striking elements sideways so that they strike only one of the two strings provided for each note, and a buff stop that mutes the strings by pressing a piece of leather or cloth against them at the nut; moreover, in several of the surviving examples one or more of these devices can be used separately in the treble and bass. These instruments look very like grand pianos of the period and, as in pianos, the loudness of their sound is determined by the force with which the keys are struck, although the action is far less complicated. Their sound is very beautiful, especially when one of the muting devices tempers the somewhat metallic sound of the bare wooden striking elements against the strings.

The conversions from quilled instruments must be thought of as makeshifts and the tangent piano actions of Marius and Schröter were experimental constructions, each employed in only a single instrument (if, indeed, any instruments employing them were ever built), but the developed tangent piano is neither an experiment nor a compromise. Rather, it is a valuable instrument in its own right, and is the only one of many short-lived 18th-century keyboard instruments to survive in sufficient numbers for it to be judged on its merits. The rest, including two developed by Johann Andreas Stein and a number produced by the highly inventive Parisian makers of the period, have vanished entirely, leaving nothing but the enthusiastic claims of their inventors on which to speculate.

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EDWIN M. RIPIN/STEWART POLLENS

Tangerine Dream. German psychedelic rock and synthesizer band. It was formed in 1967 by Edgar Froese (guitar and keyboards) with Klaus Schulze (keyboards) and Conrad Schnitzler (flute). Their first album, *Electronic Meditation* (Ohr, 1970), combined experimental sounds and synthesizer effects with rock. Schulze and Schnitzler were replaced with Chris Franke and Peter Baumann, and the new line-up released the albums *Alpha Centauri* (Ohr, 1971), *Zeit* (Ohr, 1972) and *Atem* (Ohr, 1973), through which their style became more reflective, moving towards ambient music on synthesizers with the constant adoption of developing electronic music technology. The album *Atem* brought them success throughout Europe, consolidated with the following *Phaedra* (Virgin, 1973). They gained some limited success in the USA, and in 1977 recorded their first film score, for *Sorcerer* (directed by William Freidkin). Further film scores included those for *Risky Business* (Virgin, 1983), *Firestarter* (MCA, 1984) and *Near Dark* (Silva, 1987). Through continual changes of personnel the band has continued to experiment with new technology, as for *Le parc* (Jive, 1985), but remains most influential for its early work in this field.

□

Tanggaard, Svend Erik (*b* Copenhagen, 25 Jan 1942). Danish composer. He studied the piano and composition (1962–7) with Helge Bonnén and from 1968 to 1970 with various teachers in Munich. He expresses himself in many different media, including literature and the visual arts, yet his musical output is unusually large. His music is characterized by a condensed and often restless style of sound; it features both a neo-classical and neo-Romantic attitude to the musical material, and also consciously

avoids symphonic development and 'culmination' in any general sense. In recent years works such as *Tre afskedskanatater fra Johannesevangeliet kap.15* ('Three Farewell Cantatas from the Gospel of St John, Chapter 15', 1993), *Tre italienske bønner* ('Three Italian Prayers', 1985) for bass voice and cello and *Rubáiyát II* for soprano and string trio (1996) to Persian lyrics from the 12th century have attracted particular attention. He has been prominent within the ranks of the artists' association Grønningen in Copenhagen and since the 1970s he has received several grants and accolades, including from the Danish state.

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(*selective list*)

Orch: Sinfonia grande, op.100, 1975; Fra Grønningens kataloger, 14 wind, 2 db, perc, 1983; Memoria futuris II, III and V, str orch, 1995; Concerto per orchestra, 1995; more syms., concs.

Vocal: Rubáiyát I, male chorus, orch, 1982; 3 italeinske bønner [3 It. Prayers], B, vc, 1985; Vox humana, S, B, orch, 1986; 25 songs from Omar Khayyáms Rubáiyát, S/A, fl, vn, vc, 1987; Tre afskedskantater fra Johannesevangeliet kap.15 [3 Farewell Cants. from the Gospel of St John, Chap.15], 1993; Rubáiyát II, S, str trio, 1996; many other songs

Chbr: 5 danske scherzi i udvikling, fl, ob, bn, 1961–4; Ficana, fl, 1981; De syv ord på korset, str qt, 1986; Romantisk strygekvartet, 1990; Memoria futuris IV, fl, ob, b cl, bn, 1998

Pf: Day and Night, sonata, 1986

SOREN HALLUNDBAEK SCHAUSER

Tanglewood. Estate in Lenox, Massachusetts, site of an international festival of music and the Tanglewood Music Center (Berkshire Music Center until 1985). The festival began in 1934 in neighbouring Interlaken as a series of open-air concerts by members of the New York PO under Henry Hadley. The Boston SO played its first Berkshire Festival concerts in 1936 at Holmwood, moving the following year to Tanglewood, where the 5000-seat Music Shed was inaugurated in 1938. Since 1936 the Boston SO's music directors have also been directors of the festival: Sergey Koussevitzky (1936–50; the festival was suspended from 1942–5), Charles Münch (1951–62), Erich Leinsdorf (1963–9) and Seiji Ozawa (from 1970). The eight-week season also includes concerts by the Boston Pops Orchestra, performances of chamber music, jazz and folk music, and, since 1964, a Festival of Contemporary Music (originally in cooperation with the Fromm Music Foundation).

The Tanglewood Music Center (established in 1940 as the Berkshire Music Center) is a summer academy where young musicians (instrumentalists, singers, conductors and composers) continue their training under leading musicians and teachers. It was run by successive conductors of the Boston SO until 1970, when Gunther Schuller became director. In 1985 Leon Fleisher was appointed artistic director; he was succeeded in 1997 by Ellen Highstein, working under Ozawa's artistic supervision. Leonard Bernstein served as general adviser to both the centre and the festival from 1970 to 1972. Students attend lectures, seminars, conducting classes and composers' forums, and perform in the centre's orchestra, in vocal recitals and chamber groups. Boris Goldovsky directed the Opera Workshop at the centre from 1946 to 1962. Since 1965 the Boston University Tanglewood Institute has presented a variety of programmes for younger students, mostly of high school age. In 1986 the Boston SO acquired the Highwood estate adjacent to Tanglewood; a number of new facilities have been built there, notably the Seiji Ozawa Hall (cap. 1180) situated on Tanglewood's Leonard Bernstein Campus, which was opened in 1994 and provides a modern home for the Tanglewood Music Center.

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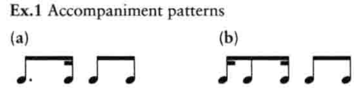
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RITA H. MEAD/R

Tango. A Latin American song and dance genre. The etymology of the word 'tango' is still much debated. During the 19th century in Spain and several Latin American countries the term designated various types of dances, songs and communal festivities. Fernando Ortíz and others claim the word is of African origin with the general meaning 'African dance'. Others believe it is of Castilian origin, derived from the old Spanish word *tañer* (*taño*; 'to play' an instrument). Rossi and Vega stated that the term 'tango' was used by black slaves in the La Plata area (Argentina and Uruguay) from colonial times to designate their percussion instruments (particularly drums), the locale of the dance and the dance itself. By the first decades of the 19th century the meaning was extended to black *comparsas*, festive carnival groups in Montevideo also known as *candombe*. As late as 1900 the Cuban *comparsas* (a type of carnival parade) were designated as tangos. From the mid-19th century there are references to the Spanish Andalusian or gypsy ('flamenco') tango. From a musical viewpoint (particularly as regards rhythm), however, there is little doubt that the internationally known tango – the foremost Argentine and Uruguayan urban popular song and dance – is related to the Cuban *contradanza*, habanera and Cuban tango. The latter, together with the habanera, had spread throughout Latin America by the 1850s. In Brazil as well as in the Rio de la Plata area 'tango' was the name given to the habanera itself during the latter part of the 19th century. The *tango brasileiro* was at first nothing more than a local adaptation of the Cuban habanera. Several popular genres including the MAXIXE developed from the habanera. All of these dances have in common the prevailing duple metre (2/4), the accompanimental patterns shown in ex.1*a* and *b*, and the formal sectional designs of the European polka.

Ex.1 Accompaniment patterns

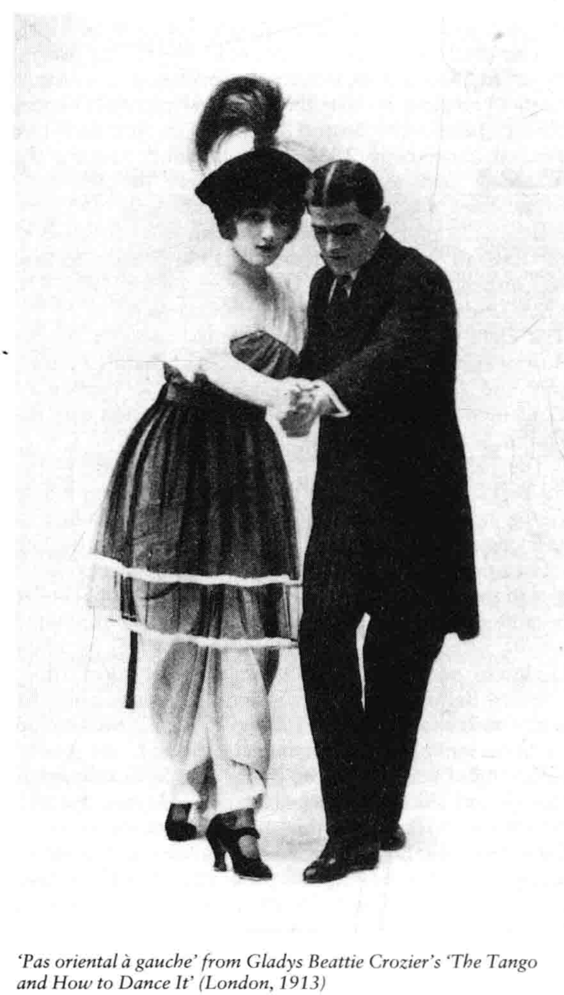


Despite its many meanings 'tango' primarily designates the most popular Argentine urban dance of the 20th century: it is one of the most expressive and nationalistic symbols of the Argentine character. The tango is said to have developed in the *arrabal* or *orillas* (poor slum areas) on the outskirts of Buenos Aires. The arrabal or suburban culture consisted of elements introduced after 1870 by millions of frustrated European immigrants, and aspects of urbanized pampa (or gaucho) traditions. Gaucho musical traditions were especially represented by the *payada* and the *milonga*. The improvised song texts of the *payada* often referred to current events, and frequently voiced social protest. The *milonga*, a dance of alleged African origin in duple metre and syncopated rhythm,

contributed to the rhythmic structure of the tango. Most tango scholars, however, interpret the dance as being at first an adaptation of the Andalusian tango, and the Cuban DANZÓN and habanera. Until about 1915 the tango maintained the duple metre (2/4) of the habanera and *milonga*, after which 4/4 or 4/8 became more frequent; after 1955 new rhythmic complexities developed. Three types of tango may be distinguished: the *tango-milonga*, the *tango-romanza* and the *tango-canción*. The *tango-milonga* is strictly instrumental (for popular orchestras) and has a strong rhythmic character; the most 'classic' example is the tango *Boedo* (1928) by Julio De Caro (although it originally included lyrics by Dante Linyera, these were rarely used in performance). The *tango-romanza*, either instrumental or vocal, is more lyrical and melodic, and has a strongly romantic text; one of the best known is *Flores negras* (1928) by Francisco De Caro, considered a model of refined lyricism in tango style. The *tango-canción*, as its qualification indicates, is always vocal with instrumental accompaniment and has a strong sentimental character. This type represented, particularly in the 1930s, the tango's transformation into a wider urban popular genre no longer associated primarily with the underworld of the *arrabal*. The lyrics of the 'tango-song', however, continued to express views of love and life in highly pessimistic, fatalistic and often pathologically dramatic terms, as was the case in the intensely bitter, ill-humoured and introverted songs of the *arrabal*. During the same period social protest themes appeared in numerous tango-songs. Some of the best examples of tango-songs include Samuel Castriota's *Mi noche triste* (*c*1915), Julio César Sanders's *Adiós muchachos* (1928), Enrique Delfino's *Milonguita* (1920) and Anîbal Troilo's *Sur* (1948).

From a structural viewpoint the first tangos tended to have a tripartite form, but after about 1915 the two-part form began to predominate. Delfino (1895–1967) is considered the first composer to have established the standard form of the tango: two parts of equal length (14–20 bars), the second generally in the dominant or the relative minor of the main key. The first instrumental ensembles performing tangos were *tercetos* (trios), generally including violin, guitar and flute, with accordion frequently replacing the guitar. Numerous pieces were also written for piano solo, and voice with piano accompaniment. About 1900 the new trio included piano, violin and *bandoneón* (diatonic accordion with 38 keys or buttons for the high and medium registers and 33 for the low register, in the most classic size adopted by *bandoneón* tango players). Vicente Greco (1889–1924), a famous composer and band-leader, is generally credited as the first to standardize the ensemble which he called 'orquesta típica criolla', and which initially included violin, flute, guitar and *bandoneón*. Greco's ensemble was first recorded in 1911 (with two violins and two *bandoneones)*. After that, larger bands were formed, culminating with ensembles of up to four *bandoneones*, a sizable string section, with violins, a cello, a double bass, and a piano. Often during the 1930s and 1940s vocal duets were added to the instrumental groups. Ensembles that gained great popularity included those of Juan Maglio ('Pacho'), Roberto Firpo, Francisco Canaros and Eduardo Arelas. Some of the best-known bands included the orquesta típica 'Select' (established in 1919), the orquesta típica 'Victor' (1925) formed to record for RCA, the orquesta típica 'Novel' (1934) and the orquesta típica 'Los Provincianos' under the famous *bandoneón* player and composer, Ciriaco Ortiz *(b* 1908). Under the influence of Astor Piazzolla (1921–92) the large orchestral arrangements with percussion instruments and other additional colours appeared in the 1940s, breaking away from the *orquesta típica* arrangement. In the 1960s Piazzolla introduced the electric guitar in smaller ensembles, for example in his Quinteto 'Tango Nuevo'.

The internationalization of the tango took place during the first 15 years of the 20th century. It became fashionable in Parisian society after 1907 when Camille de Rhynal (or 'Tod Cams'), a dancer, dance teacher and producer of dance competitions, modified the abrupt movements which were considered too crude for the ballroom. In England it became popular from 1912, when it was danced by George Grossmith and Phyllis Dare in *The Sunshine Girl* (Gaiety Theatre), and soon was being danced in restaurants and at tango parties or 'tango teas'. After World War I it became the most popular ballroom dance with many bands and featured in most dance competitions. The extraordinary figure Carlos Gardel (1887–1935) was particularly influential in making it fashionable throughout Europe and the western hemisphere; in the 1920s he became an Argentine popular idol whose legend still continues. Himself a product of the



'Pas oriental à gauche' from Gladys Beattie Crozier's 'The Tango and How to Dance It' (London, 1913)

arrabal, Gardel came to symbolize the fulfilment of the dreams of the poor *porteño*. Ohe of his major contributions to the history of the tango was to transform it from its strictly dancing character to a song type of socio-cultural significance, and a type with which Argentines of different social classes could identify. Besides his own recordings of well-known tangos and his numerous appearances in classic films, his best-known compositions include *El día que me quieras, Mi Buenos Aires querido, Por una cabeza, Volver, Silencio* and *Cuesta abajo*. Perhaps the most popular tango ever written was Gerardo Matos Rodríguez's *La cumparsita* (1917). Other representative pieces of the international repertory are Sanders's *Adiós muchachos* (1928), Enrique Santos Discépolo's *Yira, yira* (1930), Juan Carlos Cobián's *Nostalgia* (*c*1930), Francisco Canaro's *Adiós, pampa mía* and Edgardo Donato's *A media luz*.

The choreography of the tango is also symbolic of the *arrabal* culture, in that dance figures, postures and gestures reflect some of the mannerisms and style of the compadrito, a popular hero similar to Don Juan, and a pimp in the early Buenos Aires *barrios* (districts). Mafud (1966) interpreted the straight, immobile upper body of the male dancer as a reflection of the characteristic posture of the *compadrito*; he related the smooth pattern of steps to the same patterns in the creole knife duels, and the forward tilt of the spine to the use of elegant high-heeled shoes. The major theme of the tango as a dance for embracing couples is the obvious domination of the male over the female, in a series of steps and a very close embrace highly suggestive of the sexual act. Characteristic of the dance is the contrast between the very active male and the apparently passive female. Taylor (1976) interpreted this as a danced statement of *machismo* (manly assertion), confidence and sexual optimism. Savigliano (1995) on the other hand, provides a subtle and complex analysis of the engendering capabilities of tango.

The tango lost some of its earlier popularity in the late 1940s and 1950s but it was revived in the 1960s and 1970s. In Argentina, however, the socio-cultural complex of the tango has always attracted the attention of both intellectuals and other social strata, including the younger generation of the 1970s.

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GERARD BÉHAGUE/R

Tanguay, Eva (*b* Marbleton, PQ, 1 Aug 1878; *d* Hollywood, CA, 11 Jan 1947). American singer and dancer of Canadian birth. Her family moved to Holyoke, Massachusetts, in the early 1880s, where she played the child leads in stock companies from the age of eight. In 1901 she was performing in *My Lady* when an altercation with a chorus girl made her a celebrity. Two years later she had more substantial roles in *The Office Boy* and *The Chaperones*, and in 1904 she achieved stardom, playing the leading role with her own company in *The Sambo Girl*. Thereafter her career was primarily in vaudeville, where routines were tailored to her unique blend of humour and audacity. She vaunted her theme song *I don't care* (by Lennox and Sutton, 1905), scandalized the prudish with an outrageous version of Salome's dance, and fought uproariously and continually with managers, critics and other performers. In the 1910s she was the highest-paid vaudeville artist in America, and her career continued unabated until she was weakened by illness in the late 1920s. Her substantial fortune was lost in the great crash of 1929, and her state of health forced her to leave the stage after 1932. For the last eight years of her life she was an invalid and destitute.

Photographs and recordings give no hint of Tanguay's appeal; indeed, commentators (and she herself) agreed that her singing was raucous and her dancing graceless. It was her extraordinary, earthy magnetism that made her 'The Girl who Made Vaudeville Famous'. Her mocking, exuberant sexuality shattered stereotypes of femininity and helped make the 'flappers' of the 1920s not merely possible but inevitable; more than any other performer she came to epitomize the restless vulgarity of the new century.

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WILLIAM BROOKS

Tanguy, Eric (*b* Caen, 27 Jan 1968). French composer. He studied at the Caen Conservatoire, privately with Horatiu Radulescu (1985–8), at the Darmstadt summer courses (from 1986) and at the Paris Conservatoire (first prize for composition, 1991) with Grisey, Malec and others. Strongly influenced by the spectral compositions of his teachers and indebted to the tradition of the avant garde, his music is both dense and spontaneous. Almost always extremely concise, it bears witness to his preoccupation with coherence among different formal levels. His works have been widely broadcast on radio, both in France and abroad, and have been performed at many festivals. His honours include a Darmstadt scholarship (1988), the extra-mural prize of the Villa Medici (1989), the Darmstadt Kranichstein prize (1992) and a residency at the French Academy in Rome (1993–4).

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Principal recording companies: Chamade, Edi-Pan, Phoni-Cetra, Salabert, Scarbo

PHILIPPE MICHEL

T'an Hsiao-lin. *See* TAN XIAOLIN.

Tanhûser, Der. *See* TANNHÄUSER, DER.

Tanimoto, Kazuyuki (*b* Sapporo, Hokkaido, 11 March 1932). Japanese ethnomusicologist. After studying musicology at Hokkaido University (BA 1956, MA 1958), he began teaching in 1960 in the musicology department of Hokkaido University of Education, where he became professor in 1976 and was president of the university from 1989 to his retirement in 1995. He then became director of the Hokkaido research centre of Ainu culture in Sapporo in 1995. He began his field research on Ainu music cultures while an undergraduate. He considers music in a broader sociocultural context as well as examining a cultural group in relation to surrounding groups. This led for instance to his field research among such circumpolar peoples as the Chukchi-Koryak, Sakha, Yukagir, Nivkh, Itelmen and Inuit. He has also conducted research on Hungarian music, including the music of Bartók, Kodály and the Roma people. A broad holistic approach led him to organize international symposia and research teams such as the International Symposium on the Comparative Studies of the Music, Dance and Games of Northern Peoples.

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Ainu-e wo kiku [Listening to Ainu visual arts] (Sapporo, 2000)

YOSIHIKO TOKUMARU

Tann, Hilary (*b* Llwynypia, Glam., 2 Nov 1947). Welsh composer active in the USA. She studied with Hoddinott at University College, Cardiff (BMus 1968), then with Jonathan Harvey at Southampton University (research into Gerhard's music) and from 1972 at Princeton University with Babbitt and J.K. Randall (PhD 1981). She took up a teaching appointment at Union College, Schenectady, New York, in 1980, becoming chair of the Department of Performing Arts in 1992. After co-editing, in 1989, a volume (xxvii/2) of *Perspectives of New Music* about Japanese music, she visited Japan a year later, teaching at Kansai University and pursuing her studies of the shakuhachi (bamboo flute) and nō performing traditions. She served on the executive board of the International League of Women Composers (1982–5) and was the editor of its journal from 1982 to 1988.

Tann's output, though not prolific, covers a wide variety of media and is always fastidiously produced. Drawing inspiration from environmental phenomena and sometimes reflecting Japanese instrumental traditions, her music is spare in texture, meticulous in its sensitivity to timbre, and frequently entails development from cellular motifs that emulate organic growth patterns, as in *As*

Ferns; though it is generally marked by a strong lyrical impulse, there are also moments of vehement expression, as in *Doppelgänger*.

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(*selective list*)

Orch: As Ferns, str (vn, va, vc), 1979; The Open Field, 1989; Adirondack Light, nar, chbr orch, 1992; Through the Echoing Timber, 1991; Water's Edge, str, 1993; With the Heather and Small Birds, 1994; From Afar, 1996; Here, the Cliffs, vn, orch, 1996–7; In the First Spinning Place, a sax, orch, 1999; Anecdote (after W. Stevens), vc, orch, 2000

Ens: Duo, ob, va, 1981; Winter Sun, Summer Rain, fl, cl, va, vc, cel, 1986; Llef, fl, vc, 1988; Of Erthe and Aire, fl + pic, cl + b cl, frame drums, 1990; Water's Edge, pf duet, 1993; From the Song of Amergin, fl, va, hp, 1995; Nothing Forgotten, vn, vc, pf, 1997; The Walls of Morlais Castle, ob, va, vc, 1998

Solo inst: Aftermath, pf, 1973; A Sad Pavan Forbidding Mourning, gui, 1982; Doppelgänger, pf, 1984; Windhover, fl/s sax, 1985; Look Little Low Heavens, C-tpt, 1993; The Cresset Stone, vn, 1994

Vocal: Sound Dawn, men's chorus, pf, 1983; Arachne, solo S, 1987; New Moon, SAB, 1996; Mother and Son, solo S, E♭ cl/vn, va, vc, 1996; The Moor, S, Mez, 1997; Psalm civ (Praise, my soul), chorus, org, tpt, 1998; A Girl's Song to her Mother, Mez, ob, 1998

Tape: Templum, cptr synthesized tape, 1976

Principal publisher: OUP

A.J. HEWARD REES

Tannenberg [Tanneberg, Tanneberger], **David** (*b* Berthelsdorf, nr Herrnhut, Saxony, 21 March 1728; *d* York, PA, 19 May 1804). American organ builder of German birth. Brought up and educated in Count Zinzendorf's Unitas Fratrum (Moravian) community of Herrnhut and trained as a joiner, he emigrated to America with a group of fellow Moravians in 1749, settling in their community at Bethlehem, Pennsylvania. He worked first as a joiner there and in nearby Nazareth, but with the arrival of the organ builder J.G. Klemm in 1757, he became his assistant, working with him on five organs and learning all aspects of the trade. Following Klemm's death in 1762 the Moravian elders tried to dissuade Tannenberg from working as an organ builder, and he seems to have made some stringed keyboard instruments around this time. His continuing interest in the organ is confirmed by his acquisition, in about 1764, of G.A. Sorge's manuscript treatise (*c*1760) on pipe scaling.

In 1765 Tannenberg completed an organ for the Moravian Chapel in Lancaster, Pennsylvania, and shortly thereafter removed with his family to the Moravian community of nearby Lititz, where he was to spend the rest of his life, building an average of one organ per year. Of his total known output of 42 organs, less than one third, most of them small, were built for Moravian congregations. The rest, which included Tannenberg's largest instruments, were mostly for Lutheran and Reformed churches, and all but 12 of his organs were located in Pennsylvania. His largest organ (three manuals, 34 stops), for Zion Lutheran Church in Philadelphia, was completed in 1790 but destroyed by fire four years later. Among his larger two-manual organs were those built for the Reformed Church (1770) and Holy Trinity Lutheran Church (1774) in Lancaster, Pennsylvania, and the Home Moravian Church of Salem, North Carolina (1800). The last is still extant.

Tannenberg's organs were cast in the classic 18th-century central German mould, all but the smallest having handsome 5-sectional cases of pleasing proportions, usually painted white, with gilded pipe shades. The sound of extant examples combines silvery chorus work with gentle flute and string colours. With regard to tonal design, Tannenberg followed the classical central German pattern, especially in his Lutheran organs, but for his organs for the Moravians, used largely as continuo and accompaniment instruments, he eschewed reeds, mixtures and mutations in favour of unison flue stops.

Tannenberg died suddenly while completing an organ for the Lutheran Church in York, Pennsylvania. Although he had hoped that his son David (1760–*c*1802) would succeed him, the young man had left the Moravian community in 1781 for Philadelphia, where he made and repaired keyboard instruments. In 1793 Philip Bachman (1762–1837), trained in instrument making in Germany, came to Lititz, married Tannenberg's daughter, and became his assistant, carrying on the organ building business until 1821 and building nine or ten organs in Tannenberg's style. Tannenberg's work was little known outside eastern Pennsylvania during his lifetime, but it had an indirect influence on other German-speaking organ builders in the area during the late 18th and early 19th centuries. At least nine of Tannenberg's organs are still extant.

See also ORGAN, §V, 13, esp. fig.1.

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BARBARA OWEN

Tanner, Jerré E(ugene) (*b* Lock Haven, PA, 5 Jan 1939). American composer. He studied composition at the University of Northern Iowa (1956–8), the University of Iowa (BA 1961) and San Francisco State University (MA 1971). He is particularly noted for the influence of Hawaiian musical traditions (such as chant, hula, hīmeni, slack-key guitar and others) on his compositional style. His operas, song cycles, choral and symphonic works unite these influences with Western traditions, creating an unusual balance of form, ethos, invention and orchestration. *Boy with Goldfish* (1974–6), *The Kona Coffee Cantata* (1984–5) and *Aukele* (The Swimmer) (1987–8) have been recorded. In 1997 Tanner received Hawaii's State Foundation on Culture and Arts Artist Fellowship.

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Vocal: Holy Wisdom (orat, P. Appleman, Hess, J. Rorty), S, A, T, B, chorus, orch, 1963–70; Ruins (Hess), Mez, orch, 1963; Fragrant Harbor (Hong Kong), T, orch, 1964; From an Albian Songbook (Hess), song cycle, 1v, pf, 1965; 6 Songs from a Winter's Pillowbook (Hess), song cycle, C, orch/pf, 1971–2; Hawaiian

Songbook: I 'Kona' (Hess), song cycle, C, orch/pf, 1973–5; II 'The Tradition Monarchy' (Hawaiian royal family), 1v, orch/pf, 1977–8; Hawaii Ponoi, chorus, orch, 1989; In Settlers' Cemetery (Hess), song cycle, 1v, pf, 1993–4; Ku 'u Ipo i ka He 'e Pu 'e One' (Princess Likelike), chorus, orch/chbr orch, 1996

Inst: A Kalakaua Diptych, sym. portrait, orch/band, 1981 [based on Kalakaua songs]; Royal Tucket and Flourish, fanfare, orch/band, 1982; Prelude and Double Fugue, wind qnt, 1984; Suite, orch, 1984 [from The Singing Snails]; Aukele (The Swimmer), sym. poem, orch, 1987–8; Concerto grosso, E, chbr ens, 1993 [from The Kona Coffee Cant.]; Fanfare for a River City, brass, perc, 1995

Principal publisher: Malama Arts Inc.

HARVEY HESS

Tanner, Philip [Phil] (*b* Llangennith, Glamorgan, 1862; *d* after 1937). Welsh traditional singer. He learnt many of his songs from his grandfather, father and five elder brothers, as well as from others in the locality. As a child, he worked in his father's mill and in early adolescence moved into farm work.

Tanner sang as he worked, in pubs and at weddings and harvest homes. In 1887, aged about 25 years, he married and in 1897 moved to Lower Mill where he operated a grain grinding mill. When the oil engine put watermills out of business, he reverted to farm labouring. Prior to 1905, he performed the role of wedding bidder, using rhyme to invite guests to the ceremony, and lilted for dancing in the absence of a fiddler.

In 1932 Phil Tanner came to the attention of two undergraduates, the Braceys, who accompanied him to London in 1936 for a recording session at Columbia and a live radio appearance on 'In Town Tonight'. At that time, he still toured local farms annually on Old Christmas Day, January 6th, performing wassailling songs. In 1937 he appeared at an English Folk Dance and Song Society festival at Cecil Sharp House, London, and in the same year was recorded by the BBC. Phil Tanner is important as the only Welsh traditional singer to have been of interest to the members of the Folksong Revival.

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REG HALL

Tannhäuser [Danhuser, Don heusser, Tanvser, Tanhûser], **Der** (*fl* mid-13th century). German Minnesinger. The details of his life can be gathered only from the songs transmitted in the Manessesesche Liederhandschrift (*D-HEu* cpg 848, without music). According to these works, he had connections with Duke Friedrich II 'der Streitbare' of Austria, with King Konrad IV, and with a duke in Bavaria; he took part in a crusade or a pilgrimage to the Holy Land. That this journey was actually the fifth crusade of Friedrich II is uncertain, as is the assumption that he came from a Bavarian noble family of ministerial rank.

Six *Leiche*, six Minnelieder, three *Sprüche* and a pilgrim or crusade song by him are extant. In his lyric verse there is a mixture of gravity and humour, of courtliness and satirical parody. The dance-songs depict the joys of life and of courtly love with a new and realistic spontaneity which reveals the influence of Neidhart von Reuental in particular. The transmission of melodies for the authentic works began much later; the 'Busslied' (penitential song), transmitted with music in the Jenaer Liederhandschrift (*D-Ju* El.f.101), is doubtful. Although Tannhäuser was not named as one of the 12 *alte Meister*, he was named by Hans Folz and others, his *Töne* were used by Meistersinger until well into the 17th century, and melodies for them were used as examples in books of lieder.

The legend of Tannhäuser, who went to Venus's mountain but then sought absolution from the Pope, dates from the 'Tannhäuser-Ballade' of the mid-15th century, which was available in print from the early 16th century. The hero of the ballad is certainly meant to be the poet, but motifs from older sagas are also worked into the narrative. It was extensively used and reworked in 19th-century German literature: after Tieck's *Novelle* of 1800, entitled *Der getreue Eckhart und der Tannhäuser*, a reprint of the ballad apeared in Achim von Arnim's and Clemens Brentano's collection *Des Knaben Wunderhorn*. Poems by Heine (1836), Geibel (1838) and Brentano (*Romanzen vom Rosenkrantz*, published posthumously in 1852), the operas of Wagner (1845) and C.A. Mangold (1846, later revived as *Der getreue Eckart*) and Grisebach's epic poem *Der neue Tannhäuser* (1869) followed in the same tradition.

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Hie vor do stuont min Dinc also (text only), S xii, ? text for the 'Hofton' in several Meistersinger MSS (*D-Ju* El.f.100, f.138, *WRtl* Q576.1, f.71*v*, *PL-WRu* 356 [lost: Adam Puschman's *Singebuch*]) with different texts and modified melody; ed. G Münzer, *Das Singebuch des Adam Puschman* (Leipzig, 1906/*R*), 70

Ich lobe ein Wîp, diu ist noch bezzer banne guot (text only), S iv, model for conductus 'Syon egredere nunc de cubilibus' (*D-Mbs* Clm 5539, f.161); ed. in Kuhn, 111ff, and LM 59–70

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MELODIES OF DOUBTFUL AUTHORSHIP

Ez ist hivte eyn wunnychlicher Tac ('Busslied'), S p.207, in the Jena MS (*D-Ju* El.f.101), f.42*v*–43, ascribed 'Der Tanvser' but text and music doubtful; LM 29ff (facs.) and 71 (edn)

'Tanhusers heupt Ton oder gulden Ton', *D-Mbs* Cgm 4997, f.785 with text 'Gelückes waer mir Nôt', ? spurious; text is 14th- or 15th-century Meistersinger Spruch; melody probably also later; variants in other 15th- and 16th-century MSS; ed. P. Runge, *Die Sangesweisen der Colmarer Handscrift* (Leipzig, 1896/*R*), 169

'Langer Ton', unauthentic; in several 16th- and 17th-century Meistersinger MSS

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BURKHARD KIPPENBERG/LORENZ WELKER

Tānsen (*fl* *c*1545). Indian musician and poet. The name-form is a sobriquet; his original name is obscure. Amidst the copious legends and traditional hagiography surrounding the name, little is known for certain about Tānsen's life; more precise details and an accurate chronology may be possible only when the relevant Sanskrit and Persian sources have been properly assessed. Nevertheless, it seems that he was born in Gwalior, perhaps in a village called Behaṭa not far from the city, that he trained there and served as court musician at Reva. He attained great fame and was already advanced in years when he was taken into the court of the Mughal Emperor Akbar (ruled 1556–1605), who conferred upon him the title *Miyāṃ* ('master'); this title figures in the names of some prominent Hindustani *rāga* attributed to his invention, such as *Miyāṃ kī Toḍī* and *Miyāṃ Malhār*. Abul Fazl, the chronicler of Akbar's reign, recorded some details about Tānsen's career at court, referring to his unparallelled musical prowess. Tānsen was said to be a disciple of the saint-singer Svāmī Haridās; the religious and devotional element in his training was invoked to account for the fabulous powers his performances were said to possess, and the magical effects of his singing gave rise to a mass of legendary tales. His renown as a performing artist was such that in more recent times numerous singers and instrumentalists have attempted to show either familial or pupillary descent from him. Thus, for instance, the so-called *senia gharānā* of *sitār* players, starting around the beginning of the 19th century, claimed historical links with Tānsen, and the performers within this tradition added the designation *sen* to their names. Some evidence of Tānsen's poetic gifts may be found in the song texts attributed to him; these texts have survived in *dhrupad* performance traditions. Tānsen has sometimes been credited with the authorship of three works on music theory, but such attributions are almost certainly false.

See also INDIA, §II.

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JONATHAN KATZ

Tansman, Alexandre [Aleksander] (*b* Łódź, 12 June 1897; *d* Paris, 15 Nov 1986). French composer and pianist of Polish birth. Following studies at the Łódź Conservatory (1908–14) with Wojciech Gawronski and others, he moved to Warsaw where he completed the doctorate in law at the University of Warsaw (1918). He continued his piano studies with Piotr Rytel and took composition lessons with Henryk Melcer-Szczawiński. Although he won three prizes in the Polish National Music Competition of 1919 (for *Impression*, Preludium in B Major and *Romance*), critics considered his distinctive chromaticism and polytonality too bold. Disappointed with his reception in Poland, he moved to Paris, giving a début recital in February 1920. Soon after his arrival, he became friendly with Stravinsky and Ravel, both of whom encouraged and advised him. Stravinsky's repetitive, rhythmic patterns and Ravel's chords of the 11th and 13th influenced much of his inter-war music. Acquainted with many leading musical figures in Paris during these years, Tansman was part of the circle of foreign musicians, known as the Ecole de Paris, that included Martinů, Alexander Tcherepnin, Conrad Beck and Marcel Mihalovici. While his music retained many distinctively Polish features, such as Mazurka rhythms and Polish folk melodies, and while he wrote collections of Polonaises, Nocturnes, Impromptus, Waltzes and other Chopinesque miniatures, neo-classical traits appear in works such as the *Sonata rustica* (1925), the Sonatine for flute and piano (1925), the Symphony no.2 (1926) and the Second Piano Concerto (1927). A more romantic approach to neo-classicism is evident in his fairy tale ballet *Le jardin du paradis* (1922) and the first of his seven operas, *La nuit kurde* (1927). Although he never completely abandoned a diatonic framework, critics of the 1920s and 30s described his harmony at times as Scriabinesque and atonal. His Hebraic background provided compositional stimulus for works including *Rapsodie hébraïque* (1933) and *The Genesis* (1944), although this influence became more prominent in his postwar music.

Tansman was quick to achieve international success. Vladimir Golschmann was an early champion of his music, conducting the orchestral *Impressions* in 1921; Koussevitzky conducted *Scherzo sinfonico* in 1923 and both piano concertos in Paris and Boston with the composer as soloist. Thereafter Tansman's music was performed under Toscanini, Mengelberg, Stokowski, Monteux, Wood and Boult. During his first American tour as a pianist with Koussevitzky and the Boston SO in 1927, Tansman became acquainted with Gershwin. Later, he toured extensively in Europe, Asia, Palestine and India, where he was a guest of Mahatma Gandhi in 1933. Although awarded French nationality in 1938, he and his family were soon forced to flee France. He settled in Los Angeles in 1941 where he became acquainted with Schoenberg, renewed friendships with other European émigrés, including Milhaud and Stravinsky, and composed a number of film scores. He returned to Paris in 1946. In addition to his many compositions, he completed a monograph on Stravinsky (Paris, 1948). His honours included the Coolidge Medal (1941), election to the

Académie Royale of Belgium (1977) and the Polish Medal of Cultural Merit (1983).

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(selective list)

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Ballets: Le jardin du paradis (4 tableaux, after H.C. Andersen), 1922 [arr. as Danse de la sorcière, wind qnt, pf, 1923]; Sextuor (1, after A. Arnoux, choreog. O. Preobrazenska), 1923; Lumières (4 scènes), 1927; Le cercle éternel (2 tableaux, choreog. J. Borlin), 1929; Bric à brac (3 tableaux, after Arnoux, choreog. W. Ignatow), 1935; La grande ville (3 tableaux, choreog. K. Jooss), 2 pf, 1935, orchd 1944; He, She and I, 1946; Le train de nuit (Jooss), 2 pf, 1951; Les habits neufs du roi (1, after Andersen), 1958–9; Résurrection (4 tableaux, P. Médecis, choreog. F. Adret, after L. Tolstoy), 1961–2

ORCHESTRAL

9 syms: no.1, 1917; no.2, a, 1926; no.3 'Symphonie concertante', pf qt, orch, 1931; no.4, 1939, no.5, D, 1942; no.6 'In memoriam' (Tansman), SATB, orch, 1944; no.7 'Lyrique', 1944; no.8 'Musique pour orchestre', 1948; no.9, 1957–8

Other orch: Impressions, 1920; Int sinfonico, 1920; Légende, 1923; 2 Scherzo sinfonico, 1923; Sinfonietta no.1, chbr orch, 1924; Pf Conc. no.1, 1925; Ouverture symphonique, 1926; Pf Conc. no.2, 1927; Suite, 2 pf, orch, 1928; Suite dans le style ancien, 1929; 5 pièces, vn, orch, 1930; Sonatine transatlantique, 1930; Concertino, pf, orch, 1931; 4 danses polonaises, 1931; 2 moments symphoniques, 1932; Rapsodie hébraïque, 1933; 2 intermezzi, 1934; 2 pièces, 1934; 2 images de la bible, 1935; Fantaisie, vc, orch, 1936; Va Conc., 1936–7; Fantaisie, pf, orch, 1937; Suite no.1, chbr orch, 1937; Variations sur un thème de Frescobaldi, 1937

Vn Conc., 1937; Etudes symphoniques, 1940–42; Rapsodie polonaise, 1940; Ricercari, 1941–9; Carnival Suite, 1942; Sérénade no.3, 1943; Divertimento, 1944; Lied et toccata, 1944; Partita no.2, pf, orch, 1944; Short Suite, 1944; Concertino, gui, orch, 1945; Le cantique des cantiques, chbr orch, 1946; Introduction et danse gitane, 1946; Suite no.2, chbr orch, 1948; Musique de table, 1949; Suite dans le goût espagnol, 1949; Tombeau de Chopin, str orch, 1949 [arr. str qnt, 1949]; Sinfonia piccola, 1951–2; Concertino, ob, cl, orch, 1952; Capriccio, 1954; Conc. for Orch, 1954; Hommage à Manuel de Falla, gui, chbr orch, 1954; Suite légère, 1955; 4 mouvements symphoniques, 1956;

Cl Conc., 1957; Album d'Israël, chbr orch, 1958; Suite baroque, chbr orch, 1958; Chbr Sym., 1960; La lutte de Jacob avec l'ange, 1960 [after P. Gauguin]; Musique de cour, gui, chbr orch, 1960; 6 études, 1962; 6 mouvements, str orch, 1962–3; Vc Conc., 1963; Suite concertante, ob, orch, 1966; 4 mouvements, 1967–8; Concertino, fl, orch, 1968; Hommage à Erasme de Rotterdam, 1968–9; Diptyque, 1969; Stèle in memoriam Igor Stravinsky, 1972; Elégie à la mémoire de Darius Milhaud, 1975; Les dix Commandements, 1978–9; Sinfonietta no.2, chbr orch, 1978; Musique, hp, str orch, 1981

VOCAL

8 mélodies japonaises, 1v, orch, 1918; 6 Songs (N. de Bragança), 1v, orch, 1934; The Genesis (collab. A. Schoenberg, D. Milhaud, I. Stravinsky, M. Castelnuovo-Tedesco, E. Toch, N. Shilkret, Bible: *Genesis*), nar, orch, 1944; Sym. no.6 'In Memoriam' (Tansman), SATB, orch, 1944; Ponctuation française (C. Oulmont), 1v, orch, 1946; Isaïe le prophète (orat, Tansman, Bible), SATB, orch, 1950; 6 Sonnets (W. Shakespeare), 1v, chbr orch, 1955; Prologue et cantate (Bible: *Ecclesiastes*), female chorus, orch, 1957; Psaumes (Pss cxviii, cxix, cxx), T, SATB, orch, 1960–61; Apostrophe à Zion (cant., ancient text), SATB, orch, 1976–7; 8 stèles de Victor Segalen (V. Segalen), 1v, chbr orch, 1979; many songs, choral works and vocal music for children

CHAMBER AND SOLO INSTRUMENTAL

8 str qts: 1917, 1922, 1925, 1935, 1940, 1944, 1947, 1956

Pf Trio [no.1], 1915; Sonata [no.1], vn, pf, 1916; Romance, vn, pf, 1918; Sonata [no.1], vc, pf, 1918; Sonata [no.2], vn, pf, 1919; 3 esquisses, str qt, pf, 1922; Sonata [no.3], vn, pf, 1924; Sonatine, fl, pf, 1925; Sonatine, vn, pf, 1925; Pf Trio [no.2], 1928; Suite-divertissement, pf qt, 1929; Sonata [no.2], vc, pf, 1930; Septet, fl, ob, cl, bn, tpt, va, vc, 1932; 2 mouvements, 4 vc, 1935; Str Trio [no.1], 1937; Str Trio [no.2], 1938; Str Sextet, 1940; Suite, vn, pf, 1943; Divertimento, ob, cl, tpt, vc, pf, 1944; Fugue, str qnt, 1945; Wind Octet [no.1], 1945; Str Trio [no.3], 1946; Wind Octet [no.2], 1947; Wind Trio, 1949; Cavatine, gui, 1950; Sonata, 2 vn, 1950; Sonatina da camera, fl, vn, va, vc, hp, 1952; Sonatine, bn, pf, 1952; Partita, vc, pf, 1955; Musique à 5, str qnt, 1955; Suite, bn, pf 1960; Fantaisie, vn, pf, 1963; Hommage à Chopin, gui, 1966; Studio ostinato, 6 perc, 1970; Variations sur un thème de Scriabine, gui, 1972; Miniatures, hn, tpt, trbn, 1976; Suite in modo polonico, hp, pf, 1976; Musique à six, cl, str qt, pf, 1977; Hommage à Lech Walesa, gui, 1982; Musique, cl, str qt, 1982

PIANO
solo pf, unless otherwise stated

Sonata no.1, 1915; Album polski, 1916; Impression, 1918; Preludium in B major, 1918; 3 études transcendantes, 1922; Sonatine, 1923; Sonata rustica, 1925; Sonata no.2, 1928; Sonatine transatlantique, 2 pf, 1930; Sonata no.3, 1932; Le tour du monde en miniature, 1933; Rapsodie hébraïque, 1933; 3 préludes en forme de blues, 1937; Rapsodie polonaise, 2 pf, 1940; Sonata, 2 pf, 1941; Sonata no.4, 1941; Sonata no.5, 1955; Visit to Israël, 1958; Fantaisie sur des valses de Johann Strauss, 2 pf, 1961; Hommage à Artur Rubinstein, 1973; Album d'amis, 1980; many other solo pf works, incl. collections of Etudes, Preludes, Impromptus, Mazurkas, Nocturnes, Ballades etc.

MSS in Association des amis d'Alexandre Tansman, Paris

Principal publishers: Billaudot, Editions Françaises de Musique, Eschig, Ricordi, Technisonor, Universal

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CAROLINE RAE

Tanso. End-blown bamboo NOTCHED FLUTE of Korea (*tan*: 'short'; *so*: 'pipe'). It is about 39–40 cm long and has five finger-holes, the first of which is in the rear; there is a small notch at the front of the upper end. The instrument can produce a range of more than two octaves, $g\flat'$–$a\flat'''$, but in practice the lowest pitch is never used. Small gradations of pitch are obtained primarily through air pressure, and the wide vibrato characteristic of Korean music is produced by varying the angle of embouchure.

The tone of the *tanso* is pure and delicate, and the instrument is often played on its own. It is considered an easy flute to learn and is typically the initial choice for a beginner, preparatory to more advanced flutes like *taegŭm* and *tangjŏk*.

Although the name *tanso* (i.e. Chin. *duanxiao*) appears in China by the 1st century CE, the instrument is not mentioned in the *Akhak kwebŏm* (1493) and is thought to have been imported perhaps in the early 19th century. The Chinese flute *xiao* is a related instrument.

The *tanso* is used in quieter chamber ensembles, such as the 'string' ensemble for the suite *Yŏngsan hoesang*

and the ensemble accompanying the lyrical song *kagok*. There are solos in both the court (e.g. *Ch'ŏngsong chajin hanip*) and the folk tradition (virtuoso *sanjo*), and a favourite duet, *Suryongŭm*, pairs the *tanso* with the mouth organ SAENGHWANG. The *tanso* is not used for ritual music (*aak*) or for *tangak* ('Chinese music').

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ROBERT C. PROVINE

Tans'ur [Tansur, le Tansur, Tanzer], **William** (*b* Dunchurch, Warwicks., 1700, bap. 6 Nov 1706; *d* St Neots, Hunts., 7 Oct 1783). English psalmodist and theorist. He was the son of a labourer named Edward Tanzer, but generally used the spelling Tans'ur. The main facts of his life emerge from the prefaces to his publications. For many years he travelled to various parts of England as a teacher of psalmody, sometimes working also as an organist. Later he settled at St Neots as a stationer, bookseller and music teacher, but surprisingly he seems to have played no part in the music of the local parish church. His son, also named William Tans'ur, was a chorister at Trinity College, Cambridge, on which flimsy pretext the father signed some of his prefaces 'University of Cambridge'. In reality he had no links with the upper strata of English musical life. His field was country music, and here he established a dominance that extended as far as the American colonies.

In 1735 Tans'ur published his first psalmody collection, *A Compleat Melody, or The Harmony of Sion*, consisting of metrical psalms, hymns and anthems, chiefly of his own composition. The music is in two to four parts without accompaniment, but so contrived that it could be sung throughout in two parts (tenor and bass). The text of the metrical psalms is the Old Version of Sternhold and Hopkins, with revisions by Tans'ur. In the same year he produced a similar collection, *The Melody of the Heart*, using the New Version of Tate and Brady. The two books together appeared as *The Works of Mr William Tans'ur* and went into several editions. There were several later compilations, of which the most important was *The Royal Melody Compleat* (1754–5), containing revised versions of earlier pieces as well as some new compositions. It was later printed in revised form as part of Daniel Bayley's *The American Harmony*.

Tans'ur was one of the most successful exponents of the elaborate hymn tune of the time, with repeating last lines, solo sections and heavily ornamented melodies. His tunes were enormously influential in both Britain and America. From 1755 he introduced fuging-tunes, taking care to design them so that the contrapuntal sections could be left out. At least three of his simpler tunes ('Bangor', 'Colchester' and 'St Andrew') survived into the 20th century. Four of them were among the 15 pieces most often printed in America before 1811; 'St Martin's' outdid in popularity all tunes by American composers. His anthems are remarkable for their freedom of rhythm, often following the rhythms of speech at the expense of regular musical accent. The basis of his harmony is the two-part combination of tune and bass: the upper parts often produce meaningless clashes, and breaches of the very rules of counterpoint that he laid down in his introductions. His style, as composer and as writer, was pretentious. In the preface to *The Royal Melody Compleat* he lamented that

> there are many in this *Age*, that assume the Shape of a *Master*, or *Tutor*, who are so very ignorant, as not to say their *Gamut*; and much less to understand it ... Many of these will set up for *Composers*, which neither know *Tune*, *Time*, nor *Concord*: And, for all they cut so *ridiculous a Figure* in the Eyes of the *Learned*, yet they gain *Proselytes* luckily amongst the Ignorant.

Unfortunately this comes close to a description of Tans'ur himself.

Tans'ur's published collections include 43 anthems, some canticle settings and responses, chants and canons, and 197 psalm and hymn tunes claimed as his own. A large number of other works have been attributed to him with little justification. His principal work of theory, *A New Musical Grammar* (1746), went into several editions, and appeared in revised form as *The Elements of Musick Display'd* (1772); it was still in use in the 19th century (another revised version was published in 1829). Beneath its rather grandiose manner it is a sound treatise of a conservative type, based on the medieval gamut and deriving much from John Playford's *Brief Introduction*, but well designed for the aspiring country church musician.

WORKS

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A Compleat Melody, or The Harmony of Sion (1735; 2/1735; 3/1736, with The Melody of the Heart (2/1736), as The Works of Mr William Tans'ur; 4/1738; 5/1743) [CM]

The Melody of the Heart (1735; 2/1736, with A Compleat Melody (3/1736), as The Works of Mr William Tans'ur; 3/1751) [MH]

Heaven on Earth, or The Beauty of Holiness (1738) [HOE]

Sacred Mirth, or The Pious Soul's Daily Delight (1739) [SM]

The Royal Psalmodist Compleat (a/Rugby, 1742; b/n.p., 1743; c/n.p., *c*1744; d/n.p., 1745; e/n.p., 1748; f/n.p., *c*1750; g/n.p., *c*1752; 2/n.p., 1753) [RPC]

The Royal Melody Compleat, or The New Harmony of Zion (1755); 2/1760; 3/1766; rev. D. Bayley, Boston, 3/1767, Newburyport, MA, 4/1768, and as part of the American Harmony, Newburyport, MA, 5/1769; 6/1771; 7/1771; 8/1774) [RM]

The Psalm-Singer's Jewel, or Useful Companion to the Singing-Psalms (1761; 2/1766 as The Psalmist's Jewel)

Melodia sacra, or The Devout Psalmist's New Musical Companion (n.p., 1768; 2/1772) [MS]

numbers and letters following abbreviations refer to specific editions, as detailed above

Service Music: TeD, G, 2vv, CM/3; Jubilate, G, 2vv, RPC/c; Mag, a, 2vv, CM/3; Mag, a, 2vv, RPC/c; Deus Misereatur, G, 4vv, RPC/g; Resps to the Commandments, A, 3vv, RM/1

Anthems: Awake, put on thy strength, 3vv, RPC/a; Behold how good and joyful a thing, 3vv, MH; Behold, I bring ye tidings, 4vv, org, RPC/g; Blessed are they that are pure, 4vv, RPC/a; Bring to the Lord, O ye mightly, 3vv, CM/1; rev., 4vv, RPC/b; Glory to thee, O bounteous Lord, 8vv, RM/3; Great and marvellous are they works, 4vv, HOE; Halleluja; Blessed be the name of the Lord, 4vv, CM/1; Hear my prayer, O Lord, a, 3vv, HOE; rev., g, 4vv, RPC/c; I was glad when they said unto me, 4vv, RPC/c; I will always give thanks, 4vv, CM/1; I will always give thanks, 3vv, RPC/c; I will love thee, O Lord, 4vv, org, RM/1; I will magnify thee, my God and king, 3vv, RPC/c; Keep me, O Lord, from the valley of lies, 4vv, HOE; Like as the hart, 2vv, CM/1; My song shall be always, 3vv, CM/1; O clap your hands together, 4vv, CM/1; rev., RPC/f; rev., RM/1, ed. in Daniel; rev., MS/2; O give thanks unto the Lord, G, 4vv, SM; O give thanks unto the Lord, G 4vv, RPC/f; O give ye thanks unto the Lord, G, 4vv, CM/1; O give thanks unto the Lord, d, 4vv, RPC/f; rev., RM/2; O God, be merciful unto us, 4vv, CM.1; O God, my heart is ready, 4vv, CM/1; O how amiable are thy dwellings, 3vv, MH; O Lord, thou hast searched me out, 3vv, RPC/a; O praise God in his holiness, 3vv, MH; O praise the great king, 4vv, MS/2; O praise the Lord, laud ye the name, 4vv, CM/2; O praise the Lord, O my soul, 4vv, RM/1; O praise the Lord of heaven, 4vv, RPC/c; Praise the Lord, O my soul, 3vv, CM/3; Praise the Lord, O ye servants of his, 4vv, CM/1; Praise ye the Lord, O ye

mightly, 4vv, RM/3; Rejoice in the Lord, O ye righteous, 4vv, RPC/c; Sing a new song, 4vv, CM/1; Sing unto the Lord a new song, 3vv, CM/1; Sing ye merrily unto God, 4vv, RM/1; Teach me, O Lord, the way of thy statutes, 3vv, CM/1; The Lord he is my shepherd, 3vv, MH; They that go down to the sea in ships, 3vv, RPC/g; When Israel came out of Egypt, 4vv, RPC/c; Worship the Lord in the beauty of holiness, 4vv, HOE

Revised or 'corrected by Tans'ur: Behold, the Lord is my salvation, 3vv, SM; Blessed are all they (W. Knapp), 4vv, RM/1; Give the king they judgements (Knapp), 4vv, RM/1; Great is the Lord, 4vv, RM/1; Praise the Lord, O my soul (J. Clarke), 3vv, RPC/f, ed. in Temperley, 1979; Thou, O God, art praised in Sion (I. Holdroyd), 4vv, SM

197 hymns and ps tunes, listed in Temperley, 1998

Chants, canons, catches, instrumental tunes

WRITINGS

only those on music

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NICHOLAS TEMPERLEY

Tanto (It.: 'so much'). In a tempo mark such as *allegro ma non tanto* ('*allegro* but not so much') it should presumably suggest something a little slower than *allegro*; but there is no evidence that this is always the case, and for many composers it is barely distinguishable from *allegro ma non troppo* ('*allegro* but not too much', i.e. do not let it run away, keep it steady).

Tanvser, Der. *See* TANNHÄUSER, DER.

Tan Xiaolin [T'an Hsiao-lin] (*b* Shanghai, 1911; *d* Shanghai, 1 August 1948). Chinese composer. While studying music theory and the *pipa* at the Shanghai National Music College (1932–9), the forerunner of the conservatory, he composed works for Chinese instruments and several songs. He moved to the USA in 1939 for further studies with Hindemith at Yale and at Oberlin College, winning a John Day Jackson scholarship with his string trio (1945); he returned to Shanghai in 1946 to teach at the National Music College. His later pieces show the influence of Hindemith and his interest in aspects of neo-classicism. The art song *Zi jun zhi chu yi*, for instance, underpins a pentatonically constructed tonal melody in 4/4 with accompanimental quavers in the piano, effectively in 5/8, and which emphasize 4ths and 7ths; the song resolves from conventional dominant harmony onto a C major chord with an added 6th and 9th. Some of his songs are published in *Tan Xiaolin gequ xuanji* [A selection of songs by Tan] (Beijing, 1982), and further information is given in Wang Yuhe: *Zhongguo jin-xiandai yinyue shi* [A history of modern and contemporary Chinese music] (Beijing, 2/1994), 252–61.

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(*selective list*)

Vocal (all composed 1930–48): Qingping diao [Qingping Tune], unacc. 3 pt female chorus; Jiang ye [The River at Night], unacc. 4 pt mixed chorus; Jinling cheng [Jinling City], 2 male vv; Chun yu chun feng [Spring Rain and Spring Wind], male v; Zi jun zhi chu yi [Since my Husband's Departure] (Zhang Jiuling), 1v, pf; Song qinglang [Seeing off my Lover], trad., 1v, 2 erhu

Inst: music for trad. Chin. ens, incl. Hu shang chun guang [Spring Brightness on the Lake], *c*1939; Duet, vn, va, 1943; Str Trio, 1944; Romance, vn, hp, 1945; Trio, fl, cl, bn

JONATHAN P.J. STOCK

Tan Xinpei [T'an Hsin-p'ei] (*b* Hubei, 23 April 1847; *d* Beijing, 10 May 1917). Chinese opera actor, a specialist in *laosheng* (old male) roles. He began training for the stage at the age of ten and was for a time the disciple of Cheng Changgeng and a member of the latter's Sanqing company. Later he founded his own troupe, the Tongqing, and became a distinguished *laosheng* actor of BEIJING OPERA. He spent most of his life in Beijing but travelled frequently to Tianjin and four times to Shanghai, the last being in 1913. His greatest social success was to become the favourite actor of the Empress Dowager Cixi. Tan had a powerful voice but as a performer he was better known for his capacity to absorb and transmit the best features of earlier masters than for his creativity. He was highly skilled in acrobatics and his repertory ran to over 300 plays. Five of his 11 children became actors.

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COLIN MACKERRAS

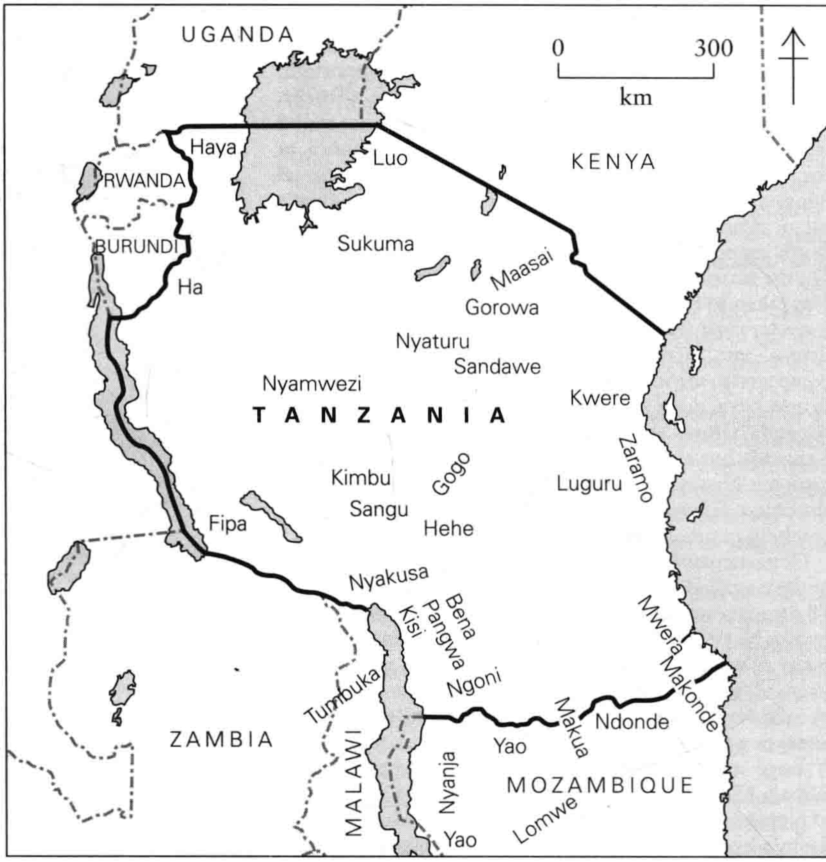
Tanymarian. The bardic name of EDWARD STEPHEN.

Tanz (Ger.). *See* DANCE. *See also* BALLO.

Tanzania, United Republic of (Swa. Jamhuri ya Muungano wa Tanzania). Country in East Africa. It has an area of 945,090 km² and a population of 33·69 million (2000 estimate). Tanganyika, a German colony from 1884 to 1919 and a British trust territory from 1919 to 1961, became independent in 1961. Zanzibar was a British protectorate from 1890 to 1963 when it became independent. In 1964 the two territories united to form one nation. Tanzania's population speaks KiSwahili (Swahili) as a national language, and most speak Bantu languages as their principal language. Exceptions include several communities living in the northern part of the Rift valley, such as the Hadzabe (also known as Hatsa, Kindiga or Tindiga), Sandawe, Iraqw, Gorowa, Burungi or Burunge and Maasai. (See fig.1 for a map of the distribution of ethnic groups referred to in this article.)

1. Historical background. 2. Main musical style areas: (i) Coastal strip and the islands of Zanzibar and Pemba (ii) Nyamwezi-Sukuma (iii) North-western Tanzania (iv) Central area (v) Ruvuma river area (vi) South-western highlands and Lake Malawi (vii) Western Tanzania. 3. Recent developments.

1. HISTORICAL BACKGROUND. Tanzania is a country rich in artefacts that illuminate the past. The Irangi district, in particular, is valued by historians for its rock paintings, some of which depict dance scenes. Even in some present-day Tanzanian traditions, musical traits from the remote past are occasionally displayed, particularly in areas of central Tanzania and near Lake Eyasi.



1. Map of Tanzania showing the distribution of major ethnic groups

Internal development and external influences have creatively interacted in Tanzania from earliest times. In *Periplus of the Erythraean Sea*, written in 120 CE, a Greek merchant relates that traders from the Near East visited the Indian Ocean coast. Some scholars have postulated that maritime contacts with south-east Asia during the 1 millennium CE were responsible for the importation of banana plants, outrigger canoe technology and other cultural traits. The Indian Ocean trading network is probably responsible for the presence of bowed lutes in Tanzania, the *sese* flat-bar zither among the Yao, and even hourglass drums with a characteristic handle in central Tanzania and the south-western highlands, notably among the Pangwa.

The claim that Indonesians introduced the xylophone to Africa (see Jeffreys, 1961; Jones, 1964; Phillipson, 1977, p.217; and Blench, 1982) is a simplification of more complex historical interaction. Indonesian gamelans may have been an inspirational source for the original construction of one specific type, the trough-resonated xylophone found today on the Tanzanian coast (Hyslop, 1974) among the Zaramo (Zalamo) and as far inland as Lake Chilwa among the Cuabo and Khokola (Kubik, 1982, p.110). The attachment of keys in some box-resonated or log xylophones, particularly those pegged at one end, and loose at the other, is also considered a diagnostic marker. Gamelan aesthetics are detectable in the shape and manufacture of a unique type of lamellophone, the *lulimba* of the Mwera and Makonde in south-eastern Tanzania (Dias, 1981).

From 700 CE onwards Indian Ocean trade increased with the activities of Arab merchants. In the centuries that followed, the influence of Islam gradually transformed the Tanzanian coast. Cultural differences emerged between the Islamicized coast and the interior, which had little direct contact with the Indian Ocean trading network in the period *c*1000–1500.

Coastal music was also exported. Some scholars claim that East Africa exported xylophone technology to south-east Asia, and not vice versa (Jeffreys, 1961). The issue is difficult to settle, since historical sources are virtually unavailable for remote periods. Conclusions are therefore based on the interpretive projection of present-day data into the past. However, some exports from later periods are documented. A popular dance performed by descendants from East Africa in Bahrain is called *leiwah* (Olsen, 1967). Its source is in Zanzibar and along the coast near Mombasa. Its introduction dates back to the political union of Mascat and Zanzibar (*c*1690–1861). The term *leiwah* – more accurately *lewa* – could derive from the KiSwahili verb *kulewa* ('to be drunk'). Wegner and Ruhnke found similar East African survivals among communities of African descendants in Iraq during their fieldwork in that country in 1978 (Wegner, 1982).

After 1700 the Nyamwezi, a Bantu-language-speaking people settled in central Tanzania, became the leaders in the long-distance ivory trade with the interior. The primary trade route was from Bagamoyo to Ujiji on Lake Tanganyika, with a secondary route leading from Tabora northwards towards Karagwe and the kingdoms of Buganda and Bunyoro. Ivory trumpets, used for signalling,

still exist in villages near Bagamoyo. The power of Nyamwezi chiefs grew with increased trade, so that representational and ceremonial music became important. Thus, large drums were built. Until the 1950s (Tracey, 1973) some of the largest drums in Tanzania were found in the palace of Nyamwezi paramount chief in Tabora, at the junction of the two trade routes. The National Museum in Dar es Salaam possesses a Nyamwezi chief's set of drums, four of different sizes suspended along a beam supported by two forked sticks (Gnielinski, 1986). On the occasion of the installation of a new chief, the set was taken to the place of the ceremony. People danced in a circle, with the drums in the centre. The lacing of the drums' two membranes is elaborate, and they can be compared to the so-called 'Uganda' drums (double-headed drums with skins laced to the cylindro-conical bodies). 'Uganda' drums are found among the Haya in northern Tanzania but also in the south-west among the plantain-growing Nyakyusa, where they are employed in one of the oldest dances, the *kitumbwike*, demonstrating the far-reaching ramifications of the trading network.

Of particular historical interest was the recent discovery of the so-called cave drums. North of the town of Singida, 78 drums were found distributed in 16 caves, as reported by the National Museum. The age of these instruments, many of which had partly disintegrated, was estimated at over 200 years. The makers belonged to neither the Iramb, nor the Nyaturu, nor any other people living there today. Some one-string bowed lutes were also found in the caves. A huge ancient drum discovered near the summit of Samaja Hill in Irambaland, approximately 45 miles north of Singida can also be seen in the National Museum. The drum's body is cut from the stem of an acacia tree and looks like a big tooth with two roots. To produce the tension needed for the skin, large wooden plugs laced with strings were used. It is thought that some of these 'hidden drums' were used in religious or ritual contexts (Hunter, 1953).

In the 19th century Nyamwezi traders were responsible for the dissemination of various musical instruments along the trade routes linking the Tanzanian coast with the Congo. A case in point is the arrival in Tanzania of the box-resonated lamellophone known as *malimba* among the Sangu and *ilimba* among the Gogo. Since the early 20th century it has been an important instrument among Sangu, Kimbu, Nyakyusa, Gogo, Gorowa and other musicians. Its organological characteristics point to a relationship with certain box-resonated models in the Democratic Republic of the Congo. According to oral traditions surveyed in 1976 (see Kubik, 1982, p.37), it probably spread from the Congo to Tanzania in Henry Morton Stanley's time (late 19th century) with Nyamwezi porters. Among the Gogo, large specimens were later developed with 20, 22, 36 or more iron lamellae (fig.2).

Lamellophones were unknown in most parts of East Africa until the late 19th century, except in the Rovuma valley where at least two types were clearly established in pre-colonial times. One of them, the *chityatya* board lamellophone with a small gourd resonator, was carried to the Makonde from the Zambezi valley probably by Lomwe intermediaries. The other type, the Makonde (Mwera) *lulimba* with a bed-shaped wooden resonator, looks like a miniature *saron barung* with the metal keys turned lengthwise and one gabled wall cut off. This type of lamellophone is also a variant within the African



2. Ilimba (lamellophone) and mlanzi (side-blown flute) played by Gogo musicians for the chiganda dance at Mvumi near Dodoma, central Tanzania

lamellophone family in that the metal lamellae are all hooked into the resonator. Thus, their tuning cannot be changed. The very specific, even strange organological traits of these specimens in their geographical distribution within a relatively narrow area point to considerable antiquity.

During the second half of the 19th century, Ngoni warriers from South Africa invaded south-western Tanzania, finally settling east of Lake Malawi, mainly in the Songea district. They have considerably influenced the musical practices of south-western Tanzanian rural communities such as the Pangwa of the Livingstone mountains. The *mundele* musical bow with a gourd resonator of the Pangwa is a local version of an original Nguni South African instrument. The *mtyángala*, a mouth-resonated musical bow played by Pangwa and Kisi women, is obviously derived from the South African *umqangala*. Comparative research has suggested that the Ngoni also introduced a specific type of pentatonic multi-part harmony to the Lake Malawi area (Kubik, 1994, p.172–3 and recorded examples).

During the 1830s the Nilotic Maasai entered Tanzania from Kenya. Their advance was finally halted by the Gogo of central Tanzania who were later culturally influenced by the Maasai. The Gogo and their neighbours adopted the red-ochred dance decoration (*ng'husi*) and hair-style (*ngoti*) from the Maasai and influenced Gogo choral singing. Maasai music itself is basically vocal; their vocal style, intonation and choral form are distinctively different from Bantu musical styles in Tanzania. Since cattle–herding and raiding are a part of the Maasai economy, many of their songs deal with these subjects.

2. Main musical style areas. Tanzania can be divided into seven distinctive areas of musical style. These areas are cultural rather than political, and some of them therefore spill over into neighbouring countries. There are also some border zones too small to be listed, for

example a Luo style area near the Kenyan border. Such overlapping zones are better discussed under the respective country entries.

(i) Coastal strip and the islands of Zanzibar and Pemba. Arab influence is especially strong in music, particularly in Zanzibar and Pemba, as can be heard in the playing of the unfretted Swahili *udi* lute (from the Arab *'ūd*) by musicians such as the late Ali Othmani of Zanzibar and Rajabu Madua of Dar es Salaam. In the 1950s a popular centre for this kind of music was the Egyptian Music Club in Dar es Salaam. Hugh Tracey made recordings of its leader Bom Amberon who had established a small orchestra of *udi* and violins which played *taarab* music (Tracey, 1951; 1973). Arab aesthetics also determine certain aspects of KiSwahili verse and song. Most pieces were intended to be sung or recited. The main recited forms are the *shairi*, a piece of moderate length on topics such as love or war, and the *utenzi*, long, often epic narratives on religious or historical subjects, such as the life of the Prophet (see Knappert, 1966; Jones, 1974; 1975–6).

Other coastal music shows fewer signs of Arab influence. Xylophone music, for instance, contrasts with the Arab-influenced musical styles, as does the Zaramo use of drums and *viyanzi* (flutes) in the *mbeta* dance in which the flute ensemble is accompanied by sticks and rattles. Kwere initiation dances for girls are common along the coast. The Zigula, who are also influenced to a certain extent by Indo-Arab cultures, retain a predominantly African profile in the following dances, according to Martin Mluanda (1971, p.57): the *sero*, *bigilia*, *kinzalia*, *silanga*, *ndekule*, *beni* and *madogoli*, which have various origins. It is interesting to note that Mluanda includes *beni*, a dance derived from British military parades (Ranger, 1975), although largely Africanized.

Trough-resonated xylophones are favoured among the Zaramo, but they are also played by Sambaa (Shambala) and Bondei musicians, as well as on the islands of Zanzibar and Pemba (see Tracey's recordings in 1950). They are generally called *marimba*, a term used both for xylophones and lamellophones. According to Hyslop (1974), the Zaramo xylophones are usually played in pairs. The *marimba ya kuanza* begins with variations later played by the *marimba ya kugeukizia*. Most of these instruments have from eight to ten keys struck with rubber-headed beaters. They are tuned pentatonically and may be accompanied by drums.

(ii) Nyamwezi-Sukuma. These areas of central and northern Tanzania have been influenced by Islam from the coast and from the once powerful Ugandan kingdoms to the north. The adoption and adaptation of coastal traits in Nyamwezi music resulted from trading contacts in the 18th and 19th centuries. Unlike neighbouring Gogo music based on a tetra- to pentatonic tonal system, the Nyamwezi use a heptatonic scale with a tendency towards vocal melisma, comparable to singing styles along the coast and in Zanzibar.

Among the Sukuma, initiation ceremonies and didactic songs play important roles in secret or semi-secret societies. Large double-headed cylindrical drums are used on such occasions. Musical instruments in this area include trough zithers, the single-stringed bowed lutes (similar to the *endingidi* of Buganda), drums, flutes and more rarely the gourd-resonated musical bow called *endono*. The latter is also found further south among the Nyaturu under the name *ndonondo*.

(iii) North-western Tanzania. Among the Haya, Zinza and Ha, music is stylistically linked to the musical cultures of Rwanda, Burundi and the kingdoms of Bunyoro, Nkore and Buganda. The seven-string *enanga* (trough zither) was associated with high social status among wealthy Haya men. Trough zithers were introduced to this area of Tanzania from Rwanda, Burundi and western Uganda. In Tanzania several varieties are found as far south as the Safwa and Hehe.

Haya zithers have deep tones and were used to accompany sung legends telling of the 'Spirit of the Wind' on Lake Victoria, and concerning the emergence of the Haya people from the lake (Tracey, 1951). They were also used to accompany songs about local history and praise-songs for the chiefs. Like the Nyoro in Uganda, the Haya use ensembles of *makondere* (composite gourd horns). Each horn produces two notes which interlock with pairs of notes produced by other members of the ensemble. The result is an elaborate interlocking polyphony accompanied by drums.

The Kerebe, who are settled on the island of Bukerebe (Ukerewe), are linguistically and culturally related to the Haya and Zinza. G.W. Hartwig (1969) conducted a comprehensive survey of various traditions on the island and determined that the seven-string trough zither was the only Kerebe chordophone used before 1900. It first appeared when the eight clans of the Kerebe, including the royal clan, arrived from Buhaya in the late 17th century. The royal drums in Bukerebe were made by Haya and Ganda slaves. Horns for hunting, including the *enzomba* animal horn and the wooden *omwomba* horn, were once used a great deal. The side-blown *omwomba* was made from a hollowed-out branch of a tree 4–6 cm in diameter; one end was closed.

(iv) Central area. This is perhaps the most musically active area of Tanzania. Musicians are often both players and dancers, as when a dancer holds and shakes a *kayamba* (raft rattle) to his body movements. Some of the music of this area is associated with secret societies, such as the *mandabaha* society of old men among the Cushitic Gorowa (or Wafiomi), in which a sacred horn plays an important part. Music is also used in the initiation of the young. Among the Gogo there are three dances associated with circumcision and initiation: *chasi* sung by old people, *chipande* for boys and *chaluko* sung by girls. The *chipande* is danced in the dry season (August–October) during the *ikumbi* circumcision feasts. It is accompanied by large cow-bells played by the girls and is danced by men and women and, at a distance, by the boys who are awaiting circumcision.

Before 1960 the Gogo used to come in thousands to the old town of Dodoma (now Tanzania's capital) to take part in annual dance festivals; their dances included *nindo*, *msunyunho* (or *msunyuntho*), *saigwa*, *ng'oma*, *chiganda*, *mpendo*, *chasi*, *chipande*, *chaluko*, *saigweda* and the *sero* (or *selo*) adopted from coastal Tanzania. *Nindo* was performed at one time at the death of a chief before the installation of his successor, but is now more often performed during visits by government officials. *Nindo* consists mostly of praise-songs; the dance movements are slow and solemn with men and women forming two front lines. Male dancers wear bells strapped to their legs, jumping and grunting the syllables *hrr-hra*, while male

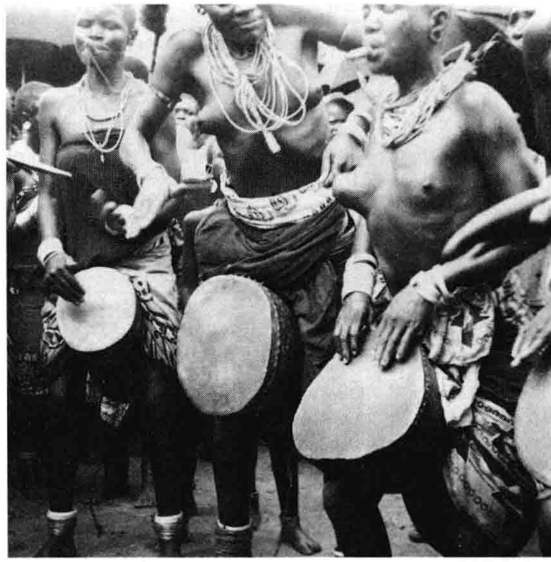
and female choruses sing alternately. The composer or his assistant guides the singers by calling out the first line of each stanza or phrase of text as a cue, since praise poetry is very long, and one piece may consist of many stanzas. The instruments used in the *nindo* dance are the *ndulele* (side-blown animal horn) and the *mlanzi* (side-blown flute). The performance often begins with whistle signals, followed by the entrance of the flute and the horn. The flute and horn do not play in the pentatonic scale of the *nindo* chants, but play signal patterns unrelated tonally to the vocal parts (Nketia, 1967; Kubik, 1982, pp.134–5).

Msunyunho is danced during the millet and maize harvest, usually in May. Sometimes hundreds of people take part, but men and women do so separately, with men holding shepherd sticks. It is also danced in January, when the rains have stopped, as a plea for further rain. *Msunyunho* consists of two parts: the first comprises a long chorus; the second is in a faster tempo in which the men vocalize syllabic patterns called *kilumi*, mainly on *hrr-hra*. In another type of *msunyunho*, *ndualala* (small bells) may be struck in polyrhythms, often two against three. There is also a type of *msunyunho* for young boys who form vocal duos or trios, with each boy producing a short melodic fragment starting at a different point from his partner's. A similar type of polyphony occurs in *saigwa*, in which men and women sing in hocket fashion.

In the *ng'oma* dance women hold hourglass drums between their legs (fig.3) and tap them with the hands in triple rhythms, the main accents of which cross and interlock. While drumming they twist their shoulders; they also play police whistles, bought locally, in hocket-style combinations. One or two *kayamba* (raft rattles) or metal rattles filled with stones are used by men to accompany the group. The drums played exclusively by women are single-headed and open-ended. The big drum played by the group's leader is called the *ng'oma fumbwa* and is about 55–60 cm high; the smaller drums are called *nyanyulua*. *Ng'oma* is danced at the end of a girl's first menstrual period, when a boy is taken for circumcision and at weddings.

Chiganda was formerly danced before an elephant hunt but is now a popular Gogo dance. The instruments used are one to three *ilimba* (lamellophones), a *chizeze* (bowed lute), *mlanzi* (a side-blown flute) and rattles usually shaken by women. The *ilimba* is a large, box-resonated lamellophone with a deep tuning and a buzzing sound quality produced by the sympathetic resonance of a mirliton located at the centre of its soundboard (see fig.2 above). Gogo lamellophones are colourfully decorated with brass nails, beads and pieces of animal skin. Until the early 1960s, only two-string varieties of the *chizeze* (or *izeze*) were known among the Gogo. They were often played solo along the road or in the shade of a tree. The *chizeze*'s neck is about 50–70 cm long, and the two strings are tuned to an interval of a minor 3rd. Varieties with many more strings have been developed in recent years.

The tuning of Gogo musical instruments follows patterns derived from the natural harmonic series; most often partials 4–9 (occasionally 10) over one fundamental. The result is a pentatonic scalar framework consisting of the notes C, E, G, B♭, C, D (from bottom to top), occasionally extended to the upper E (i.e. the 10th partial). This framework is the foundation of Gogo multi-part singing and accounts for the characteristic chordal patterns heard in Gogo choral chants. The singers generate



3. Ng'oma dance with drums and whistles performed by Gogo women at Mvumi, Dodoma region, central Tanzania

bichords by combining notes of the scale that are separated by one step (ex.1), thereby generating characteristic harmonic progressions. Even trichords can form and resolve, such as those often heard in *msunyunho* chants. Significantly, the Gogo harmonics-based tonal system does *not* proceed from the experience of the harmonics of a stretched string. It can be generated vocally by expert musicians, through the technique of OVERTONE-SINGING, as is testified by the Gogo musician Hukwe Zawose in a recording made by Phillip Donner. Besides the Xhosa of South Africa, Gogo musical culture is the only other African culture known to use the diphonic or overtone-singing commonly associated with Mongolian and Tuvan music.
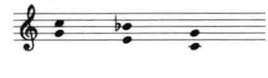
(v) Ruvuma river area. This large culture area includes the music of peoples who live to the north (in Tanzania) and to the south (in Mozambique) of the Ruvuma river: the Makonde, Makua (Makhuwa), Yao, Ndonde, Mwera and related communities. The Makonde of Tanzania and Mozambique share a musical culture similar to certain areas in Central Africa, indicating a possible migratory pattern from these areas to the Ruvuma area centuries ago. But the Makonde have also assimilated coastal Indo-Arab traits and, more recently, have been subjected to musical influences from European missions. Like the peoples of west-central Africa, the Makonde and Ndonde

Ex.1
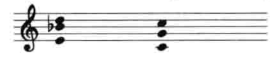
(a) Pentatonic scalar framework of the Gogo people of central Tanzania



(b) Bichords from Gogo harmonic progressions



(c) Trichords from Gogo harmonic progressions



have strong traditions in the visual arts, such as the manufacture of wood sculpture, masks and decorated utilitarian objects of various kinds.

Makonde boys' circumcision dances south of the Ruvuma were described by Jorge and Margot Dias (1970). The *mapiko* (sing. *lipiko*) masked dancers are accompanied by a set of drums peculiar to the Makonde: the bodies of the smaller, single-headed instruments end in thin extensions, so that each instrument looks like a giant nail. Before starting to play, the musician pushes the thin end of his drum into the ground.

Apart from the circumcision rites and masked dancing, there are many other parallels with Central African traditions. For example, the *bamoto* dance is based on a technological secret: the use of glowing bark cloth attached to arms and other body parts. During a dark night dancing men create a display of fireworks with sparks.

The Makua are known for their *isinyago* dances, featuring animal masks that consist of large bamboo structures thatched with grass and covered with rags (Wembah-Rashid, 1970–71; 1975; Kubik, 1982). Another category of masks among the Makua is called *midimu* (sing. *n'dimu*), meaning 'ghosts'. These facial masks are a special Makonde variant of masked dancing called *midimu yamuha*, in which the dancers perform on stilts. The face-cover is curiously smaller than the dancer's natural face and is worn on the forehead (Wembah-Rashid, 1975).

Musical instruments in the Ruvuma culture area are varied. The Makonde use the *chityatya* eight-note board lamellophone, the *akanyembe* (single-string bowed lute) and the *dimbila* (log xylophone). The *dimbila* usually has six keys placed over two hard stems of wood with cushions made of grass covering them. The light and flat keys are pegged at one end with small sticks. The other end is left loose, but at both sides of each key small sticks are pressed into the grass bundles. This instrument is played at a fast tempo in an interlocking combination technique by two musicians sitting opposite each other.

Log xylophones, larger than those of the Makonde, are used by the Yao in whose language they are called *mangolongondo*. The term is onomatopoeic, imitating the sound of the strokes *ngóló-ngòndò-ngóló-ngòndò* heard from a distance. Yao instruments are normally placed over banana stems and have heavier and larger slats, often nine or more. The tuning of xylophones and other instruments in this culture area is hexa- to heptatonic. Multi-part patterns in 3rds are widely used in songs and instrumental play. A tendency to structure melodic performance over a constant drone reveals the proximity of this cultural area to Indian Ocean musical cultures.

(vi) South-western highlands and Lake Malawi. This area is a stylistic continuum extending from the Njombe plateau across the Livingstone mountains into neighbouring Malawi. Many vocal and instrumental traditions are shared by Tanzania and Malawi. In the 1950s and early 1960s songs about Chikanga Chunda, a prophet, herbalist and exorciser of witchcraft based in Rumphi, Malawi, were prominent among the Pangwa and Manda. Thousands of accused *wachawi* (wizards and witches) on the Tanzanian side of the lake were forced by their communities to undertake a pilgrimage to Chikanga to establish their innocence. The songs of Chikanga in the Tumbuka language became known in Manda and in many villages along the lake.

Another example of cultural exchanges is the presence of the dances called *ndingala* and *ling'oma* among the Nyakyusa (Kubik, 1978). *Ling'oma* is virtually identical with *malipenga* in northern Malawi and is performed with military-style drums and kazoos. The *mganda* dance, which was once popular at Manda, a small town on the lake shore, and along the lake, is a similar case. These dances have roots in European military music imported during World War I. In a sense they are analogous to the *beni* dance along the Tanzanian coast but seem to have an independent history (Kubik, 1982, pp.192–7). Military musical fashions also made an impact on women's music. The *kihoda*, a popular girls' dance among the Kisi on the Tanzanian lake shore, originated in the Nkhata bay area of Malawi, where it is known as *chihoda* (Kubik, 1982, pp.198–201).

At Manda, one of the stopping points of the Arab caravan trade routes from Kilwa to Lake Malawi, Islamic musical traditions are well established and can be heard particularly during the Muslim New Year festivities. These traditions are limited, however, to certain sectors of the population. A more penetrating influence, particularly among the Pangwa in the highlands, came from the Ngoni settlers. The *matuli* dance of the Pangwa is of Ngoni origin and is related to the *nkhwendo* in Malawi. It is performed with drums and bamboo scrapers. However, the *ngwaya* Pangwa dance is very old and performed with large hourglass single-headed drums. Often the drummers 'ride' their drums, jumping up and down with them. While the men strike their *ng'oma* drums with their right hand in a slow, steady pulse, women dancers hold up small hourglass *fimkhang'u*, tapping them above their heads in interlocking rhythms (fig.4). The result is a surprisingly slow-paced triple rhythm combination. Men and women sing in interlocking polyphonic patterns. Polyphonic singing combined with



4. Pangwa ngwaya dance with ng'oma and fimkhang'u hourglass drums, near Madunda Catholic mission, Rudewa district, south-western Tanzania

yodel is also found in the *kimele* and *kibota* performed by Nyakyusa youth.

(vii) Western Tanzania. This is one of the least known musical areas of Tanzania. The Safwa in the Mbeya region have produced important performers of the trough zither. The *ligombo*, as it is called among the Hehe, has been repeatedly recorded (Tracey, 1951; Kubik, 1978). It is used to accompany heroic songs and legends, and praise-songs concerning the chieftainship. The *ligombo* is about one metre long with a broad, gourd resonator with an orifice only 10 cm in diameter. The instrument has six strings and is tuned to a low pitch. Sangu informants claim that it was originally a Sangu instrument and only later adopted by the Hehe (Kubik, 1978).

Sangu music is surprising when compared with that of the neighbouring Hehe, Bena, Kimbu and Gogo. Sangu music is hexa- to heptatonic with multi-part singing in 3rds or 4ths. It is strangely reminiscent of the music of cattle-herding peoples in Zambia and Angola. Another historical puzzle is the existence of the *mbasi* reedpipe dance (Kubik, 1978). Although no longer practised, it was reconstructed in 1976 with the assistance of Habibu Mwaluwalile and village elders at Uhambule, Mbeya region (fig.5). Five players are needed for this dance, each holding one pipe. The reedpipes are cut from *tete* reed and play only one note blown in combination. In addition to blowing into them, players also produce vocal sounds with head voice inserted between the blown notes. This technique is known in other African panpipe traditions. The alternation between vocal and pipe sounds creates polyphony.

3. Recent developments. Before World War II both church hymns and German and British military music were a stimulus for the creation of new musical fashions (Barz, 1997), particularly in the south-western highlands. After 1945 soldiers returning from Burma brought rumba music to Tanzania, and a lucrative market in shellac discs developed (Kubik, 1982). Congolese, particularly



5. Habibu Mwaluwalile playing the mbasi reedpipe at Uhambule, north of Igurusi, Mbeya region, Tanzania

Katangan, and Kenyan dry-style guitar records inspired many youths of the next generation. Simultaneously, by the late 1950s, Christian liturgies became more African due to the efforts of composers such as Stephan Mbunga who used local harmonies from the Lake Malawi area in his *Misa Baba Yetu*, a Catholic mass (1959).

In the late 1960s bands began to use electronically amplified guitars, modelling their sound after famous Congo dance orchestras. Morogoro Jazz Band, Dar es Salaam Jazz Band and in the 1970s Nuta Jazz Band with its strong political ties are representative of that period in Tanzania. At the same time *taarab* music along the coast, tenaciously maintaining stylistic independence, began to use 'modern', i.e. Western, instruments and to adapt songs from Indian films (Bender, 1985, p.144). *Taarab* from Tanga became very popular from the 1960s into the 1970s through the recordings of two female singers: Shakila, and later Sharmila, working with the Black Star Musical Club (Askew, 1997).

With a large tape archive (about 1500 tapes in 1980, according to Bender, 1985, p.142), Radio Tanzania's dissemination of popular music and *musiki wa kiasili* (traditional music) was the dominant influence in *ujamaa* villages. From the 1980s onwards Tanzanian popular musicians were urged to abandon the usual night club topics in their song texts and compose words relating to the nation-building ideals of *ujamaa* (socialism). *Ujamaa* ideology and a tight financial situation interacted in Tanzania to stimulate innovative trends in music that use people's own material resources. With electric amplification inaccessible to poor village populations, youths have used locally produced traditional instruments to play songs picked up from guitar orchestras heard on the radio since the 1970s. Among the Hehe, the *kipango* board zither was used just for this purpose by musicians such as Lekitani Sanga, recorded in 1976. Among the Sangu, modern guitar music was even played on the *ndonga* gourd-resonated musical bow (Kubik, 1978, p.84). Political pressure to create a national music and to promote the development of traditional instruments became a stimulus for instrumental innovation. The College of Music and Art was formed in Bagamoyo as a response to such stimulae. The Gogo musician Hukwe Zawose from Dodoma regularly appeared with Tanzania's National Dance Troupe in overseas concerts and constructed an *ilimba* lamellophone with 56 lamellae in the 1970s. Lubeleji M. Chiute, another gifted Gogo musician, constructed an 11-string *izeze* bowed lute, incorporating four bowed and eight plucked strings (Kubik, 1982, p.116; Gnielinski, 1986, p.32).

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GERHARD KUBIK

Tanzer, William. *See* TANS'UR, WILLIAM.

Tanzmeistergeige (Ger.). *See* KIT.

Tapada [Tapadillo] (Sp.). *See under* ORGAN STOP.

Tapales, Ramón (*b* Baybay, Leyte, 17 Feb 1906; *d* Daly City, CA, 22 Feb 1995). Filipino composer and conductor. He had his first training in solfège and the violin from his father; and continued violin lessons at the age of 12 with Abdon. In 1923 he went to Europe for further studies at the Milan Conservatory (from which he graduated in 1929), with Flesch at the Berlin Hochschule and with Kaplan at the Klindworth-Scharwenka Conservatory; he also studied composition with Butting and conducting with Robitsok. In Riga he appeared as guest conductor of the National Opera. After returning to the Philippines in 1937, he conducted opera and orchestral concerts in many parts of the country. He was appointed director of the Silliman University Conservatory (1939–41), a teacher at the Philippine Women's University, and director, then dean, of the Conservatory of the University of the Philippines (1947–70). Founder-president of the National Music Council of the Philippines and the Regional Music Commission of south-east Asia (both 1953), he served on the executive board of the International Music Council for several years. Later he became commissioner for culture in Makati, Rizal. His orchestral works include the ballet *Mariang Makiling* ('Legendary Maria of Mount Makiling', 1934), the *Philippine Suite* (1935), *The Last Trial* (1946) and the *Messa in stile antico* (1956); among other compositions are the *Sonata satirica* for solo violin (1971) and the songs *Luha, masaklap na luha* ('Tears, Bitter Tears', 1927), *Ave Maria* (1938), *Stranger at the Gate* (1936) and *Carnations* (1953). His textbook *Singing and Growing* (Manila, 1952) is used in Philippine primary education.

LUCRECIA R. KASILAG

Tap dance. A form of theatrical dance in which rhythmic patterns are sounded by the toes and heels striking the floor. The style emerged from 19th-century dances of European and black American origin, including the Irish jig, the English clog dance, the hornpipe and a number of black American step dances. In tap dancing, the rhythmic patterns articulated by the feet on the floor are heightened by metal plates, or 'taps', fitted to the soles of the shoes at the toe and heel.

An early forerunner of modern tap was the spectacular solo dancing of John Durang (1768–1822), who first established the step dance as a theatrical dance through his performances of the hornpipe. The interaction of black American dance with Irish and English step dances became evident a little later through the performances of minstrels such as Thomas Dartmouth ('Daddy') Rice and William Henry Lane. The immediate predecessor of tap was 'soft shoe', with similar footwork but performed without taps on the shoes. Tap dance was later influenced by characteristic or eccentric dances such as the cakewalk of the 1890s, the 'animal' ragtime dances of the 1910s,

and the jazz dances of the 20s. It matured further in vaudeville, the Broadway musical comedy and especially in American films. Major figures in the history of tap dance include Billy Kersands, Bill 'Bojangles' Robinson, Fred Astaire, Gene Kelly and Ruby Keeler. Perhaps the most famous example of tap dance is Gene Kelly's performance in *Singin' in the Rain* (1952).

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PAULINE NORTON

Tape music. *See* ELECTRO-ACOUSTIC MUSIC.

Taperay [Taperet], **Jean-François.** *See* TAPRAY, JEAN-FRANÇOIS.

Tape recording. *See* RECORDED SOUND, §§I, 4–5 and II, 9.

Taphouse, Thomas William (*b* Oxford, 11 Feb 1838; *d* Oxford, 8 Jan 1905). English music and instrument dealer and collector. He was the son of Charles Taphouse (*c*1816–1881), the founder of the firm of Charles Taphouse & Son Ltd, first established in 1857 at 10 Broad Street, Oxford, shortly after at 33 St Giles, and from 1859 at 3 Magdalen Street. Taphouse held various local appointments as organist, and made the music shop into a lively musical centre, having added a piano warehouse and several music rooms to the premises – one of which was for many years the home of the Oxford University Music Club. His collection of early music and instruments, which contained numerous rare and some unique printed and manuscript items (including the only contemporary source of the Violin Sonata by Henry Purcell), became one of the finest in the country. The library was sold by auction at Sotheby, Wilkinson & Hodge's in 1905, for a total of £1062. His only son, Charles Milner Taphouse (1863–1928), took over the firm in 1897 and, from 1913, in new and larger premises, expanded its scope. Further developments in all departments took place under the management of his two sons John Milner Taphouse (*b* 1907) and Charles Trevor Taphouse (*b* 1913).

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ALBI ROSENTHAL

Tapia [Numantino], **Martín de** (*fl* 1559–70). Spanish theorist. He came from the province of Soria, in which the ancient Iberian city of Numantia was located. He is thought to have been a 'bachiller' of Salamanca University and a musician in the Cathedral of Burgo de Osma. Tapia's treatise, *Vergel de música spiritual, speculativa y activa, del qual muchas, diversas y suaves flores se pueden coger* (Burgo de Osma, 1570; ed. J. Subirá, Madrid, 1954), was completed in 1559, 11 years before publication. It was held in high regard both by later Spanish theorists and by recent music historians, earning him a reputation for erudition and originality. The respect was misplaced, as has been shown by Stevenson and León Tello, who discovered independently that Tapia plagiarized in its entirety, including even the dedication and prologue, Bermudo's *Libro primero de la declaración de instrumentos* (1549). The trifling alterations made by Tapia, chiefly consisting of added sentences at the beginnings and ends of chapters, were designed to conceal the deception.

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ALMONTE HOWELL

Tapissier, Johannes [Jean de Noyers] (*b c*1370; *d* before Aug 1410). French composer and pedagogue. Tapissier, whose true name was Jean de Noyers, is named along with the composers Susay and Jehan Vaillant in the anonymous *Règles de la seconde rhétorique* (*c*1400) as one of the principal French poet-musicians of the day. By 1391 he had been engaged as a chamber valet and court composer to Philip the Bold, Duke of Burgundy. That same year he accompanied Philip and his court on a journey to Milan and Avignon; in the spring of 1395 he made a second visit to Avignon in the ducal service; and in the summer of 1399 he was with Duke Philip in Flanders. The Burgundian court records reveal that Tapissier maintained an 'escole de chant' in Paris and that in 1406 three choirboys of the court were sent to his school 'to learn how to sing'. In 1408 Tapissier was ordered to bring his choirboys from Paris to Amiens to sing before the new Duke of Burgundy, John the Fearless, and later the same year he was rewarded for having helped perform the divine service before Duke John when the Burgundian court was in Paris. Although the accounts show that Tapissier died before August 1410, his name was known well enough several decades later to be mentioned in Martin le Franc's poem *Le champion des dames* (the citation is given in the article JOHANNES CARMEN).

Johannes Tapissier's extant compositions are a three-voice Credo, a three-voice Sanctus and a four-voice isorhythmic motet. The motet, *Eya dulcis adque vernans rosa/Vale placens peroratrix*, laments that the church was then divided by the Great Schism. His Credo appears with two different concluding Amens, one in the Apt Manuscript (F-APT 16 bis) and a second in the more recent *I-Bc* Q15. In the latter source the Credo is preceded by a Gloria composed by THOMAS FABRI, one of Tapissier's pupils in Paris. *See* BAUDE CORDIER for a Gloria that possibly forms a pair with the Credo. Tapissier's three compositions are published in *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/1 (1955).

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CRAIG WRIGHT

Täpkov, Dimitär (*b* Sofia, 12 July 1929). Bulgarian composer. He studied at the Polytechnic University, Sofia, and in 1955 graduated from Goleminov's composition class at the State Academy of Music. He was head of the music department of Sofia Radio (1956–62), general secretary of the Bulgarian Composers' Union (1962–5) and director of the National Opera (1967–70). He then served as deputy director of the Institute of Art Studies at the Bulgarian Academy of Sciences (1972–9), rector of the State Academy of Music (1979–82) and as the Bulgarian deputy minister for culture (1982–6). He was appointed professor of composition at the academy in 1976 and professor of music theory at the University of Shumen in 1995. In his many works, Täpkov leant towards a classical style but with a wider harmonic range. His musical language derives from both Bulgarian folklore and the contemporary idioms of Honegger and Shostakovic. Fine detailed handling of single instruments and instrumental colour are characteristic of his work.

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(*selective list*)

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MARIA KOSTAKEVA

Tappato (It.). *See under* ORGAN STOP (*Tapada*).

Tappert, Wilhelm (*b* Ober-Thomaswaldau, Silesia, 19 Feb 1830; *d* Berlin, 27 Oct 1907). German music scholar and critic. Initially trained as a schoolteacher, he turned to musical studies at the age of 26. Among his teachers in Berlin were the music theorist Siegfried Dehn and the critic and historian Adolph Kullak. Between 1858 and 1866 he worked as a music critic in Glogau (now Głogów), in Silesia. He then settled in Berlin where he developed a career as a music journalist, teacher, scholar and collector. His interests were divided between historical research and contemporary music. As one of the earliest modern scholars of lute tablature he acquired a notable collection of early manuscript and printed sources which he left to the Prussian Royal Library. This research led to a wider study of the history of notation, culminating in an unpublished monograph of 1901–3 and a variety of journal articles, some of them in the *Allgemeine deutsche Musik-Zeitung*, which he edited from 1878 to 1881. From the later 1860s onwards he was an active partisan of the 'New German School' and the works of Richard Wagner in particular. He headed the Berlin chapter of the 'Society of Patrons' supporting the first festival at Bayreuth in 1876 and acted as liaison in Berlin for Wagner with regard to various financial and artistic matters. One year after the first festival Tappert published a small 'dictionary' of critical abuse and satire of Wagner culled from a wide variety of contemporary periodicals, pamphlets, letters and monographs; it was revised and expanded several times. Although compiled 'for amusement in idle hours', as the title-page stated, the publication was not much appreciated by Wagner. He nevertheless provided Tappert with extracts from his unpublished autobiography (*Mein Leben*) and autographs of several early unpublished works for Tappert's short biography that appeared the year after the composer's death. In addition to his studies and editions of early lute tablature and repertory, Tappert contributed many Wagner-related items to the *Musikalisches Wochenblatt* as well as critical perspectives on such other contemporary themes as 'Women and Musical Composition' (1871). His manuscripts and printed material are housed in the Deutsche Staatsbibliothek, Berlin.

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THOMAS S. GREY

Tappolet, Willy (*b* Lindau, Bavaria, 6 Aug 1890; *d* Geneva, 24 Feb 1981). Swiss musicologist. After studying literature, psychology and musicology he took the doctorate at Zürich University in 1917 with a dissertation on Heinrich Weber. In 1938, after teaching in Geneva, he completed his *Habilitation* in musicology at Geneva University with a study of musical notation and its practical influence. He was appointed reader at Geneva University in 1955 and, following his retirement, honorary professor in 1960. His writings were mainly concerned with new music, notably French music, whose cause in the German-speaking world he took up with success. In this connection his Honegger biography occupies a particularly important place and remains a standard work on the composer.

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JÜRG STENZL

Tappy, Eric (*b* Lausanne, 19 May 1931). Swiss tenor. He studied at the Geneva Conservatoire with Fernando Carpi (1951–8), at the Salzburg Mozarteum with Ernst Reichert, in Hilversum with Eva Liebenberg, and in Paris with Nadia Boulanger. He made his début in 1959 at Strasbourg as the Evangelist in the *St Matthew Passion* and later that season appeared in Zürich in Milhaud's *Les malheurs d'Orphée* under Paul Sacher. His musicianship and intelligence commended him to Frank Martin and Ernest Ansermet, and under the latter he sang in the first performances of Martin's *Le mystère de la Nativité* (1959) and *Monsieur de Pourceaugnac* (1963). Tappy's first operatic appearance was in the title role of Rameau's *Zoroastre* at the Paris Opéra-Comique in 1964, during the bicentenary commemorations of Rameau's death. At Herrenhausen in 1966 he sang Monteverdi's Orpheus and the following year he played Nero in *L'incoronazione di Poppea* at Hanover. From 1963 he has appeared regularly at the Grand Théâtre, Geneva, distinguishing himself especially in the Mozart repertory. He made his Covent Garden début in 1974 in the title role of Mozart's *La clemenza di Tito*, and the same year made his American début as Don Ottavio in San Francisco. His operatic repertory also included Aaron (*Moses und Aron*), Pelléas, Idomeneus and Lysander (*A Midsummer Night's Dream*). His concert repertory included choral works of Bach, Berlioz, Handel, Haydn, Mozart, Schütz and Stravinsky, as well as lesser-known music by Campra, Carissimi, Nono, Scarlatti and Vivaldi. Tappy made many recordings of concert and operatic repertory; his Orpheus (Monteverdi) and his account of the tenor part in Colin Davis's second recording of *L'enfance du Christ* are perhaps the most notable.

HAROLD ROSENTHAL/R

Tapray [Taperay, Taperet], **Jean-François** (*b* ?Nomeny, Lorraine, 1738/9; *d* ?Fontainebleau, after 1798). French composer, organist and teacher. He was the son of Jean Taperet (*b* 1700), an organist who held posts in Nomeny, Jussey (1740), Gray (1746), Dole (1753) and finally Besançon (1763). Taperet had a reputation as a fine teacher, and in 1755 he published a figured bass method, *Abrégé de l'accompagnement du clavecin*. Jean-François had at least six siblings, of whom three can be identified as organists and harpsichordists: Jean-Baptiste (*b* 1741) entered Cîteaux Abbey (south of Dijon); Claude-Antoinette (1744–1815) became organist at the Hôpital de la Sainte-Famille in Fontainebleau; and Henri-Philibert (*b* 1748) dazzled the court in Versailles with his harpsichord playing at the age of seven. A newspaper account of Henri-Philibert provides the only clue to the birth date of Jean-François, referring to him as the composer of an organ concerto at the age of 18 in 1757; it also hailed him as one of the most skilful organists in the realm. He must have studied with his father, and one early biographer stated that he was also a pupil of one Monsieur Dancier, a student of Domenico Scarlatti (Choron). He was co-*titulaire* with his father at Notre-Dame in Dole when he was 16 or 17. In 1756 he composed a set of concertos for harpsichord or organ with strings, published in 1758, but later ignored in his opus numbering. In 1765 he moved with his father to Besançon. He was already married to Elizabeth-Simone Lejeune, with whom he was to have three children. Tapray spent the summers of 1767 and 1768 in Paris and then moved there, becoming the first *titulaire* of the new organ at the Ecole Militaire in 1772. That chapel was attached to the Ordres Royaux Militaires et Hospitaliers de Notre-Dame du Mont-Carmel et de Saint-Lazare de Jérusalem in 1779, and Tapray retained this name in his primary title for the rest of his life, adding 'former' when he resigned from the post in 1786 because of poor health. His reputation in Paris rested primarily on his ability as a harpsichord teacher. Grétry selected him to instruct one of his daughters at about the time of his retirement from the Ecole Militaire, and he was still listed as a teacher in Paris in 1789 when his keyboard method (op.25) was published. During the Revolutionary years there are references to him conducting two orchestral concerts in Fontainebleau (1793, 1794), where his sister lived, and he published his last works without address just before 1800. In the first biography (Choron, 1811), it is not clear if he was still living, and he is not mentioned in his sister's death certificate of 1815. Fétis claimed that he died in Fontainebleau about 1819.

Virtually all of Tapray's output was for harpsichord and piano, spanning the era of transition from one to the other. He, like most of his contemporaries in Paris, made no significant stylistic distinction between the two instruments, and thus it is uninstructive to compare his harpsichord sonatas to those which include 'piano' on the title-page. He was the most published French member of the Paris school of keyboardists in the two decades before the Revolution, a world dominated by Germans and Alsatians. His style is essentially in the same idiom as that of the resident foreigners, however, and only occasionally individual. The keyboard part is normally accompanied, and almost always carries the thematic material, allowing no meaningful division of the music into 'solo', 'chamber' and 'orchestral' categories. The almost improvisatory spinning out of charming melodic ideas over figural accompaniments with minimal development and simple modulation was much appreciated in France, but found little favour in Germany, especially after the late works of Mozart were known. Tapray was singled out in 1800 by the *Allgemeine musikalische Zeitung* in a lengthy and scathing analysis of his last opus, the only one known in Germany. This review has coloured subsequent evaluations of Tapray's music, lamenting the lack of tonal variety, formal coherence and correctness in modulatory passages, and holding up Mozart as the ideal. Tapray, perhaps recognizing a need to create interest in the face of harmonic and figural monotony, called for unusual timbres in many works (*peau de buffle* stop in op.21; harpsichord, piano and violin as soloists in op.9; clarinet or flute in place of the usual violin, and bassoon rather than cello in opp.18–20). Much of his music is extremely simple compared with that of his contemporaries in Paris, but the best of it, such as the substantial *Symphonie concertante* op.9, succeeds in delighting in the quick

movements and has touching songlike beauty in the slower ones.

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op.	
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1	[*sic*] 6 sonatas, hpd, vn ad lib (1770)
2	2 sonatas, hpd, vn ad lib (1770)
—	Variations on 'Les sauvages' (Rameau) (1770)
3	Concerto, hpd, str acc. (1771)
4	4 sonatas, hpd/pf, varied acc. (1773)
—	6 sonatas très faciles, hpd, vn ad lib (1776), *F-Pn* with additional movts
5	4 sonatas, hpd, vn, va (1776)
6	3 sonatas, hpd/pf, vn, va (1777)
7	3 sonates, hpd, vn, b (1778)
8	Symphonie concertante, hpd, pf, (str, 2 hn acc.) (1778); ed. B. Gustafson (Madison, WI, 1995)
9	Symphonie concertante, hpd, pf, vn, (str, 2 hn acc.) (1778); ed. B. Gustafson (Madison, WI, 1995)
10	6 sonates, hpd/pf, vn ad lib (*c*1779)
11	3 sonates, hpd/pf (1780)
12	Symphonie, hpd, str acc. (1780)
13	Symphonie concertante, hpd, pf (2 vn, b acc.) (1781); ed. B. Gustafson (Madison, WI, 1995)
14	3 sonatas, hpd/pf (1783), lost
15	Symphonie concertante, hpd, pf, (2 vn, b ad lib acc.) (1783); ed. B. Gustafson (Madison, WI, 1995)
16	3 sonatas, hpd/pf, (2 vn, va/vc ad lib acc.) (1784)
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—	Minuetto, Rondeau, pubd in *Choix de musique* and *Journal de clavecin*, iii/10 (both 1784)
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18	2 quartets, hpd/pf, cl/vn, va, bn (1784); ed. (Versailles, 1996)
19	Quartet 'concertant', hpd/pf, fl/vn, va, bn/vc (1784)
20	Quartet 'concertant', hpd/pf, fl/vn, va, bn/vc (1784)
21	2 symphonies, hpd, str, 2 hn ad lib (1784)
22	3 sonatas (1785), lost; no.2 pubd in *Journal de pièces de clavecin*, vi/9 (1785)
23	2 sonatas, hpd/pf, vn, vc (1788)
24	3 sonatas, hpd/pf, vn ad lib (1788/9)
25	Premiers éléments du clavecin ou du piano (1789)
25	complément Premiers éléments du clavecin ou du piano, *F-Pn*
25	suite 12 pièces d'une difficulté graduel, hpd/pf (1789)
26	6 sonatas, pf, vn (1791)
27	lost
28	3 sonatas, pf (*c*1795–9)
29	Sonata, pf 4 hands (*c*1798–9)

Kbd arrs.: Ovs. to Rose et Colas and Le déserteur (Monsigny) (1770); qt and ariettes from Lucile and Le tableau parlant (Grétry) (1770); Ov. to Les deux avares (Grétry) (1773); Duo from Silvain, trio and ariette 'en sonate' from Zémire et Azor (Grétry) (1773); Ov. to Zémire et Azor and La rosière (Grétry) (*c*1774); Ov. and ariettes from La frascatana (Paisiello) (*c*1774)

Kbd acc.: Ariettes from Silvain, Le Huron, Le tableau parlant (Grétry) (1771); 12 ariettes (various ops) (*c*1771–2)

8 romances, 1 air, pubd in *Journal hebdomadaire composé d'airs d'opéra* (1786–9); Romance, pubd in *Feuilles de Terpsichore* (1790)

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BRUCE GUSTAFSON

Taqsīm [*taksim*]. Term referring to an improvisation section in Arab and Turkish art music. *See* ARAB MUSIC, §I, 5(ii); EGYPT, §II, 2(iv); GREECE, §IV, 1; LEBANON, §IV, 3(ii); MODE, §V, 2(iv); OTTOMAN MUSIC, §1; and TURKEY, §IV, 4.

Tār [t'ar]. Double-chested plucked lute of the RABĀB family, with a membrane as a soundtable, found in Iran and the Caucasus. It is used in popular urban entertainments (*motrebi*) but is associated more with art music, owing its popularity in classical Iranian music to such 19th-century performers as Ali Akbar and Hoseyn Qoli. It exists now in two forms, the Iranian and the Azerbaijani or Caucasian.

The Iranian *tār*, which is the older of the two, is carved from a block of mulberry wood and has a deep, curved body with two bulges shaped like a figure 8. The upper surface is shaped like two hearts of different sizes, joined at the points (see illustration). The long neck has a fingerboard covered with bone. On the lower skin a horn bridge supports six metal strings in three courses, tuned



Qalandar Baxshi plays the tār

c/c′ (or *d/d′*) – *g/g* – *c′/c′* (in 19th-century examples the bottom string is not doubled at the octave). Twenty-five movable gut frets divide the octave into 15 microtonal intervals. The timbre of the Iranian *tār* is clear and resonant because of the delicate skin of lamb's foetus used for the soundtable. The strings are plucked with a brass plectrum coated in wax, making possible both subtlety and virtuosity in the playing technique. Attempts to construct a bass version of the instrument have not succeeded.

The Caucasian *tār* (*tār-e qafqāzi*) is differentiated from the Iranian by its shallower, less curved body; in Azerbaijan, the two bulging sections are glued together in large instruments. As well as the three main double courses, tuned variously according to the mode to be played (e.g. *f* – *g* – *c′*, *d* – *g* – *c′* or *c* – *g* – *c′*), it has five or six sympathetic strings (*zang*), sometimes played as open strings without a plectrum. These are tuned an octave and a 5th higher. Modern instruments may have five or six melody strings, tuned *g′* – *c″* – *c* – *g* – *c′*. The Caucasian instrument has a wider neck and bridge than the Iranian, and usually has 22 gut frets. These can be adjusted to produce microtonal intervals for traditional *mugam* performance or to the 12-note tempered scale. The membrane, usually made of the pericardium of a bullock, is thicker than the Iranian type. The strings are plucked with a plectrum usually made of bakelite or similar hard, synthetic material, or in rare cases of bone. The timbre is harder and drier, and its playing style is closer to that of the Central Asian *kashgar rubāb*: it is held almost horizontally against the upper chest, and the performer shakes the *tār* slightly to produce a vibrating sound. The Caucasian *tār* is highly esteemed in Azerbaijan and Armenia. It is sometimes found among the Turks of Khorāsān and in Uzbek and Tajikistan, where it is played in ensemble and, in the Shirvani style of epic performance, by *bakhshi*s, and has also been introduced in Turkey.

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JEAN DURING (with ROBERT AT'AYAN and JOHANNA SPECTOR)

Ṭār. Circular frame drum (*see* DRUM, §I, 2(vi)), found throughout the Arab world except in Lebanon (DAFF, RIQQ) and Syria (*daff*, MAZHAR, *riqq*). It varies in diameter from 12 cm (Morocco) to 70 cm (Bahrain). Successive migrations have brought the instrument to the borders of the Indian Ocean, to Kenya (*matari*), Uganda (*matali*), Zanzibar (*tari*, the name of both a dance and the instrument), to the Comoros (*tari*), to the Maldives (*thaara*, name of the instrument and a semi-religious festival) and to Malaysia (*tar*).

The term derives from the Soqotri (southern Arabic), meaning 'frame drum' and 'round object'. The roundness applies to all the models described in the field except for the Maldivian *thaara* (circular or octagonal); so this, unlike the *duff* (where anarchy reigns over the shape), shows the likelihood of a pre-Islamic split: angular shape in north Arabia, circular in the south, linking up with the round *daff* of Phoenician, Syrian and Mesopotamian antiquity. While with the angular *duff* the supporting frame is concealed by two sewn membranes, in the circular *ṭār* with one membrane the frame is exposed; this would explain the current expression reconciling *ṭār* and *duff*, *'iṭār al-duff'* ('the roundness of the frame drum'). *Duff*, however, is a generic term while *ṭār*, though more widely used in the Arab world, can only aspire to it. The conflict between the oral tradition (*ṭār*) and the written (*duff*) is often resolved by local definitions. In the Comoro islands, the distinction between the *ṭār* and *duff* (both circular frame drums) is that the second has jingles but the first has not; in Morocco the *ṭār* is round, the *duff* angular; in Sudan, both instruments are round and without jingles, but the term *ṭār* is found in the north, *duff* in the east.

The small *ṭār* is an instrument of the connoisseur, while the large is generally associated with worship. Between the two, a *ṭār* with a diameter of about 30 cm would represent explicitly the semi-profane and semi-sacred repertory (marriage, circumcision). The smallest model is confined to Morocco and has a goatskin 12 to 21 cm wide and a frame of nearly 7 cm in depth. With four or five pairs of small cymbals (*shanshanāt*), this instrument lends a glitter to the orchestration of music of the Andalusian *nawbāt*. Though very supple, it is a less virtuosic instrument than the *riqq*. In the context of rural Moroccan music, the instrument is often larger (up to 40 cm in width) and has jingles. Another difference is in the way it is held: perpendicular to the body in Algeria, Morocco and Tunisia, parallel to the body in Egypt and other parts of the Middle East (like the *duff* and *riqq*). A slightly larger version than the Moroccan, with inlay, is fully described by Lane (*An Account of the Manners and Customs of the Modern Egyptians*, London, 1836/*R* p.362); this model has five double pairs of little cymbals and is slightly smaller in Tunisia (20 cm) than in Algeria where it is handed down to women at the time of marriage. Lane also described another kind of *ṭār* 'which is without the tinkling plates of metal which are attached to the hoop of the common tar' (ibid., p.505). This type is nowadays found in upper Egypt, used during funeral rites. It is about 40 cm wide. The Malaysian instrument is about 30 cm in diameter, with a cowhide head attached by a metal ring and studs; its body is about 7·5 cm deep, with sloping sides into which are let three pairs of small brass cymbals.

The north Yemeni *ṭār* closely resembles the religious *daff* from Syria (30 cm): lambskin stuck roughly on a frame nearly 6 cm deep. The instrument has no metallic ornament. This example, for the semi-secular, semi-sacred repertory, remains unexpectedly the property of women while the larger model (60 cm) from this region is confined to the men. There is similar variety in the Maldives where the *thaara* exists in three formats: octagonal (40 cm) with a very deep frame (nearly 15 cm), supporting three pairs of cymbals each side; a smaller example, circular, nearly 23 cm in diameter and without cymbals; and a 25 cm model with cymbals and covered with the skin of a ray. These last two, played together in a ceremony named after the instrument, use the small cymbals choreographically but not musically. Also in Yemen, a *ṭār* about 40 to 50 cm in diameter, without jingles, sustains the heroic and religious ballads of wandering minstrels. In Sudan, the Nubian *taar*, from 30 to 50 cm wide and 5 to 7 cm deep, is used for secular music and music for worship.

The large diameters (50, 60, even 70 cm), covered in sheepskin, are more often linked to religious or socio-religious activities (Qatar, Bahrain). They are played together or separately and the membrane (as with the *mazhar*) serves as a mute. They sometimes have a few jingles. The *ṭār* can be played alone, in pairs (Sudan), in larger groups (up to 10 *ṭār* together) or in ensembles with other instruments, by men or women. If the frame is not deep and the material is not resistant to weather, the tightening of the skin in the heat may cause the frame to buckle, which makes the instrument unusable. Present-day mass production has not eliminated these faults. For all this vast family of Arab frame drums, the ideal is a dry skin, well stretched and high pitched, in direct contrast to the homonyms of southern India where dampness of the skin predominates (as in the *kañjīrā*).

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CHRISTIAN POCHÉ

Tarade, Théodore-Jean (*b* Paris, 1 Nov 1731; *d* La Flèche, 14 Sept 1788). French violinist and composer. He may have been a pupil of Jean-Marie Leclair. He played for the balls at the Paris Opéra in 1750–51 and was a member of the Opéra orchestra from 1751 until he was pensioned in 1776. Between 1754 and 1757 he appeared as soloist at the Concert Spirituel on four occasions, and he played in the orchestra there from 1755 to 1772. His operetta *La réconciliation villageoise* (1765) was well received, the *Mercure de France* finding its music 'agreeable, and extremely well suited to the light kind of spectacle to which it is adapted'. Its success was reflected by 14 performances in 1765–6, by two published editions of the score (dedicated to Papillon de la Ferté, *Intendant des menus plaisirs du roy*) and by the appearance of its airs in several anthologies. From the 1760s to the early 1780s he ran a music shop with his wife, the former Françoise-Madeleine Dutartre, *graveuse de la reine*, who during these years published works under the name Mme Tarade. In 1783 the couple moved to La Flèche, where Tarade taught violin at the Collège Royal.

Apart from preserving Gaviniès's famous *Romance* and demonstrating contemporary taste, Tarade's music is of slight worth. More important are his two violin treatises. The first of these is known only from excerpts published in Cartier's *L'art du violon* (1798) in which Tarade is cited as an authority on bowing. The second, a reworking of the first published about 1778, offers an excellent formulation of the basic French violin technique of an earlier generation (Anet, Senaillé, Leclair, Mondonville, Guignon). Of particular interest are instructions for the proper bowing of *notes inégales*, cadences, appoggiaturas and *martèllements*. Although the technique of his own day had already been handled in the better-known, more forward-looking treatise of L'abbé *le fils* (1761), Tarade's *Traité* remains an important document for the study of performing practice.

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NEAL ZASLAW/SARAH J. ADAMS

Taragot [torogoată] (Rom.). *See* TÁROGATÓ.

Tarakanov, Mikhail Yevgen′yevich (*b* Rostov-na-Donu, 20 Feb 1928; *d* Moscow, 26 Sept 1996). Russian musicologist. He studied musicology at the Moscow Conservatory with Igor′ Vladimirovich Sposobin (1948–52), and undertook postgraduate work there with Sergey Sergeyevich Skrebkov (1952–5). He took the *Kandidat* degree in 1957 with a dissertation on the thematic development of Myaskovsky's first six symphonies, and was awarded the doctorate in 1970 for his book on the style of Prokofiev's symphonies. He taught music theory at the Moscow Conservatory (1955–60), and was a research fellow at the Institute for History of the Arts (later the State Institute of Artistic Studies of the Ministry of Culture of the Russian Federation; 1960–96). He returned to the conservatory to teach music theory in 1980, and in 1986 was made professor and head of the department of Soviet music (later the department of contemporary Soviet and Russian musical culture). He was a member of the USSR Composers' Union and the Moscow Union of Composers from 1951.

Tarakanov's chief areas of interest were the operatic and instrumental music of the 20th century. His most significant work was the book *Muzïkal′nïy teatr Al′bana*

Berga (1976), which contains detailed analyses of the literary sources of Berg's operas, their musical concepts, their figurative and tonal structure, the features of their dramatic composition and their relationship to the artistic tendencies current at the turn of the 20th century. In the last years of his life, he worked on two books on the operas of Prokofiev. The first of these, *Ranniye operï Prokof′yeva* ('Prokofiev's early operas'), appeared in 1996; the second remained unfinished at his death.

His broad experience of 20th-century music led him to devise new methodological approaches to the analysis of contemporary music and its bearing on musical life in general. By analogy with the noosphere of Teilhard de Chardin and Vernadsky he introduced the concept of the phonosphere, referring to the sonic background which surrounds modern man and influences his aesthetic notions and his mental and emotional make-up. Tarakanov's writings combine analytical method with an emotional and figurative literary style. Over time, historical, theoretical and cultural aspects came to play a noticeable role. His works remain accessible, without compromising their professional thoroughness.

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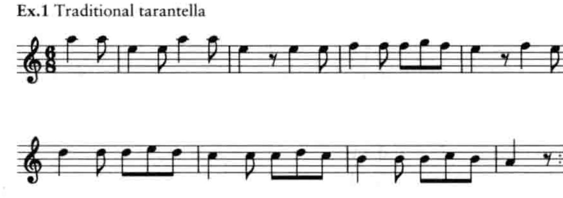
NELLI GRIGOR′YEVNA SHAKHNAZAROVA

Tarandla. *See* TARANTELLA.
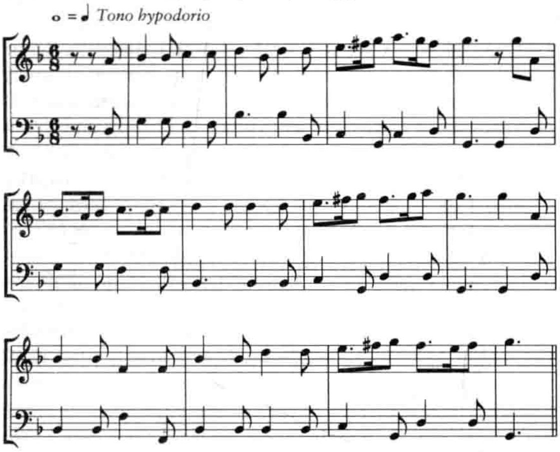
Taranta. A flamenco-type song of Andalusian origin. *See* FLAMENCO, Table 1.

Tarantella [tarandla, tarantela, tarantelle]. A folkdance of southern Italy also used in art music. It derives its name from Taranto (the ancient Tarantum) in Apulia. It is now a kind of mimed courtship dance, usually performed by one couple surrounded by a circle of others, accompanied by castanets and tambourines held by the dancers; occasionally the onlookers sing during the dance, usually a regularly phrased tune in 3/8 or 6/8 that alternates between major and minor mode and gradually increases in speed. Ex.1 shows a traditional Italian tarantella.

Ex.1 Traditional tarantella



Ex.2 Athanasius Kircher: *Magnes* (Rome, 1641), p.875
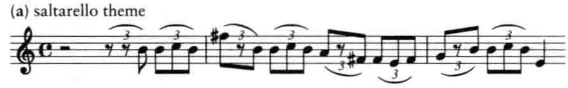


The tarantula (*Lycosa tarentula*) also derived its name from the town of Taranto, a coincidence that may have given rise to the popular but repeatedly discredited legend that the dance (sometimes called 'tarantula' in literary references) was a cure for the mildly toxic bite of the spider. A disease known as tarantism, prevalent in southern Italy from the 15th century to the 17th, seems to have been more a form of hysteria than a consequence of the bite. Athanasius Kircher included eight songs used to cure tarantism in the early 17th century in his *Magnes* (1641; iii, chap.8), remarking that these tarantellas were ordinarily 'rustic extemporizations'. All but one are in simple duple metre, unlike the traditional tarantella, and all have regular phrases made up of eight beats with a caesura after the fourth and a point of repose on the seventh or eighth. Melodic figures characteristic of the tarantella include repeated notes, the alternation of a note with its upper or lower auxiliary, scalic motion, leaps and arpeggios. Like some early 17th-century correntes which are notated in simple duple metre, Kircher's tarantellas might have been altered in performance to accommodate the dance's characteristic patterns; in fact, the music of Kircher's compound duple tarantella (ex.2) is similar to the typical early 17th-century corrente. Seven 18th-century tarantellas, both Spanish and Italian, are reprinted by Schneider, all in compound metres and all structurally similar to Kircher's examples (for a further 18th-century example, said to have been used to cure a case of tarantism in Torre Annunziata near Naples, see 'Tarantella' in *Grove5*).
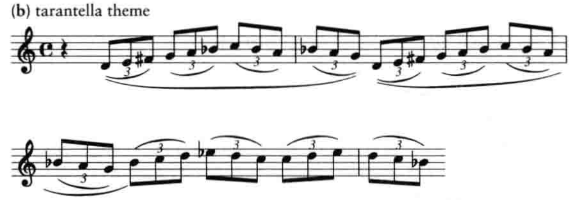
The tarantella was revived as a concert piece in the 19th and 20th centuries, perhaps because of the enthusiasm for its frenzied energy evinced by such writers as Goethe and Rilke. Cairon, writing in 1820, spoke of the violent and untutored movements of those dancing the tarantella; nonetheless, he discredited the tarantula connection as a 'ridiculous idea'. Tarantellas for piano, normally in 6/8, are marked 'Presto', 'Prestissimo' or 'Vivace', and are often virtuoso showpieces. The salient features of the folkdance music are reflected in the piano tarantella: phrase structure tends to be regular, and the melodic devices are like those of the dance, although the dance's diatonic scales are frequently replaced by virtuoso chromatic scales. Sectionality is emphasized by modulation and by the use of contrasting tempos. Good examples of the concert tarantella are those by Chopin (op.43) and

Ex.3 Mendelssohn: Italian Symphony op.90, 4th movt

(a) saltarello theme



(b) tarantella theme



Liszt (*Venezia e Napoli*, 1859, no.3); less virtuoso are those by L.M. Gottschalk (op.67), Stephen Heller (op.85), Anton Rubinstein (op.82), Rachmaninoff (op.17) and Mario Castelnuovo-Tedesco (op.156).

A tarantella-like movement may also appear as the final movement of a sonata, symphony or suite. Weber used the driving rhythm of the tarantella in his Piano Sonata op.70; Richard Strauss introduced Italian themes, including a tarantella, in *Aus Italien* op.16. Mendelssohn headed the finale of his Italian Symphony op.90 'Saltarello', but Tovey quoted Rockstro as saying that the legato running theme so prominent in the development is a tarantella; the saltarello and tarantella rhythms of the finale are differentiated by their melodic styles and qualities of movement (ex.3). The concert tarantella has also been parodied: the finest is Rossini's *Tarantelle pur sang (avec traversée de la procession)*, where the furious tarantella is twice interrupted by a religious procession featuring bells and a harmonium. William Albright's *Gothic Suite* (1973) for organ, strings and percussion closes with a 'Tarantella demente' marked 'Presto furioso'.

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A. Cairon: *Compendio de las principales reglas del baile* (Madrid, 1820)

Marius Schneider: *La danza de espadas y la tarantela* (Barcelona, 1948)

A.G. Bragaglia: *Danze popolari italiane* (Rome, 1950)

B. Galanti: *Dances of Italy* (New York, 1950)

ERICH SCHWANDT

Tăranu, Cornel (*b* Cluj, 20 June 1934). Romanian composer and conductor. After studying theory with Mureşianu and composition with Toduţă at the Dima Conservatory, Cluj (1951–7), he went on to study in Paris with Messiaen and Nadia Boulanger (1966–7) and at the Darmstadt summer courses (1968, 1969, 1972) with Ligeti, Stockhausen, Caskel, Xenakis and Maderna. He was appointed senior lecturer in composition at the Dima Conservatory in 1957 and in 1968 he became conductor of the Ars Nova ensemble. In his music he has employed the *parlando rubato* cantilena and the rhythmic freedom and the folk-whistle sounds of Romanian peasant music; he has been particularly influenced by the innovations of Enescu. Ţăranu's instrumental works use improvisation and aleatory ideas, together with harshly acid harmonies and other material of a folklike modality. The experience of several cantatas and incidental scores for the National

Theatre at Cluj resulted in the comic opera *Secretul lui Don Giovanni* ('Don Giovanni's Secret'), a piece that achieves a surprising stylistic unity although it includes collages of Renaissance, Baroque, serial and jazz elements. In 1974 he took a doctorate in musicology at Cluj and in 1993 became a member of the Romanian Academy. He was recipient of the Koussevitzky International Record Award in 1982 and has been honoured four times by the Romanian Composers' Union.

WORKS
(*selective list*)

DRAMATIC AND ORCHESTRAL

Stage: Secretul lui Don Giovanni [Don Giovanni's Secret] (op, 3, I. Balea, after D. Tamás), 1969, Cluj, 8 July 1970

Film scores: Intoarcerea din iad [Return from Hell] (dir. N. Mărgineanu), 1983; Pădureanca [The Maiden from the Forest] (dir. Mărgineanu), 1985; Intunecare [Gathering Clouds] (dir. A. Tatos; Flăcări pe comori (Feu follet) (dir. Mărgineanu), 1987; In Süden meiner Seele (dir. F. Schuler), 1988; Undeva în Est [Somewhere in the East] (dir. Mărgineanu), 1991

Orch: Sym. no.1, 1957; Secvenţe [Sequences], str, 1960; Sym. no.2, 1962; Simetrii, 1964; Incantaţii, 1965; Pf Conc., 1966; Intercalări, 1967; Sinfonietta giocosa, 1968; Alternanţe, 1968; Racorduri [Connections], 1971; Sinfonietta 'Pro Juventute', str, 1984; Sym. no.3, 1984; Sym. no.5, 1987; Miroirs, sax, chbr orch, 1990; Fl Conc., 1996; Antiphona, fl ens, 1996; Con., ob, str, 1998

Chbr and solo inst: Str Trio, 1952; Sonatas: cl, pf, 1954; vc, pf, 1956; fl, pf, 1960; ob, pf, 1963; Sonata ostinato, pf, 1961; Contrasts I–II, 1964; Dialoguri, 1966; Sonata, cl, perc, 1985; Sempre ostinato I, s sax/cl, 1986; Sonata, db, 1986; Sonata rubato I, ob, 1986; Sempre ostinato II, sax/cl, 7 insts, 1988; Sonata rubato II, ob, pf, str, 1988; Ofrandes III, fl, pf, perc, 1989; Sonata, va, 1990; Mosaiques, cl/sax, ens, 1992; Sonata, vc, 1992; Trajectoires, ens, 1994; Crisalide, sax, tape, ens, 1995; In amintirea lui Bartók [Remembering Bartók], ob/sax, ens, 1995; Responsorial, cl, ens, 1996; Flaine Qnt, wind, 1997

Vocal: 2 cantatas, 1962–3; 3 elegii bacoviene, 1958–62; Odă în metru antic, 1972; Horea (N. Stănescu), mixed chorus, 1985; Orpheus (C. Baltag), B, chbr orch, 1985; Chansons sans réponse (Stănescu), Bar, nar, cl, pf, str, 1988; Testament, mixed chorus, 1988; Hommage à Paul Celan (P. Celan), Mez, B, ens, 1989; Memento (Celan), Mez, B, ens, 1989; Dedications (Stănescu), B, nar, chbr chorus, 1991; Chansons enterompues (Stănescu), 1v, ens, 1993; 5 cântece pe versuride T. Tzara [5 Tzara Songs] 1995; Laudatio per clusium, 1v, orch, 1997; Saturnali, Bar, ens, 1998; 3 cârtece pe versuri de N. Labiş [3 Labiş Poems], 1998

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M. Moldovan: 'Cornel Tăranu: Ghirlande', *Muzica*, xxx/7 (1980), 7–9

VIOREL COSMA

Tarchi, Angelo [Angiolo] (*b* Naples, *c*1760; *d* Paris, 19 Aug 1814). Italian composer. He is said to have entered the Pietà dei Turchini conservatory, Naples, in 1771, studying with Lorenzo Fago and Sala. In 1778 his first opera, a Neapolitan dialect comedy, was performed so successfully at the conservatory that the king commanded a performance at the palace in Caserta. This was followed by three more comic operas for Neapolitan theatres in 1778–80, his last for that city except for one in 1790. From 1781 to Carnival 1785 he worked mostly in Rome and then farther north, centring his activities on Florence in 1785 and Milan in 1787–8. He produced his first serious opera *Ademira* at Milan in 1783, and from Carnival 1785 most of his work was in that genre. A remarkably fertile composer, even for the time, he usually produced from four to six operas each year; perhaps his most successful work of this period was *Ariarate* (1786, Milan), also performed at Naples and elsewhere.

The quick growth of his reputation resulted in his appointment as music director and composer at the King's Theatre in the Haymarket, London, for the seasons December 1787 to June 1788 and January to June 1789 (he had earlier composed the music for the castrato Rubinelli's part in a pasticcio, *Virginia*, performed at the King's Theatre for Rubinelli's début there on 4 May 1786, but it is not clear whether he went to London then). In 1790 his earlier opera *Il conte de Saldagna* (1787) was performed in Paris, and two new comic works were given there in 1790–91. Continuing his career in Italy, he is said by Fétis to have fallen ill on a visit to Naples in 1793, making a slow recovery and not producing a new opera until Carnival 1794–5. His output of operas had slowed somewhat in the early 1790s and now it did so still more. His last Italian works were performed early in 1797. He then went to Paris and attempted to establish himself as an *opéra comique* composer, having seven works performed between late 1798 and early 1802. But he never found the formula for success in that genre. Although some Italian influence was not distasteful to *opéra comique* audiences at this time, Tarchi's music seems to have remained too italianate to please completely. Several of his attempts were failures (Fétis called *D'auberge en auberge*, 1800, his best), and he finally abandoned the stage, remaining in Paris as a fashionable singing teacher.

During most of his career in Italy Tarchi was involved in breaking down the century-long *opera seria* conventions, although a series of Metastasian operas runs through his entire career. His work with the innovatory librettist Moretti, in Milan, yielded operas incorporating spectacular French elements such as choruses, dance and pantomime, along with early examples of *introduzioni*, scene complexes and multiple ensembles within and at the end of acts. In his two-act version of *Ifigenia in Aulide* (1785) the ensemble finale of Act 2 encapsulates all the action in Zeno's original Act 3, while in his *Adrasto* (1792) the quartet in Act 2 includes an extensive battle pantomime, and the finales, with chorus, are comparable to those in comic operas. *L'apoteosi d'Ercole* (1790), a *dramma per musica* in the French style based on a mythological subject, is progressive for the scene complexes concluding each act but is retrospective for the supernatural finale in which Hercules appears in the heavens.

Tarchi's setting of *Il conte di Saldagna* (1787, Milan) was the first *opera seria* with no simple (secco) recitative. It was among the first to present a murder and prolonged death scene on stage, and it was also among the first tragedies in which the hero dies rather than the villain. In his revised version of *Ifigenia in Tauride* for Florence two years earlier the death on stage of the tyrant Thoas, equally foreign to Italian audiences, paved the way for a happy ending. More shocking would have been the tragic

ending of *Virginia* (1785, Florence), where, to save her from the tyrant, the young heroine dies offstage at the hands of her father, who then carries the bloody dagger on stage to swear vengeance in the final scene. By the mid-1790s deaths on stage had become fashionable. Still, the excessive carnage in *Le Danaidi* (1794) required a supernatural finale in which the offending Danaus is dragged down to Hell in an inferno scene that harks back to the origins of opera.

Tarchi's comic operas, notably those on texts by G. and P. Mililotti, are sophisticated pieces usually involving conflicts between the nobility and their servants. The number of arias is reduced in order to accommodate sizeable introductions, expansive finales and many ensembles, including arias with interjections by one or two other characters. Both the introduction and the sextet in *Il re alla caccia* (1780) are unusual for multiple entries of characters and extensive action. Tarchi wrote two operas in the French *opéra comique* style, with spoken dialogue interspersed with arias, ensembles and finales: *Dorval e Virginia*, on a serious subject set in colonial America, and *Lo spazzacamino principe*, a comedy.

The popularity of Tarchi's music is evident from the abundance of operatic excerpts in contemporary manuscripts and the number of his serious operas that were produced in more than one city. The source of his popularity lies in his smooth and facile style, especially in his talent for grateful vocal writing with accompaniments skilfully contrived to highlight the voice without obscuring it. Tarchi was also effective in writing highly-charged dramatic music intensified by chromaticism, modal contrast, wind colour and a short-breathed, often declamatory vocal line. In arias and obbligato recitatives he often scored for solo wind instruments, including bassoon, and provided individual parts for cellos and violas (sometimes *divisi*). His choral pieces are sometimes extensive, incorporating contrapuntal and antiphonal styles within the homophonic framework normally expected at this period.

WORKS

OPERAS

cm – *commedia per musica*
dm – *dramma per musica*
int – *intermezzo*
oc – *opéra comique*

L'archetiello (cm), Naples, Conservatorio della Pietà dei Turchini, carn. 1778
I viluppi amorosi (cm, G. Mililotti), Naples, Nuovo, spr. 1778
Il barbiere di Arpino (farsa), Naples, Fondo, sum. 1779
Il re alla caccia (cm, P. Mililotti), Naples, Nuovo, aut. 1780; ? also as La caccia di Enrico IV
Le disgrazie fortunate (int), Rome, Capranica, carn. 1781
Don Fallopio (int), Rome, Valle, carn. 1782
Il guerriero immaginario (int), Rome, Valle, carn. 1783, quintet *I-Rc*
Ademira (opera seria, F. Moretti), Milan, Scala, 27 Dec 1783, *F-Pn*, *GB-Lbl* (different version), *I-Tf*
I fratelli Pappamosca (cm, S. Zini), Rome, Valle, carn. 1784
Bacco ed Arianna (festa teatrale or cantata, C. Olivieri), Turin, Regio, spr. 1784, *Gl*
Le cose d'oggi giorno divise in trenta tomi, tomo primo, parte prima (int), Rome, Capranica, 26 Dec 1784
Il matrimonio per contrattempo (cm), Livorno, Nuovo, carn. 1785
Mitridate re di Ponto (dm), Rome, Dame, carn. 1785, selections *F-Pn*, arias *I-Gl*, *Mc*, *Nc*, *PAc*, *PEsp* and *Rsc*, trio *Mc* and *Rsc*
L'Arminio (dm, Moretti), Mantua, Regio Ducale Nuovo, 8 May 1785, *D-Mbs*, selections *F-Pn*, *GB-Lbl*
Ifigenia in Aulide (dm, A. Zeno), Padua, Nuovo, June 1785, *I-I*, *P-La*
Virginia (dm), Florence, Pergola, aut. 1785, aria *I-Mc*, duet *Bsf* and *Nc*
Ariarate (dm, Moretti), Milan, Scala, Jan 1786, *F-Pn*, *H-Bn*, *P-La*, *US-Bp*
Ifigenia in Tauride (dm, M. Coltellini), Venice, carn. 1786, *D-Bsb*, *F-Pn*, Florence, Pergola, aut. 1786, *I-Fc*
Publio (dm, A. Piovene), Florence, Pergola, spr. 1786
Demofoonte (dm, P. Metastasio), Crema, Nuovo, 24 Sept 1786, or Milan, Scala, 1786, duet *I-Mc* (from Crema perf.)
Il trionfo di Clelia (dm, Metastasio), Turin, Regio, 26 Dec 1786, *F-Pn*, *P-La*
Melite riconosciuta (dm, G. Roccaforte), Rome, Dame, 3 Feb 1787, duet *I-Rsc*
Il conte di Saldagna (tragedia, Moretti), Milan, Scala, 10 June 1787, *F-Pn*
Le nozze di Figaro (cm, after L. da Ponte), Monza, Villa Reale, aut. 1787, duet *I-Mc* [new Acts 3 and 4 to Mozart's op]
Antioco (dm, Moretti), Milan, Scala, 26 Dec 1787, *F-Pn*; Naples, 1788, *I-Gl*
Demetrio (dm, Metastasio), Milan, Scala, 1787
Artaserse (dm, Metastasio), Mantua, Ducale, spr. 1788, *D-Mbs*, *F-Pn*
Le due rivali (cm), Rome, Dame, 1788 or spr. 1787
Alessandro nelle Indie (dm, Metastasio), Milan, 1788, *I-Fc*; Livorno, 1791, F-Pn; rev. as La generosità di Alessandro (C.F. Badini, after Metastasio), London, 1789, *F-Pn*, arias, trio (London, 1789); Siena, 1791, *Pn*; new setting, Turin, Regio, carn. 1798
Il disertore francese (cm, B. Benincasa, ? after J.M. Sedaine: *Le déserteur*), London, King's, 28 Feb 1789, *D-Bsb*, *F-Pn*, *I-Fc*
Ezio (dm, Metastasio), Vicenza, Eretenio, 1789, *F-Pn*, *I-Fc*; new setting, Vicenza, Nuovo, sum. 1792, *F-Pn*
Giulio Sabino (dm, P. Giovannini), Turin, Regio, carn. 1790, *P-La*
Il cavaliere errante (dramma eroicomico), Paris, Monsieur, sum. 1790
Lo spazzacamino principe (cm, G. Carpani, after M. de Pompigny: *La ramoneur prince*), Monza, Villa Reale, aut. 1790, *I-MOe*
L'apoteosi d'Ercole (dm, M. Botturini), Venice, S Benedetto, 26 Dec 1790
La finta baronessa (cm, F. Livigni), Naples, Fiorentini, 1790
Tito Manlio (dm, Roccaforte), Rome, Argentina, carn. 1791
Don Chisciotte (cm), Paris, 1791
L'Olimpiade (dm, Metastasio), Rome, Argentina, carn. 1792, selections *F-Pn*
Adrasto re d'Egitto (dm, G. De Gamerra), Milan, Scala, ?4 Feb 1792, aria *I-Mc*, *PAc*
La morte di Nerone (dm), Milan or Florence, 1792
Dorval e Virginia (dramma prosa e musica, G.M. Foppa), Venice, S Benedetto, 8 Jan 1793, aria *Gl*; also as Paolo e Virginia
Lo stravagante (cm, L. Lantini), Bergamo, Nuovo, Fair 1793
Le Danaidi (dm, G. Sertor), Milan, Scala, 26 Dec 1794, *Mr*
L'impostura poco dura (cm, ? after G.B. Neri: *Le vicende d'amore*), Milan, Scala, 10 Oct 1795, *Mr* (Act 1 and Act 2 finale)
Ciro riconosciuto (dm, Metastasio), Piacenza, Ducale, carn. 1796
La congiura pisoniana (dm, F. Salfi), Milan, Scala, Jan 1797
Le cabriolet jaune, ou Le phénix d'Angoulême (oc, J.A. de Ségur), Paris, OC, 7 Nov 1798, *F-Pn**
Aurore de Gusman (oc), Paris, OC (Favart), spr. 1799
Le général suédois (oc, T. Favart), Paris, OC (Favart), 5 May 1799
Le trente et quarante (oc, A. Duval), Paris, OC (Favart), 18 May 1799, *B-Bc*, *D-Wa*, *F-Lm*, *Pn*, *US-Bp*
D'auberge en auberge, ou Les préventions (oc, E. Mercier-Dupaty), Paris, OC (Feydeau), 26 April 1800, *A-Wgm*, *D-Bsb*, *F-Pn*; as Zwei Posten, *I-Fc*, excerpts (Vienna, n.d.)
Une aventure de M. de Sainte-Foix, ou Le coup d'épée (oc, Duval), Paris, OC (Feydeau), 20 or 28 Jan or 27 Feb 1802, *B-Bc*, *F-Pn* (2 versions)
Astolphe et Alba, ou A quoi la fortune (oc, De Ségur), Paris, OC (Feydeau), spr. 1802

Doubtful: Il Pimmaglione, *D-Dl*

Miscellaneous excerpts: *A-Wgm*, *B-Bc*, *Br*; *CH-Zz*; *D-Bsb*, *Dl*; *E-Mp*; *F-Lm*, *Pc*; *GB-Cfm*, *Lbl*, *Lcm*, *Ob*; *I-Bc*, *Bsf*, *Fc*, *Gl*, *Li*, *Mc*, *Nc*, *OS*, *Pca*, *PAc*, *PEsp*, *Rsc*, *Tn*, *Vnm*

OTHER WORKS

Sacred: Isacco figura del Redentore (orat, 2, Metastasio), Mantua, Scientifico, Lent 1796, *I-Bc*, *Fc*; Ester (azione sacra), Florence, Pergola, Lent 1797, *Fc* (possibly autograph); Messa per la Domenica Laetare, d, 4vv, orch, *Nc**; Mass (Ky–Gl), solo vv, double choir, double orch, *GB-Lbl*; Credo, C, 4vv, str bc, *I-Mc*, *Nc**; Stabat mater, S, S, orch, *PAc*
Secular: Intrattimento musicale (Sempre di verdi allori), solo vv, chorus, orch, for Duke Ernst of Saxe-Gotha Altenburg, *GB-Lbl*

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Tardando (It. 'delaying'). *See* RITARDANDO.

Tarditi, Orazio (*b* Rome, 1602; *d* Forlì, 18 Jan 1677). Italian composer and organist. He became a brother in the Camaldolese order. In the first part of his career he was an organist: at Arezzo Cathedral from 23 December 1624 to 21 August 1628, at S Michele, Murano, near Venice, in 1629 and at Volterra Cathedral in 1637. For the remainder of his career he was a *maestro di cappella*: at Forlì Cathedral in 1639, at Iesi Cathedral, 1644–5, and at Faenza Cathedral from 1647 to 1670.

Tarditi was both one of the most travelled and one of the most prolific Italian church composers of his time. His output is mainly of sacred music, including many volumes of concertato motets, solo motets with or without violins, small and large concertato masses and psalm settings. He tended generally to write for increasingly intimate scorings: thus a fair number of his early works are for up to five voices and organ, whereas, entirely in accord with changes in north Italian church music at this period, the later ones are dominated by duet and trio textures. As early as 1629 he had a fine grasp of the declamatory solo motet writing of the Venetians, and the duet *Dulcis et suavissime Jesu* (1637) is a particularly fine example of spontaneous, emotionally charged melody; the two voices come together only at the end of each exposition, by way of climax. On a grander scale some of the masses in his 1639 collection are impressive in their use of dramatic tuttis, especially at the openings of movements; they have extended solo episodes, which tend to be a trifle repetitive when treated in sequences. This judgment applies perhaps to Tarditi's largest work, the third of his 1648 collection of masses, which is for five voices, two violins, trombone and organ and is thus a ceremonial mass in the Venetian manner. Exciting choral tuttis are counterbalanced by overlong cantata-like triple-time solos.

Tarditi's secular works are less interesting, though the arias of 1628, all unassuming strophic songs, include some agreeable tunes (e.g. that of *Gioisca pur contento*), the canzonets have a certain charm, and the duets resemble his better sacred ones in their combination of declamatory and contrapuntal interest.

WORKS

published in Venice unless otherwise stated

SACRED

Sacri concentus, 1–5vv ... cum Litaniis ... BVM, 5vv, bc (org) [libro I] (1622)

Il secondo libro de [12] motetti, 1–5vv, con una messa e salmi, 5vv, bc (1625)

Il terzo libro de motetti, 2–3vv, bc, op.7 (1628)

Celesti fiori musicali di [12] varii concerti sacri, 1v, bc (org/chit/harp/lute/spinet/other inst), libro II, op.8 (1629)

Il quarto libro de motetti, 2–4vv, con le Letanie della madonna, 4vv, bc, op.13 (1637)

Messe, 4–5vv, con un Laudate ... 3vv, 2 vn, bc (chit), op.15 (1639)

Messa e salmi, 4vv, bc, op.16 (1640)

Missa et psalmi in vespertinis laudibus, 3vv, bc (org) ... cum Litaniis ... BMV, op.17 (1640)

Concerto il XVIII: [19] musiche da chiesa, motetti, 2–5vv, 2 de quali ... con 2 vn, ... salmi, ... doi, 3vv, 2 vn, e doi altri, 5vv, Lettanie della madonna, 5vv, bc (1641)

Il secondo libro de [11] salmi, 3vv, bc, con le Litanie della madonna, op.20 (1643)

Letanie della BVM, 3–5vv, con le 4 Antifone dell'istessa vergine santissima, 2vv, alcuni motetti, 3vv, bc, et il Te Deum laudamus, 4vv, bc, ed. A. Vincenti (1644)

Motetti e salmi, 2, 3vv, bc, op.22 (1645)

[18] Motetti, 1v, bc (org/hpd/theorbo/other inst), libro III, op.23 (1646)

Psalmi ad Completorium et Litaniae Beatae Virginis, 4vv, cum 4 Antiphonis eiusdem virginis sanctissima, 3vv, ... psalmo ... et himno ... vv/insts, bc (org), op.24 (1647)

Concerto il XXV: [15] musiche da chiesa diverse, cioè motetti, è salmi, 3–4vv, con una messa, 4vv, bc (1647)

[11] Motetti, 1v, bc (org/hpd/theorbo/other insts), libro IV (1648)

[3] Messe, 5vv, parte con insts ... [5] salmi, 3–5vv, con insts e senza, bc, op.27 (1648)

Salmi, 8vv, bc (org), op.28 (1649)

[3] Messe, 3–4vv, bc, libro III, op.30 (1650)

Concerto [23] musiche varie da chiesa, motetti, salmi, è hinni, 1–3vv, bc, parte con vns, theorbo, e parte senza, op.30 (1650)

Motetti, 2–3vv, libro X, op.31 (1651)

Concerto il XXXIII: motetti e [3] salmi, 3–4vv, parte con vns e parte senza, con una messa, 4vv, et un Laudate pueri, 1v, 2 vn, bc (1652)

Il terzo libro de salmi, 3vv, bc, op.34 (1654)

Sacri concentus, 2–3vv, bc, op.35 (1655)

Concerto il XXXVI, di motetti, 2–3vv, alcuni con vns, et una messa, 3vv, bc, op.36 (1663^3)

Messa e salmi, 2vv, bc, op.39 (Bologna, 1668)

Motetti, 2vv, bc (org) (Bologna, 1670)

Motetti, 1v, 2 vn, bc, libri [I], II, opp.41–2 (Bologna, 1670)

9 motets in 1629^5, 1641^2, 1656^1, 1668^2, 1670^1; 2 masses in 1641^3, 1642^4; Mag in 1646^4; ps in 1642^4

Ky, Gl, 8vv, bc; Mag, 4vv, bc (org); Elevatione, org: *D-Bsb*

4 sacred vocal works: *S-Uu*

SECULAR

Amorosa schiera d'arie, 1v, bc (hpd/chit/lute) con le lettere et intavolatura per gui, op.6 (1628)

[17] Madrigali, ... con una lettera amorosa in stile recitativo, 1v, bc (hpd/chit/spinet/other inst) libro II, op.10 (1633)

[15] Madrigali, 3, 5vv, bc, ... libro III, op.14 (1639)

[19] Canzonette amorose, 2–3vv, bc (hpd/theorbo), ed. A. Vincenti (1642)

[13] Arie, 1v, gui, bc (spinet/chit/other inst) (1646^9)

[24] Canzonette amorose, libro II, 2–3vv, bc (hpd/spinet/theorbo/other inst) (1647^5)

Il terzo libro di [14] canzonette e madrigaletti, 2–3vv, bc (hpd/theorbo/other inst), op.32 (1652)

3 madrigals, 3–4vv, in 1624^{11}; 6 arias in 1634^7, 1656^4; toccata in *D-Bsb*

Cited in *MischiatiI*: Arie, 1v, bc, libro IV and Scherzi recitativi, 1v, bc; in the *Indice* of 1649: vocal music, 2–4vv, bc, libro III and Arie, vv, insts, bc, libro II

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JEROME ROCHE/ELIZABETH ROCHE

Tarditi, Paolo (*b* 2nd half of the 16th century; *d* after 1649). Italian composer. There is no evidence that he was related to Orazio Tarditi. He seems to have spent his entire career in Rome. From 1597 he was apparently a member of the Confraternita dei Musici di Roma. On 23 March 1601 he took part in a procession to S Biagio degli Armeni, and on several occasions between 1602 and 1623 he was in charge of the choir of the Arciconfraternita del SS Crocifisso at S Marcello. Early on he was organist of S Giovanni dei Fiorentini. He refused the post of *maestro di cappella* at S Maria Maggiore when it was offered to him in 1610 on the departure of Vincenzo Ugolini. He was *maestro di cappella* of SS Giacomo e Ildefonso degli Spagnuoli about 1619–20, of S Maria Maggiore from 1629 to 1640 and of the church of the Madonna dei Monti from 1649.

Tarditi's most interesting works are those in his collection of 1620. This consists of music for double choir – five psalms and a *Magnificat* for voices alone and nine psalms, a *Magnificat* and four Marian antiphons in the concertato style with instrumental accompaniment; together with G.F. Anerio's *Il teatro armonico spirituale* (1619), this last-named group of 14 works affords the earliest instance of the use of obbligato instruments in works by Roman composers. There is usually a close motivic connection between the voice parts and the instrumental accompaniment (lute and theorbo with the first choir, cornett and violin with the second). Tarditi frequently transferred parts of his vocal themes, especially their first few notes, to the instrumental introductions and interludes, which are mostly composed in motet style. The same procedure is found in monodic sections with continuo; the solo part here is usually interspersed with instrumental imitations, both preceding and following it. In the concertato psalms the instrumental and vocal textures change with every new verse. This creates a continuous series of contrasts, to which the obbligato instruments make a telling contribution: it is an element in Tarditi's style that points to later developments, with formal anticipations of the sacred concerto and even of the later cantata. Traditional components are nevertheless still very pronounced. The conservatism in Tarditi's style is clearest in the monodic psalm verses with continuo. Even here there is imitative writing; the melodies owe much to the nature of motet themes of the early 17th century, and their metre is governed by that of the text. In his polyphonic compositions, too, there is an obvious preference for imitation. This predilection is symptomatic of the change of style that took place after 1600, as are also the melodic shapes rising to climactic points, and the occasional replacement of the freely flowing melody which was characteristic of earlier, classical vocal polyphony, by melody with periodically recurring sections. Tarditi's works do not reveal the identification with the content of the text and the representation of emotions which characterize the genuine monodic style: they are at once typical of an age of transition and of the Roman tradition.

WORKS

Motecta, 1–6vv, bc (Rome, 1619)

Psalmi, Magnificat cum 4 antiphonis ad vesperas ... liber II, 8vv, bc (Rome, 1620)

Motets, 1615[1], 1616[1], 1618[3], 1621[3], 1623[2], 1639[2], 1642[1], 1649[2], 1650[1], 1656[2]

Beatus vir, ps, 8vv, bc, in F. Costantini: Salmi, hinni et Magnificat concertati, op.11 (Venice, 1630)

Messa intitolata Hieronymi Cardinalis Columnae (Rome, 1630); lost, mentioned in *PitoniN*

1 mass, 8vv, bc, in Diversorum autorum misse quinque (Rome, 1623), authenticity doubtful

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G. Pitoni: *Notitia de' contrapuntiste e compositori di musica*, ed. C. Ruini (Florence, 1988)

KLAUS FISCHER

Tardo (It.: 'slow'). One of the earliest tempo marks in music. Perhaps it came into early favour because of being cognate with the Latin adverb *tarde* which has a long history of appearances in musical theory: Augustine and Aribo both contrasted *tarditas* with *celeritas*; and Aribo added that these were the correct interpretations of the Romanus letters *t* and *c*. So when tempo marks began to be used it initially had some prominence. Michael Praetorius gave *tarde* as the Latin equivalent of the Italian *lento* and the German *langsam* (e.g. in *Syntagma musicum*, iii, 2/1619). Monteverdi marked at one point in the organ part of his 1610 collection 'va sonata tardo perchè li doi tenori cantano di semicroma' ('should be slow because the two tenors sing semiquavers'). It was used as the designation for a slow tempo by Marini (op.1, 1617), Priuli (1618), Jelich (1622), Schütz and several other composers in the 17th century. But its career was thwarted, so to speak, by the sheer plethora of slow tempo marks: *adagio*, *grave*, *lento* and *largo* left little room for yet a fifth word meaning essentially the same thing. And though the word was still defined in Brossard's *Dictionaire* (1703) and the anonymous *A Short Explication* (1724), examples of its use after Schütz are hard to find. For the gerund, *tardando*, *see* RITARDANDO.

See also TEMPO AND EXPRESSION MARKS, §5.

DAVID FALLOWS

Tardos, Béla (*b* Budapest, 21 June 1910; *d* Budapest, 18 Nov 1966). Hungarian composer. He studied the piano at the National Conservatory in Budapest (1926–9) and composition with Kodály at the Liszt Academy of Music (1932–7), earning his living in an insurance company between 1930 and 1945. A printworker's son, he had early connections with the Hungarian labour movement; from 1933 to 1945 he conducted workers' choirs, notably the Vándor Chorus, which performed several of his works. Later he held appointments as music editor of the Szikra publishing house (1945–8), general manager of the National Philharmonic Concert Bureau (1950–52) and director of Editio Musica (1955–66).

The most important works from Tardos's first creative period, up to 1945, are the Divertimento for wind octet (1935), the Piano Quartet (1939–41) and *Német zsoldosdal* ('German Mercenary Song', 1942); many other pieces, such as the first version of the cantata *A város peremén* ('At the Outskirts of the City', 1944), were lost during the war. In 1948 Tardos won the first prize at the Bartók International Competition in Budapest for his String Quartet no.1. The major part of his output of the early 1950s consists of cantatas, choruses, film music, songs and mass music. It was in his last decade that he produced his best work, whose quality was recognized by the award of two Erkel Prizes, one, in 1960, for the second version

of *At the Outskirts of the City*, the other, in 1966, for his whole oeuvre.

WORKS
(*selective list*)

VOCAL

Op: Laura (M. Gyárfás, Tardos), 1958, rev. 1964
Cants: A város peremén [At the Outskirts of the City] (A. József), 1st version 1944, lost, 2nd version 1958; Rólad susog a lomb [The Leaves Whisper about you] (G. Képes), 1949; Májusi kantáta [May Cantata] (Z. Gál), 1950; A béke napja alatt [Under the Sun of Peace] (I. Raics), 1953; Hajnali dal [Morning Song] (F. Juhász), 1953; Dózsa feje [Dózsa's Head] (G. Juhász), 1958; Szabadság született [Liberty has been Born] (Gál), 1960; Az új isten [The New God] (Á. Tóth), 1966
Choral: Német zsoldosdal [German Mercenary Song] (G. Faludy), vv, wind/ens, 1942; 3 Choruses (József), 1942–3; 3 Choruses (G. Juhász), 1943; 2 Choruses (E. Ady), 1943; Pillantás előre [A Glance Forwards] (A. Gábor), 1945; Muzsikásláda [Music Box] (S. Weöres), 1954; Magyar tájak [Hungarian Landscapes] (A. Károlyi), 1955; Keserű esztendők [Bitter Years], suite, 1959; Tiszta szigorúság [Pure Severity] (G. Garai), 1964; Rendért kiáltunk [We Cry for Order] (Garai), vv, pf, 1966; 4 Michelangelo Sonnets, male vv, 1966
Songs: Dalok régről [Songs of Olden Times], 1v, pf, 1931–43; Dalok kínai versekre [Songs on Chin. Poems], 1v, pf, 1937–41; Songs (József), 1v, pf, 1943; 6 kuruc dal [6 Kuruts Songs] (S. Erdődy), 1v, pf, 1953; 5 Songs (József), 1v, pf, 1955; Édes rózsám [My Sweetheart] (Weöres), 1v, orch, 1963; 4 Songs (G. Illyés), T, orch, 1964

INSTRUMENTAL

Orch: Suite, 1949; Ov., 1949; Pf Conc., 1954; Mesejáték nyitány [Ov. to a Fairy Tale], 1955; Sym. 'In memoriam martyrum', 1960; Fantázia, pf, orch, 1961; Variation on a Theme of Kodály, 1962; Vn Conc., 1962; Evocatio, 1964; Pezzo per violino, vn, orch, 1965
Chbr: Variations, str qt, 1935; Divertimento, 8 ww, 1935; Pf Qt, 1939, rev. 1941; Str Qt no.1, 1947; Str Qt no.2, 1949; [3] Improvizációk, cl, pf, 1960, arr. va, pf, 1965; Prelude and Rondo, fl, pf, 1962; Divertimento, 4 wind, 1963; Quartettino, wind, 1963; Str Qt no.3. 1963; Cassazione, hp trio, 1964; Sonata, vn, pf, 1965; Meditation, vn, hp, 1966
Pf: 5 Bagatelles, 1955; Szivárvány [Rainbow], 7 pieces, 1957; 2 Little Pieces, 1960; Miniatúrák, 1961; Suite, 1961; Sonatina, 1961; 6 Little Studies, 1963; 4 études, 4 hands, 1966
Educational pieces, incid music, film scores

Principal publishers: Boosey & Hawkes, Editio Musica

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MÁRIA ECKHARDT

Targhetta. *See* VIRCHI, (GIOVANNI) PAOLO.

Targioni-Tozzetti, Giovanni (*b* Livorno, 17 March 1863; *d* Livorno, 30 May 1934). Italian librettist and critic. He was a professional journalist who became a newspaper editor and filled a number of public appointments. His earliest libretto seems to have been *Pinotta*, written for Mascagni in the early 1880s; the score was lost for 50 years. Then came *Cavalleria rusticana*, a work which, like all of Targioni-Tozzetti's, shows a strong sense of the theatre. In this, as in a number of his subsequent librettos, he worked with Guido Menasci (*b* Livorno, 1867); it was said that while Targioni-Tozzetti was responsible for the passionate, dramatic sections, Menasci supplied the more elegant, restrained ones. Targioni-Tozzetti was responsible for the first Italian translation of Massenet's *Werther*, and the Italian version of Mascagni's *Amica*, the composer's only work to a French text. He is sometimes credited (see for example *LoewenbergA*) with a share in the libretto of Mascagni's *Il piccolo Marat* but the libretto carries the name of Forzano alone. In 1900 Targioni-Tozzetti and Menasci published a libretto *Vistilia*, 'scene liriche per la musica di Pietro Mascagni', but nothing seems to have come of it. In it they also listed five other librettos in preparation but none of them was heard of again. (*Nascita e gloria di un capolavoro italiano: cinquantenario della 'Cavalleria rusticana'*, Milan, 1940)

JOHN BLACK

Tarisio, Luigi (*b* Fontaneto d'Agogna, nr Novara, *c*1790; *d* Milan, Oct 1854). Italian violin dealer and collector. He was born of humble parents and is said to have trained as a carpenter, with violin playing as a hobby. He developed an interest in violins themselves, and with a natural talent both as a connoisseur and for business he began to acquire and resell some of the many fine instruments that were lying unused in the towns and villages of northern Italy. His first journey to Paris (in 1827) was evidently profitable for him and for the dealers there, who gave him every encouragement. In the same year he made his greatest coup, acquiring a number of violins from Count Cozio di Salabue, including a 1716 Stradivari in unused condition. This violin was Tarisio's treasure, and as he spoke of it on every visit to Paris but never actually brought it with him it came to be known as the 'Messiah'.

Tarisio searched indefatigably for violins and had a true love of them. The novelist Charles Reade, who knew Tarisio, wrote of him: 'The man's whole soul was in fiddles. He was a great dealer, but a greater amateur, for he had gems by him no money would buy'. An insatiable demand in northern Europe for what nobody wanted or appreciated in the south, and the absence of much competition, gave him unique opportunities; and by bringing his stock to Paris, the only place where the art of restoration was at all advanced, he rescued many great instruments for posterity. After Tarisio's death it was the turn of Vuillaume, the leading Parisian dealer, to make the greatest purchase of his life: at a small farm near Fontaneto, where Tarisio's relatives lived, were the six finest violins of the collection, including the celebrated 'Messiah'; and in a dingy attic in Milan, where Tarisio's body had been found, were no fewer than 24 Stradivaris and 120 other Italian masterpieces.

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W.A. Silverman: *The Violin Hunter: the Life Story of Luigi Tarisio the Great Collector of Violins* (London, 1964)

CHARLES BEARE

Tarkhnishvili, Maro [Mariam] (*b* Kavtiskhevi, nr Gori, 1891; *d* Tbilisi, 1969). Georgian folksinger. The most outstanding female folksinger in Georgia, she was expert in eastern Georgian (Kartli-Kakhetian) traditional singing, with a repertory acquired from her family. Her debut with a choir came in 1910, and by 1920 she had organized a tour throughout Georgia with her own choir. In 1921 Dimitri Arakishvili invited her to lead an ethnographic choir at Tbilisi State Conservatory. During the 1930s she made personal appearances in Russia and the Ukraine, including recording sessions and radio broadcasts. She performed the traditional repertory of both women and men, and many of her versions of traditional songs (including *Orovela*, a virtuoso solo harvest song) are known as the 'Tarkhnishvili versions'. Her performance style was based on a beautiful voice with virtuoso technique.

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JOSEPH JORDANIA

Tarmakov, Russi (Dragiev) (*b* Malko Tarnovo, 5 Dec 1949). Bulgarian composer. He completed his studies at the Institute of Architecture and Civil Engineering in Sofia (1972) before entering the Bulgarian State Music Academy. In 1980 he graduated from the composition class of Zdravko Manolov and the piano class of Ruzhka Tcharakchieva. From 1986 to 1988 he was repertory director of the Stefan Makedonski State Musical Theatre, and in 1989 he became executive music producer of the Bulgarian National RSO. He won a scholarship from the Gaudeamus Foundation (Netherlands) in 1985, and attended the Cité Internationale des Arts in Paris in 1991 on a scholarship from the Bulgarian Ministry of Culture. In 1990 he became a member of the Bulgarian section of the ISCM.

His first notable composition was *Vizantiyski napevi* ('Byzantine Melodies', 1981), which evokes the atmosphere of Orthodox liturgical chant. The work that established him as an international figure, however, was *Narodna muzika I* ('Folk Music I'), which won the Reine Marie José competition in Geneva in 1984 and was critically acclaimed following its performance at the 1995 Wien Modern festival. Tarmakov's compositions have an improvisational quality. Yet in actuality, he layers his materials, which he derives from archaic modal and folk sources in precise mathematical proportions. His music employs a variety of styles often within a single work.

WORKS
(*selective list*)

Orch: Sym., 1980; Gradska muzika [City Music], tpt, orch, 1986; Selska muzika [Country Music], 3 perc, orch, 1987; Podarak za orkestar [Gift for Orchestra], 1990; Mozhe bi . . . Tango za tsigulka i orkestar [Maybe . . . Tango for Violin and Orchestra], tango, vn, orch, 1993

Chbr and solo inst: Sonatina, pf, 1979; Vizantiyski napevi [Byzantine Melodies], 1v, ob, gui, vn, va, vc, 1981; Narodna muzika I [Folk Music I], 7 insts, 1984; Rokoko muzika [Rococo Music], wind qnt, 1984; Italianska muzika, cl, pf, str qt, 1985; Muzika za 7 virtuozi [Music for 7 Virtuosi], ob, cl, trbn, vn, vc, perc, pf, 1987; Music for Wind Qnt, 1988; Muzika za 8 instrumenta, ob, cl, trbn, vc, db, perc, pf, 1989; Folk-magiya [Folk Magic], mar, 1990; Malak trilar za fleita i chembalo [A Little Thriller for Flute and Cembalo], fl, hpd, 1995

Vocal: Narodna muzika II, 6 female vv, 1987; Khepaning za solo glas [Happening for Solo Voice], 1v, 1992

Publisher: Muzika

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N. Ovcharov: 'Narodna muzika za sedem instrumenta', *Vecherni Novini* (19 Feb 1995)

M. Pramatarova: 'Rusi Tarmakov', *Literaturen Vestnik* (4 Jan 1997)

ANNA LEVY, GREGORY MYERS

Tarnopol'sky, Vladimir Grigor'yevich (*b* Dnepropetrovsk, 30 April 1955). Russian composer. Born into a musical family, he graduated from the Moscow Conservatory in 1980 and in 1983 completed postgraduate studies with Denisov, Sidel'nikov and Yury Kholopov. By the late 1980s his works were frequently heard at major festivals in Europe and the USA; they have been performed by Rostropovich, Rozhdestvensky, the Ensemble Modern and the Bol'shoy Theatre Ensemble. He is active in developing contemporary music in Russia: in 1989 he was one of the founders of the revitalized ASM (the Association of Contemporary Music, originally founded in the 1920s and dissolved soon after), and he initiated the Society for New Music at the Moscow Conservatory (1993) and the Moscow Forum Festival, of which he has been artistic director since 1994. He has taught composition at the Moscow Conservatory since 1992 – his students have repeatedly gained recognition in international competitions – in addition to giving classes in European conservatories and serving on the juries of various competitions. He won the Shostakovich Prize and the Hindemith Prize in 1991. His works tend to be large scale compositions with bold contours and dramatic content. They can be typified by intense emotional expression and vivid inner dynamic. Two distinct aesthetic strands are often combined in paradox: the first is governed by a search for a 'dissonant euphony', developed from a foundation of carefully arranged sound material, the texture and timbre of which is subject to the utmost attention; the second is characterized by postmodern stylistic play that produces theatrical musical imagery which ranges from the cheerfully ironic to the grotesquely surreal in tone.

WORKS
(*selective list*)

Dramatic: Tri gratsii [The Three Graces] (op-parody, 1, C.M. von Weber), 1987, concert perf. Leningrad, Philharmonic Hall, 1988; A ces Russes/La boisson magique (op, 1, I. Maslennikova), 1993, Evian, 1993; Ins Theater (ballet), 1998; Wenn die Zeit über die Ufer tritt (op, R.G. Monau), 1999

Inst: Vc Conc., 1980; Muzïka pamyati Shostakovicha [Music in Memory of Shostakovich], collage, spkr, chbr orch, 1983; Otzvuki ushedshego dnya [Echoes of the Day now Past], fantasy, cl, vc, pf, 1989 [after J. Joyce: *Ulysses*]; Eindruck-Ausdruck II, pf, ens, 1992; O, Pärt – op art, cl, str trio, pf, 1992; Welt voller Irrsinn (K. Schwitters), elec gui, wind, perc, pf, 1993; Dïkhaniye ischerpannogo vremeni [The Breath of Expired Time], orch, 1994; Kassandra, ens, 1995; Le vent des mots, qu'il n'a pas dit, vc, orch, 1996

Choral: Iisus, tvoi glubokiye ranï [Jesus, your Deep Wounds] (choral prelude), ens, 1975; Psalmus poenitentialis (conc., R. Wagner), chorus, vn, perc, org, 1986; Wahnfried (Wagner), chorus, 6 Wagner tuba/(5 trbn, tuba), vn, perc, pf, tape, 1986; Pro prochtenii muzïkal'nïkh èskizov Musorgskogo [On Reading Musical Sketches by Musorgsky] (conc.), solo vv, spkr, chorus, chbr orch, 1989; Landschaft nach der Schlacht (R.M. Rilke), B, male chorus ad lib, chbr orch, tape, 1995

Other vocal: Ital'yanskiye pesni [Italian Songs] (A. Blok), S, pf, 1976; Brooklinskiy Bridzh ili Moyo otkrïtiye Ameriki [Brooklyn Bridge or My Discovery of America] (V. Mayakovsky), S, T, orch/chbr ens, 1988; Troisti muzïki (G. Skovoroda: *Hymn to the Poverty of Jesus Christ*), singing pf trio, 1989; Amoretto (E. Spencer), S, 2 cl, va, vc, db, 1992; Szenen aus den wirklichen Leben (E. Jandl), S, fl, fr hn, pf, 1995

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V. Tarnopol'sky: 'Obshchestvo novoy muzïki: 5 let spustya' [The Society for New Music: five years on], *MAk* (1998), nos.3–4, pp.115–18

TAT'YANA REXROTH

Tarnowski, Count **Władysław** (*b* Wróblewice, Galicia, 1841; *d* at sea nr California, 19 April 1878). Polish

pianist, composer and poet. He studied in Lwów and Kraków, then under Auber at the Paris Conservatoire (until 1863), in Leipzig under Moscheles (piano) and Richter (composition), and in Rome with Liszt. He performed in Vienna, Venice, Florence and Paris, and undertook concert tours in the Middle East and East Asia; for long periods he lived in India, China and Japan. His instrumental works enjoyed considerable success, and he also wrote poetry under the pseudonym Ernest Buława. He died while returning on the *SS Pacific* from a concert tour.

WORKS

Stage: Achmed, czyli Pielgrzym miłości [Ahmed, or The Pilgrim of Love] (op, 2, Tarnowski, after W. Irving: *Alhambra*), vs (Leipzig, *c*1875); Joanna Grey (incid music, Tarnowski)

Chbr: Str Qt; Fantasia quasi una sonata, pf, vn

Pf: Nocturne dédié à sa soeur Marie (Vienna, n.d.); Sonata à son ami Zawadzki (Vienna, n.d.); Grande polonaise quasi rapsodie symphonique (Vienna, n.d.); Chants sans paroles; Extases au Bosphor, fantasy on oriental melodies, op.10; Grande sonate; Nocturnes; Romanze; 2 morceaux: Fantaisie, Impromptu 'L'adieu de l'artiste'; Valse poème

Vocal: Songs, incl. Jak to na wojence ładnie [Isn't the war fun] (Warsaw, 1917); Kennst du die Rosen; Neig, o schöne Knospe; Still klingt das Glöcklein durch Felder: 2 Gesänge (all Vienna, n.d.)

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IRENA PONIATOWSKA

Tárogató (Hun. also *töröksíp*: 'Turkish pipe'; Rom. *taragot, torogoată*). A woodwind instrument generally associated with Hungarian music. A variant of the Eastern oboe, it may have been introduced to central Europe in its original form in the 16th century during the Turkish invasion and occupation. The first known appearance of the name was in 1533. The tárogató was generally between 30 and 40 cm in length. It had a slightly tapered body with a conical bore, six to eight finger-holes and a thumb-hole, and a bell with seven vent holes. The double reed rested on a conical brass staple, 6–7 cm in length, which ended in a fork and was, in turn, inserted in a cylindrical wooden mouthpiece. The reed was placed in the mouth and, following Eastern practice, the player's lips were supported by a small disc, or pirouette, at the end of the mouthpiece. The tone of the instrument was harsh and shrieking. Though principally a military instrument, it was also employed at funerals, weddings and other outdoor ceremonies, often together with drums and trumpets. During the Rákóczi uprising at the beginning of the 18th century the tárogató was popular with adherents of the cause, but when the movement was defeated the instrument, having become a symbol of freedom to the Hungarians, was prohibited. It reappeared in the early 1850s, after the war of independence against Habsburg rule was lost. At that time several old instruments were given to the Hungarian National Museum; a



Tárogatós: (a) height 343 mm, c1700; (b) copy of (a), before 1853; (c) height 318 mm, c1700; (d) height 290 mm, 19th century (Magyar Nemzéti Muzéum, Budapest)

number of reconstructions were made and were used in concerts (see illustration). In 1860 Albert Skripsky (*d* Ofen, 1864), a woodwind instrument maker in Pest, constructed a type of tárogató with 13 keys, but the sound of his instruments was not in accord with 19th-century ideals.

At the end of the century Wenzel Josef [Vencel József] Schunda (1845–1923), a successful musical instrument manufacturer in Budapest, made some new double-reed instruments, larger than the historical tárogató but similar in form. After several years of experiment with the aim of constructing a tárogató suited to orchestral use, in 1897 Schunda was granted a patent for a single-reed woodwind instrument, the modern tárogató. It resembles a soprano saxophone made of wood, with a conical bore, KEYWORK based on the German simple system, and vent holes in the bell. It was made in three pitches: B♭ (range *b♭–c‴*), A♭ (*a–b♭″*) and E♭. Because of its woody, mellow tone it became a popular 'national' instrument. As well as being played as a solo instrument it appeared in ensembles with cimbalom and viols, and in tárogató bands with 15 or more members, including also tenor and bass instruments.

The first known use of the tárogató in symphonic music was in Károly Thern's incidental music to *Szvatopluk* (1839). Soon after the development of Schunda's instrument it was used for the shepherd's solo in *Tristan und Isolde* at the Budapest Opera, the Vienna Hofoper and at Bayreuth. Today it is used by folk musicians in Hungary and Romania.

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ESZTER FONTANA

Tarompet. Wooden oboe used in Sundanese areas of West Java. It is about 50 cm in length and has seven fingerholes and a narrow, slightly conical bore which widens towards the lower end into a large bell. Its double reed is held entirely within the musician's mouth and vibrates freely there; a crescent-shaped piece of coconut shell attached to the mouthpiece serves as a cheek support. The player employs circular breathing to produce a continuous tone. The instrument has a piercing sound and is played in the rare *gamelan goong ajeng* and in smaller outdoor ensembles, mainly those which accompany the combat dance, *penca*, for which one or two *tarompet*, one or two sets of drums and a small gong are used (a similar ensemble is used in ritual and festive processions). Other ensembles in which the *tarompet* plays the leading melodic role are those of the *ujungan* stick-fights (*tarompet* with gong, drum and iron clappers), and of the *kuda lumping* hobby-horse trance-dance (*tarompet* with bamboo ANGKLUNG and four single-headed *dogdog* drums). It is possible to produce both *pélog* and *saléndro* scales by way of intricate fingering. *Saléndro* tunes are reserved for the particular section of the *kuda lumping* dance involving entering a state of trance. The *tarompet* (like its central Javanese parallel *selompret*) is derived from the musical culture of Islamic south-western and southern Asia but the name is derived from the Dutch word 'trompet'.

ERNST HEINS

Taroni [Tarroni, Tarone], **Antonio** (*b* ?Mantua; *fl* 1598–1646). Italian composer and singer. Before his arrival in Mantua he sang contralto in the ducal church of the Madonna della Steccata, Parma. His earliest recorded association with composers of the Mantuan *cappella* is the appearance of his *Eran ninfe e pastori* in Gastoldi's popular *Concenti musicali* (RISM 1604[21]). Between July and April 1609 and in August and September 1612 he served temporarily as *maestro di cappella* of the ducal chapel of S Barbara, Mantua. From July 1610 to September 1612 he also held the less important post of *maestro di canto fermo* with responsibility for instructing the choristers in 'canto figurato e contrappunto'. His abilities as a composer seem to have been highly valued by his Mantuan colleagues. His *Ardo mia vita* appeared together with works by Gastoldi, Virchi and Monteverdi in 1608 in Wert's posthumous *Il duodecimo libro de madrigali a 5, 6 & 7*. In 1610 G.B. Sacchi, a singer and composer employed at S Barbara, sent madrigals by him to Cardinal Ferdinando Gonzaga, a noted patron of music and a composer, who succeeded to the Duchy of Mantua in 1612. Cagnani included Taroni in the lists of Mantuan composers in his *Lettera cronologica*, though he mistakenly stated that he contributed to *L'amorosa caccia de diversi eccellentissimi musici mantovani nativi* (RISM 1588[14]); his absence from that volume possibly signifies that he was not born in Mantua, though it may have been because he was too young at the time. Despite the support of distinguished contemporaries and the efforts of Sacchi, he seems not to have held an important musical post, at least at Mantua. In 1614 he was a canon at S Barbara; he continued to teach the clerics in succeeding years. According to a letter from Monteverdi, dated 13 June 1627, Taroni was then in Poland, evidently in the service of King Zygmunt III Wasa; he had been there for at least two years. Nothing is heard of him between that date and the appearance 19 years later of his *Messe da capella*, which is a reprint with basso continuo of *Il primo libro di messe*.

WORKS

all printed works published in Venice

SACRED

Il primo libro di messe, 5vv, ed. P.E. Gonzaga (1614)
Messe da capella, 5vv, bc (1646)

Missa in contrapuncto, 5vv, org, 1614, *D-Rp*
1 mass, *A-KR*
3 settings of Ps cxviii, *I-Mc*

SECULAR

Il primo libro de madrigali, 5vv, con due nel fine, 8vv (1612)
Il secondo libro de madrigali, 5vv, con due nel fine, 8vv (1612)

1 madrigal, 8vv, 1604[21]; 1 in G. de Wert: Il duodecimo libro de madrigali (1608)

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IAIN FENLON

Tarp, Svend Erik (*b* Thisted, 6 Aug 1908; *d* Charlottenlund, 19 Oct 1994). Danish composer. He began his music studies at the University of Copenhagen and with Elof Nielsen for the piano. At the Copenhagen Conservatory he was taught theory by Jeppesen and music history by Simonsen. After graduation he studied in Germany, the Netherlands and Austria (1933 and 1937). He taught intermittently during the 1930s and 40s at the opera school of the Royal Theatre (1936–40), the Copenhagen Conservatory (1936–42), the Statens Laererhøjskole (1941–5) and the University of Copenhagen (1939–47), but gradually became completely involved in administrative tasks, especially for Koda, of which he was administrative director from 1960 until his retirement in 1974. He was also an administrator for Edition Dania (1941–60) and chairman of Samfundet til Udgivelse af Dansk Musik (1961–4). These and other organizational posts were responsible for a diminished later output.

Tarp is one of the most original and striking composers of the post-Nielsen generation. His early Te Deum (1945) is an eloquent masterpiece: the dramatic tutti rhythmic writing is reminiscent of Walton, although Tarp's interest in large-scale contrapuntal textures is a more particularly Danish characteristic. The motoric ostinato formations of his Piano Concerto in C (1942–3) suggests a French-orientated neo-classicism, but Tarp's essentially modal polyphony sounds distinctively Northern. In later works, such as the Symphony no.7 'Galaxy' (1977), Tarp moved closer to Danish contemporaries such as Høffding and Holmboe. His language here is sparser than his works from the 1930s and 40s: blocks of nearly static music are often juxtaposed against more dynamically active phrases with disconcerting results. However, none of the directness that characterized his earlier music is lost, especially in the funereal tread of the first movement. This directness of expression also served Tarp well in his activity as a notable composer of much film music.

WORKS
(*selective list*)

dates are of first performance unless otherwise stated

DRAMATIC AND VOCAL

Stage: Den detroniserede dyretaemmer (ballet, B. Bartholin), Copenhagen, 1944; Prinsessen i det fjaerne (lyric comedy, E. Hjejle), Copenhagen, 1953; Haesblaes fra Husum (school op), 1954; Skyggen (ballet, Bartholin), Copenhagen, 1960
Film and television: music for *c*40 films, incl. Gården hedder Vikagardur, 1946; Qivitoq, 1956; 9.90 (comic op for television, 1, Soya), 1962
Radio: incid music, incl. Blodbryllup [Blood Wedding] (F. García Lorca), 1951; Leonce og Lena (G. Büchner), 1955
Choral: Amatørmusik no.1, op.6, 2vv, bc, 1930; TeD, op.33, solo vv, chorus, orch, 1945; Julens budskab, cant., op.44, reciter, Bar, chorus, orch, org, 1945; Missa juvenalis, op.82, 1979; Requiem, op.83, 1980; unacc. songs
Solo songs: Her har hjertet hjemme, 1940; Over et meget yndeligt sted i skoven strax ved Colding, 1942

ORCHESTRAL

Dansk ouverture, 1926; Sørgemarch og koral, 1928; Concertino, pf, chbr orch, 1930; Concertino, va, str, 1931; Festmarch, 1931; Sinfonietta, op.11, chbr orch, 1931; Vn Concertino (Vn Conc.), op.13, 1932; Concertino, sax, str, 1932; Suite over danske folkevisemotiver, op.17, 1933; Conc. for Orch, op.18, composed 1933–4; Ov., op.25, str, 1932; Russisk dans, 1934; Cimbrernes tog, op.26, 1936; Dansk folketone, str (1936); Fl Concertino, C, op.30, 1938; Urania, suite, 1938; Pezzo sinfonico, op.34, 1940; Mosaik, op.35 1942; Lystspilouverture no.1, op.36, 1940; Pf Conc., C, op.39, composed 1942–3
Sym. no.1 (Sinfonia divertente), op.42, 1945; Pro defunctis, 1945; Sym. no.2, E♭, op.50, 1949; The Battle of Jericho, op.51 (1949); Lystspilouverture no.2 'Til mit Dukketeater', op.53, 1949; Divertimento, op.58, 1954; Lyrisk suite, op.67, 1956; Sym. no.3 (Quasi una fantasia), op.66, 1958; Burlesk ouverture (1958); Rhapsodisk ouverture (1963); Lille festouverture, op.75 (1969); Sym. no.4, op.77 (1976); Sym. no.5, op.78 (1976); Sym. no.6, op.80 (1977); Sym. no.7 'Galaxy', op.81 (1977); Sym. no.8, op.88 (1990); Sym. no.9; Sym. no.10, op.91 (1993)

CHAMBER AND INSTRUMENTAL

Chbr: Pf Trio, g, 1925; Serenade, op.8, fl, cl, str trio, 1930; Str Trios nos.1–2, op.3, 1930; Taffelmusik, fl, cl, bn, 1932; Divertimento og serenade, fl, pf qt, op.28, 1934; Duo, fl, va (1937); Morgenserenade, ob, cl, bn, hn, 1941; 12 bagateller, vn, pf (1970); Str Qt, op.76 (1971)
Pf: Romantisk ouverture (1928); Suite (1928); 3 improvisations, op.21 (1934); 3 danses, op.41 (1944); Tema med variationer 'Carillon', op.43 (1944); 3 sonatiner, op.48 (1947); Sonata, op.60 (1954)
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NIELS MARTIN JENSEN/DANIEL M. GRIMLEY

Tarr, Edward H(ankins) (*b* Norwich, CT, 15 June 1936). American trumpeter and musicologist. He studied the trumpet under Roger Voisin in Boston (1953) and Adolph Herseth in Chicago (1958–9); after leaving the USA, he studied musicology in Basle under Leo Schrade (1959–64). His main interest is in reviving early trumpet music on modern and old instruments and on present-day reconstructions, on which he has collaborated with the German makers Meinl & Lauber. He cultivates a brilliant and resonant tone on these instruments to match the sound described by contemporary writers. His repertory includes many solo Baroque works (from Italy, Germany, England and France), Classical concertos and a number of modern works, including *Atem* and *Morceau de concours* by Kagel (dedicated to and recorded by him) and pieces by Berio and Stockhausen. He has received enthusiastic acclaim for his recordings and public performances, particularly on his annual tours of the USA. In 1967 he founded the Edward Tarr Brass Ensemble to perform Renaissance and Baroque music on authentic instruments, as well as contemporary music on modern ones.

As an author and editor Tarr has been equally adventurous, contributing much to the history of the trumpet and making a vast range of Baroque music available for the first time in modern performing editions, as notable for their scholarship as for their practical advice in authentic playing. Particularly noteworthy are his editions of many Italian Baroque works, including the complete trumpet works of Torelli. Tarr taught the trumpet at the Rheinische Musikschule, Cologne (1968–70); in 1972 he was appointed to the Schola Cantorum Basiliensis to teach the cornett, and in 1974 he

was appointed to the Basle Conservatory to teach the trumpet. In 1985 he became director of the Trumpet Museum in Bad Säckingen.

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NIALL O'LOUGHLIN

Tárrega (y Eixea), Francisco (*b* Villarreal, Castellón, 21 Nov 1852; *d* Barcelona, 15 Dec 1909). Spanish guitarist and composer. When he began the study of the classical guitar with Julian Arcas in 1862, the instrument was at a low ebb throughout Europe, overshadowed by the piano. Tárrega's father insisted that the boy study the piano as well, and he became accomplished on both instruments at an early age. In 1869 he had the good fortune to acquire an unusually loud and resonant guitar designed and constructed by Antonio Torres, the famous luthier, then living in Seville. With this superior instrument Tárrega was to prepare the way for the rebirth of the guitar in the 20th century. He entered the Madrid Conservatory in 1874, and received a thorough grounding in theory, harmony and the piano. By 1877 he was earning his living as a music teacher and concert guitarist; he gave recitals in Paris and London in 1880, and was hailed as 'the Sarasate of the guitar'. He married María Josepha Rizo in 1881 and they settled in Barcelona in 1885. Within a few years he displayed a repertory that included, besides his own compositions in the smaller forms, piano works by Mendelssohn, Gottschalk, Thalberg and others arranged for the guitar. The Spanish 'nationalist' composers, Albéniz and Granados, were his friends; many of their works were first transcribed for the guitar by him. He also adapted movements from Beethoven's piano sonatas (including the Largo of op.7, the Adagio and Allegretto from the 'Moonlight' Sonata) and half a dozen preludes of Chopin. During the years 1885–1903, Tárrega gave concerts throughout Spain. He toured Italy in 1903. At the height of his fame, in 1906, he suffered a paralysis of the right side from which he never fully recovered. He did, however, appear publicly, and to loud applause, in 1909.

Tárrega's influence on the 20th century, through pupils who included Emilio Pujol, Maria Rita Brondi and Josefina Robledo, has been tremendous. His compositions for solo guitar, not all of which have been published, comprise approximately 78 original works and 120 transcriptions; he also made 21 transcriptions for two guitars. Among his most famous solos are *Recuerdos de la Alhambra* (a tremolo study), *Capricho árabe* and *Danza mora*.

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THOMAS F. HECK

Tarreria, Francesco. *See* TERRIERIA, FRANCESCO.

Tarroni, Antonio. *See* TARONI, ANTONIO.

Tartaglino, Hippolito (*b* ?Modena, ?1539; *d* Naples, 1582). Italian composer and organist. He was probably in Rome by 1574; he was named *maestro di cappella* of S Maria Maggiore, Rome, on 10 October 1575. He was organist of S Pietro in February 1577, and during Holy Week and Easter he performed for the Arciconfraternità del SS Crocifisso at S Marcello, Rome, where there are still some of his motets or parts of motets. Some time between January 1580, when his name appears in the archives of the SS Annunziata in Naples, and June 1581, when he was officially replaced at S Pietro, he moved to Naples, where he was organist of the SS Annunziata until his death. Fétis asserted that he had been made a Roman citizen and Knight of the Golden Spur through the influence of Cardinal Farnese, and Prota-Giurleo said that he received the patronage of Cardinal Burali of Arezzo. Giovanni d'Avella (*Regole di musica*, Rome, 1657) treated Tartaglino among Neapolitan composers, although he is not listed as such in Scipione Cereto's *Prattica musica* (Naples, 1601, 157ff).

Tartaglino's surviving music is less ambitious in scope than the masses and motets for three and four choruses which Eitner, without giving details, claimed for him. His only motet publication, *Motettorum quinque & sex vocum liber primus* (Rome, 1574, inc.), constitutes the entire known musical production of the printer Giovanni Osmarino Gigliotti (Liliotus). The book was dedicated to Cardinal Alessandro Farnese. Tartaglino's madrigal for five voices, *Celeste donna*, was included among the *Dolci affetti* collected by a Roman academician from works by Roman composers (RISM 1582[4]). Two of his madrigals for four voices were printed in Rodio's *Secondo libro di madrigali a quattro* (1587[12]); one of these, *Hor le tue forz' adopra*, was reprinted in the five Neapolitan editions of Arcadelt's *Primo libro di madrigali a quattro*. Prota-Giurleo reported the existence, as yet unconfirmed, of a book of *Madrigali a cinque voci* (Rome, 1576).

Tartaglino's surviving madrigals alternate imitative passages with homophonic phrases that are sometimes in declamatory chordal style, sometimes in echoed two-voice figures. The harmonic language is mostly conservative, but with some unexpected twists and a few conspicuous cross-relations. Word-painting occurs nearly as frequently as the text permits. There are some poorly concealed 5ths and octaves, but his vocal style is mostly smooth and ingratiating.

Very different are the two *canzoni francesi* attributed to 'Ippolito' (undoubtedly Tartaglino) in a manuscript

(*GB-Lbl* Add.30491), which employ free and sometimes irrational dissonance with very frequent simultaneous cross-relations, often required by written accidentals.

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THOMAS W. BRIDGES

Tartini, Giuseppe (*b* Pirano, Istria [now Piran, Istra, Slovenia], 8 April 1692; *d* Padua, 26 Feb 1770). Italian composer, violinist, teacher and theorist.

1. Life. 2. Works. 3. Tartini's school.

1. LIFE. Tartini's father Giovanni Antonio, of Florentine origin, was general manager of the salt mills in Pirano. Giuseppe, destined for the church by his pious parents, was to have been first a *minore conventuale*, a branch of the Franciscan order, and subsequently a full priest. To this end he was educated in his native town and then in nearby Capodistria (now Koper, Slovenia) at the *scuole pie*; as well as the humanities and rhetoric, he studied the rudiments of music. In 1708 he left his native region, never to live there again, but carrying in his memory the peculiarities of the local musical folklore. He enrolled as a law student at Padua University, where he devoted most of his time, always dressed as a priest, to improving his fencing, a practice in which, according to contemporary accounts, few could compete with him. This account of Tartini's youth has been questioned (see, for instance, Capri), but it is supported by contemporary evidence and is consistent with the later development of his personality, characterized by a fiery and stubborn temperament with a strong tendency towards mysticism. These qualities are equally evident in his writings – both letters and theoretical works – and in his compositions.

A few months after his father's death, Tartini openly rebelled against his parents' intentions, and on 29 July 1710 he married Elisabetta Premazore, a girl of lower social standing and two years his elder. He was then compelled to leave Padua and took refuge in the convent of S Francesco in Assisi, where he was sheltered by the superior, Padre G.B. Torre, from Pirano. There Tartini remained for at least three years, devoting himself determinedly to practising the violin, always without tuition. Although direct evidence is lacking, he probably studied composition during this period with Padre Bohuslav Černohorský, then organist of the basilica in Assisi.

With the death of Father Torre, Tartini lost his protector and was obliged to support himself as a violinist. We learn from his *Trattato di musica* that in 1714 he was in the orchestra of the Ancona opera house, and he claimed that it was then that he discovered the 'terzo suono' (combination tone), the acoustical phenomenon that was to play a fundamental role in his theoretical system as well as in his composing and playing techniques. In July



1. *Giuseppe Tartini: engraving by Carlo Calcinotto, 1761*

1716 he heard Veracini play at a musical academy in the Mocenigo palace in Venice, and was so impressed by his style, especially by his bow technique, that he decided to return to the Marches in order to perfect his own playing; in Carnival 1717–18 he was first violin in the opera house orchestra in Fano. His activities during the next two years are not known, but presumably involved commuting between the Veneto and the Marches in order to play in academies, church services and opera performances, as well as teaching. He was in Venice early in 1721, when he had as a pupil the young Gerolamo Ascanio Giustiniani, the future translator of the Psalms for Benedetto Marcello and the dedicatee of Tartini's own violin sonatas published as op.1 in 1734 by Le Cène in Amsterdam.

Thanks to the intervention of Gerolamo Ascanio's father, Tartini was appointed *primo violino e capo di concerto* at the basilica of S Antonio in Padua (known as 'Il Santo') on 16 April 1721; the proceedings of the appointments board expressly stated that Tartini was exempt from the usual examination because of his acknowledged perfection in the profession, and he was at the same time granted complete freedom to play in opera and musical academies whenever he so wished. The document is in itself proof of the high reputation Tartini had by then acquired. Taking advantage of the permission he was granted, he took part in occasional performances in Parma (1728), Bologna (1730), Camerino (1735), Ferrara (1739) and, most frequently, Venice.

In 1723 Tartini was invited by his lifelong friend and colleague, the cellist Antonio Vandini (the source of the

earliest biographical information about Tartini), to join him in Prague in performances connected with the coronation of Emperor Charles VI as king of Bohemia. Tartini's ready acceptance resulted partly from a wish to avoid a scandal about to erupt in Padua, provoked by a Venetian innkeeper who accused him of fathering her recently born child. Tartini remained for three years in Prague in the service of the Kinsky family, and enjoyed contacts there with Prince Lobkowitz's household as well as with the musicians Fux, Caldara and S.L. Weiss. The bad climate and resulting health problems obliged him – 'against his will', as he said in a family letter – to return in 1726 to S Antonio in Padua, where he remained for the rest of his life.

The following year Tartini began his violin school, which soon became famous and was labelled 'the school of the nations' because students came to it from all over Europe. It was probably about this time that he began his relationship, mainly epistolary, with Padre Martini in Bologna, which lasted for the rest of his life. Also about this time (*c*1730) Le Cène of Amsterdam brought out Tartini's first published works, 12 concertos op.1, books 1 and 3. In spite of repeated invitations from France, Germany and especially England, Tartini firmly refused to leave Padua, just as he always declined to write for the stage. Several travellers visited him: in 1739 De Brosses reported at length in his *Lettres familières* on the excellent impression the violinist made on him, but there is no evidence of a supposed journey to Rome in 1740. About this time Tartini suffered a stroke which partly paralysed his left arm and affected his playing. Frequent contacts with the cultural milieu in Padua, and especially with his countryman Gianrinaldo Carli, professor of astronomy at Padua University, fostered the change in Tartini's conception of music from that of a purely abstract construction of sounds to that of an expressive language capable of moving the listeners' affections. The discussions concerned also theoretical subjects, dealing with the physical and mathematical principles behind musical phenomena; but Tartini's interest in – or indeed his passion for – these matters dates from much earlier, and was promoted also by the presence in Padua of two Franciscans who were *maestri di cappella* of the institution in which he served and also deeply involved in the same theoretical matters: Francesco Calegari, who held the office from 1703 to 1727, and his successor Francesco Antonio Vallotti.

As time went by, Tartini devoted himself less to playing and composing, concentrating his energies (apart from those used for teaching) almost exclusively on theoretical speculation. By 1750, as can be inferred from his correspondence, the text of what was to become the *Trattato di musica secondo la vera scienza dell'armonia* was complete, and it was circulated to the 'learned world' (as Tartini himself called it) to be evaluated and discussed. Padre Martini and the mathematician Lodovico Balbi, both in Bologna, were rather sceptical of the hypotheses expounded in the treatise, which was eventually published in 1754 with the financial support of Count Decio Agostino Trento, its dedicatee. Criticism continued after publication, emphasizing that it was written in a deliberately obscure style. Tartini decided therefore on a plainer and more comprehensible presentation of his ideas in his next printed treatise, *De' principi dell'armonia musicale contenuta nel diatonico genere*, completed in 1764 and published in 1767. In between these publications, and even after, he wrote several shorter theoretical texts, principally to defend his convictions against attacks coming mainly from Italian mathematicians and foreign music theorists. Not all judgments were unfavourable, however; D'Alembert, in his *Elémens de musique*, expressed support for Tartini's ideas, and J.-J. Rousseau took the trouble of including an extensive and thorough résumé of them in the article 'Système' in his *Dictionnaire de musique* (1768). But Rousseau's concept of harmony was too close to Rameau's to be acceptable to Tartini, who attacked him in what turned out to be his last published work. Another large theoretical text, *Dell'armonia musicale fondata sul cerchio*, remained unpublished until modern times.

Throughout his life Tartini was harassed by requests for financial help from his family in Pirano, which obliged him to devote his last years more than ever to teaching; but he was also obsessed by the incomprehension with which his theories and ideas were met. After the death of his wife, Vandini joined him to spend their last years together. Tartini died on 26 February 1770; he bequeathed his musical and theoretical manuscripts to his nephew Pietro.

2. WORKS. Tartini's musical output is almost entirely limited to two instrumental genres, the solo violin concerto with string accompaniment and the violin sonata; the only exceptions are a few trio sonatas, a handful of *sonate a quattro* and some devotional vocal pieces. Furthermore, except for two flute concertos the instrumental music is all for string instruments. In a century in which practically every composer was obliged to write for the church and the theatre, this fact is in itself striking and significant. In the course of his conversations with De Brosses, Tartini found the opportunity to assert: 'I have been asked to write for the opera houses of Venice, but I always refused, knowing only too well that a human throat is not a violin fingerboard' – an assertion followed by a sharp critique of Vivaldi, who ventured in both genres.

The chronology of Tartini's compositions presents problems for which no solution has yet been found. Not only is it difficult to date precisely almost all the available printed sources (though for the violin sonatas Paul Brainard established a canon of their years of publication, as well as the inner relationship of their contents), but dates are conspicuously absent from all extant autographs. This was a deliberate choice on Tartini's part; research on his composing process has established beyond doubt, and for all genres, that he returned time and again to the original manuscripts of his finished works and added or deleted bars or sections and even, in the solo violin sonatas, moved entire movements from one place, or even piece, to another. As a result no definitive text for Tartini's music can be established, for in fact such text seldom existed; instead there are successive versions of the same piece, each representing the composer's intentions at the time it was written (or modified), and since there is no way of knowing precisely when the changes were made their validity and chronological position can be established only in relation to the other versions. The division into periods proposed by Dounias for the concertos and by Brainard for the sonatas, in both cases based primarily on stylistic evidence, have therefore to be accepted and it must be borne in mind that the reworking of a particular piece may have taken place long after its original

conception. These difficulties may explain why a satisfactory edition of Tartini's music has yet to be produced.

Corelli's printed collections, especially the violin sonatas and concerti grossi, were for Tartini, as for other composers of string music, the unparalleled models. It is not by chance that in the engraving of the only true portrait of Tartini the oval containing the bust stands on a pedestal on which rests a sheet of music with the name of Corelli clearly highlighted; the engraving dates from 1761, showing that Corelli was still recognized as a model when Tartini's admirers sponsored the portrait. In the sonatas and concertos that can be ascribed to Tartini's first period (up to 1735) the Corelli model works on two distinct levels: that of instrumental technique and that of organization of the musical language (in the sense that contrapuntal openings are neatly distinguished from the rest of the movement, where free rein is given to the soloist's virtuosity). This is especially true of the sonatas, where the model is followed also in the order of movements: a slow cantabile movement is followed by an allegro, the centrepiece of the composition, in which (as far as the *da chiesa* sonatas are concerned) the contrapuntal display of the three voices (two entrusted to the soloist, the third to the continuo bass) is given ample room; the third movement is again an allegro, but with a different metre and character – usually lighter and, in the *da camera* sonatas, in dance rhythm. This pattern remains unaltered for most of the sonatas, even when the musical style changes; all three movements are in the same key and, with rare exceptions, use the same binary structure, moving to the dominant in the first section and returning to the tonic in the second, with each section repeated.

The violin concertos printed by Le Cène (and dating therefore from before 1730) bear the mark of Corelli's influence in the occasional presence of an introductory slow movement and of fugato style in some of the opening allegros, while the slow central section is treated as a link between the two allegros rather than as a movement in its own right. On the other hand, the Vivaldi concerto model is also evident, above all in the basic structure, which soon follows the established pattern of two allegros embracing a slow movement, with the soloist acquiring a dominant role. In the fast movements the alternation of tutti (usually four) and solo episodes (three) is clearly marked by a tonal scheme based on the principal key centres, the soloist repeating and elaborating the thematic material first presented in the tutti. The tonal and thematic pattern of the first movement is usually repeated in the third, which differs from it only in metre and in its lighter material.

In the first period, after a short phase of experimentation, the form of both the concerto and the sonata became crystallized, and subsequent stylistic modifications took place only in the musical language. At the same time the thematic material became so unmistakably individual in melody, rhythm and harmony that a Tartini composition can be immediately recognized after the first bars. These 'themes' recur time and again throughout Tartini's works and become interchangeable between concertos and sonatas. Typical also of Tartini's style is the use of specific harmonic devices, among the most striking being the use of an 'open' chord (without the 3rd) to end a movement. Another stylistic feature concerns the accompaniment of solo episodes in the concertos: in the earlier period this consists of a simple realization of the thorough bass, but gradually it is taken over by the concertino violins, which realize the harmonies in repeated quavers. A gradual blending of the 'thematic' and the 'virtuoso' sections is achieved in such a way that instrumental skill becomes an integral part of the melodic language. This leads to the disappearance of a typical virtuoso feature of the early concertos: the written-out 'capriccio' at the end of the first allegro – a solo passage which elaborates, often in double and triple stops, the thematic material of the movement and concludes with an improvised 'cadenza' (a short virtuoso section without elaboration of the thematic material, supported by a dominant chord for the concertino instruments). The transformation of instrumental virtuosity into a more expressive style is particularly evident in the opening slow movements of the sonatas and the central slow movements of the concertos.

To understand the significance of this stylistic change it is necessary to summarize the principles of Tartini's conception of music as manifested in both his theoretical writings and his letters; these ideas are not presented in any systematic way and have, rather, to be uncovered through a careful reading of the sources. It is appropriate to consider these ideas not so much an elaborate and organic system, but rather as a sort of by-product, a continuation and development of Tartini's mysticism. Behind his ideas lies the notion of a task entrusted to him by God – that of revealing to mankind the unifying principles of the universe.

The source of every truth is Nature, to be understood as all the phenomena which fall under our senses and are exempt from any intervention of man throughout history. An essential task of Nature is to regulate different orders of phenomena through principles that can be reduced to specific mathematical formulae. Nature, however, is extremely secretive about these principles, and reveals them only in exceptional cases. One of these phenomena is the 'terzo suono' (or combination tone), whose discovery was considered by the young Tartini as a true revelation as well as an invitation to investigate the wonderful, mysterious principles governing both the world of music and that of Nature. Opposite to Nature is Art, to be understood as every human activity which manifests itself, in accordance with specific principles, in order to modify a natural event. If Nature is the source of all truth, and if Art is the modification of a given truth, it necessarily follows that the closer an artist remains to Nature the closer he will be to the truth. In a letter of 20 December 1749 to Algarotti, Tartini wrote: 'I am at home as much as I can be with Nature, and as little as possible with Art, having no other Art than the imitation of Nature'. In this way Tartini's system of ideas is clearly connected with the aesthetic principles of his time.

From these general principles several consequences arise which are particularly important for musical practice. Music, like every natural phenomenon, manifests itself through a series of events hierarchically organized; at the basis of them all Tartini places, once more, the combination tone. This natural phenomenon, produced by the simultaneous vibration of two tones related to each other by a mathematical ratio in the number of the vibrations generating them, indicates the harmonic basis for each interval, and therefore for the chords; in this way we arrive at the 'true science of harmony'. The diatonic scale stems from the horizontal disposition of the sounds which form the chords; it has, therefore, a 'natural' basis

and is accordingly 'true'. These principles can also be applied to practical music; for Tartini the perfection of performance lies with the human voice, which is by definition a 'natural' phenomenon, in contrast to instrumental music, which is realized by 'artificial' means. 'A voice naturally excellent, and perfectly governed by art, is a universal principle, and when nature fails, then the intervention of art is necessary, because in my opinion the universality and the perfection of good taste is with the human voice, and with its expression'.
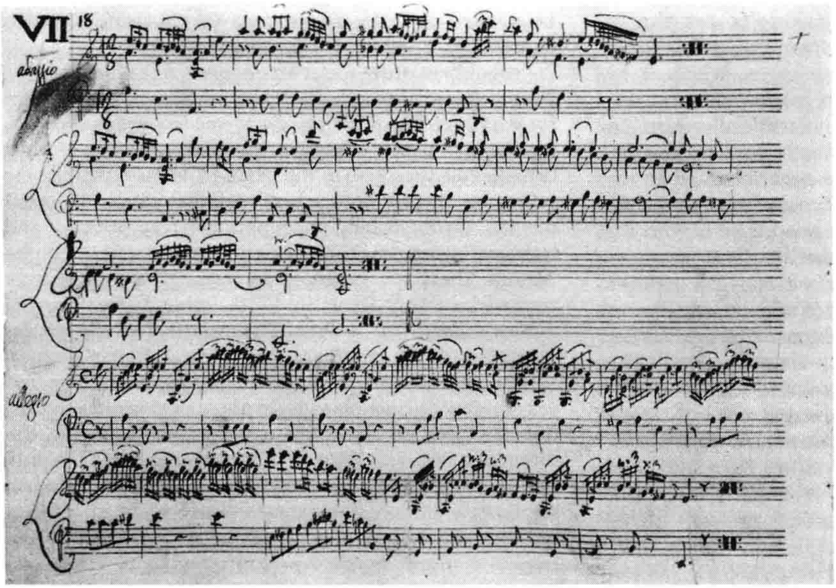
How then can these statements be reconciled with the fact that Tartini purposely excluded vocal music almost completely from his own compositions? The answer lies with the music composed in his central period. The stylistic innovations in the concertos and sonatas of this period aimed to obtain with instrumental means the same expressive results achieved in contemporary vocal music. Tartini modified his musical style, at the same time clarifying and giving form to his ideas about these problems. In vocal music the 'affect' finds its shape through the position of the intervals and the prosodic scansion implied in the poetic text which accompanies it; the more faithful to the affect there expressed, the more the melody will be capable of moving the listener: 'If the intention of the Greeks was to move, not indiscriminately but rather by exciting a specific passion, it is surely a certitude of nature that each passion has its own peculiar movements and its particular tone of voice' (*Trattato di musica*). Affects can therefore be expressed perfectly only through melody, since when several voices or parts sing or play together (i.e. when there is polyphony) the movement of each voice, placed in the register specific to it, eliminates the effect produced by the others. Primacy of melody and simplicity of structure are essential features of this concept, and they are the very features found in the compositions of Tartini's middle period, from 1740 onwards, especially in the slow movements of both sonatas and concertos. The insistent references to vocal music may explain the presence in the composer's autographs of poetic lines written at the beginning of several (mostly slow) movements. Some (but by no means all) of these mottoes come from Metastasio's librettos (see Dounias), and some of them use ciphers. They must be understood as an indication (sometimes a secret one) of the prevailing affect of the movement.

The instrumental composer has no text to clarify the affect of a piece; he has at his disposal only music itself. To enlarge the expressive possibilities of his own music Tartini had recourse to a rich repertory offered to him by vocal practice in the form of embellishments, which he used not only for ornamentation and diminution of a melody, but even more to specify through them the basic affect he wished to express. In this way the composer of instrumental music achieves, in Tartini's words, 'good taste according to nature'. Next to the basic version of a slow movement melody we find, sometimes in the same autograph but more often in a separate part, other versions in which diminutions and embellishments are written out in order to give sure guidance for the performer to express the piece's affect. Each embellishment has its own character and function; it cannot be used in a casual way, nor can any passage of the basic melody be ornamented at random. It is necessary to know the 'mode' (i.e. the way) and the place where each ornament should be applied in order to produce (again using Tartini's expression) 'good taste according to nature'.

Probably in order to satisfy requests from his students, Tartini wrote a treatise, clearly modelled on similar ones for vocal practice, which has survived in various versions. In the first part the nature, function and use of each ornament is specified; in the second Tartini explained the principles according to which melodies should be ornamented, distinguishing once more between 'natural' and 'artificial' ways ('modi'), the first being directly taught by Nature, the latter invented by man. The treatise was printed by Pierre Denis in 1770, immediately after the author's death, in a French translation as *Traité des agrémens de la musique*; the original Italian version survives in no fewer than four manuscripts. In it we find yet another distinction to be made in performing styles – one peculiar to Tartini's concepts. It concerns the difference between 'cantabile' and 'suonabile'. The first implies the use of a legato technique, directly modelled on vocal style, in order to create clearly defined musical phrases; the second, typical of the instrumental idiom, implies a more detached performance style. These two ways of playing are clearly distinct, almost antithetic.

Tartini's system of ideas helps us to understand yet another characteristic feature of his music. Of the diatonic and chromatic genres, he obviously preferred the former, since 'artificial' aspects are absent and the system is therefore closer to Nature; by the same token, he stated that he did not favour modulation, since it is an 'artificial' procedure. There exists a type of music (again according to the *Trattato di musica*) to which both the diatonic genre and the absence of modulation are conspicuously relevant; this is folk music, a typically 'natural' phenomenon. Folktunes, or folklike tunes, are thus introduced into slow movements in both concertos and sonatas. Sometimes there is just a quotation at the beginning of the movement, which is then developed independently (a typical example is the opening slow movement of Sonata B d1); at other times the entire melody, entrusted to the soloist, seems to be of folk origin (as in the central slow movement of the Concerto D109); finally, in the most original part of his output, the sonatas for solo violin, Tartini used folk melodies as autonomous movements, one example being the 'Aria del Tasso', the tune sung by Venetian gondoliers to the eight-line stanzas of Tasso's *Gerusalemme liberata*. This is one of the few exceptions to the general rule that the folk melodies quoted by Tartini originate in his native Istria, an observation all the more striking since he never returned to live there after leaving for Padua in 1708. It is noticeable that most references to folk music in the *Trattato* indicate, as their place of origin, the 'Dalmatian region', and when speaking to Algarotti about his solo violin sonatas Tartini said that he played them 'senza bassetto', a term still used today in Istrian folk music to indicate the cello.

In his last creative period Tartini carried to an ultimate point the principles developed during the previous years. In the fast movements of the concertos both harmony and rhythm serve a structure reduced to its essentials; the slow movement becomes the real centre of the composition, with the solo part dominating throughout and its melodic line carrying the entire expressive weight. In these slow movements the most important stylistic achievement of Tartini's music is completely realized: the solo part accomplishes the same expressive ends as a vocal line,



2. *Autograph MS of the Adagio and opening of the Allegro from a violin sonata in A minor (I-Pca 1888.D.VI, p.18)*

without contradicting the instrument's peculiar features. Indeed, by exploiting them to the full, the composer created a truly original musical language. The instrumental cantabile is Tartini's legacy to the history of music, and in the solo sonatas of his last period it finds its fullest realization. If the substance of the musical discourse can be entirely entrusted to the soloist, the bass line becomes superfluous, and indeed can be eliminated. Thus Tartini wrote what he called 'piccole sonate' (small sonatas), stemming from several rather short movements, almost always bipartite, to be played by the violin alone. The cantabile character of the opening movement again contrasts with the virtuosity of the others, but the musical language of these sonatas is very different from that of the earlier ones; it is a language reduced to its basic elements, and its 'speaking' character is emphasized by rests and by the melodic contour. The bass line included in the autographs of the earlier ones is explicitly indicated as optional (in another letter to Algarotti, Tartini wrote: 'I play them without bass, and this is my true intention').

This repertory, so unusual and original in character, did not have a long life, and was taken up by few except Tartini's students. Only 15 years after his death a review of a performance at the Concert Spirituel by Maddalena Lombardini Sirmen, a student from the Venetian Ospedale degli Incurabili and the recipient of the most famous of Tartini's letters (one concerning bowing practice), explicitly stated that her playing was by then completely out of fashion, adding that 'she may very well charm the ear, but she doesn't astonish any longer'. And yet Tartini's legacy found its way outside Italy; the entire section devoted to embellishments in Leopold Mozart's *Violinschule* is simply a translation of the first part of Tartini's treatise on the same subject, and the instrumental cantabile became one of the most salient features in the music of Leopold's son.

3. TARTINI'S SCHOOL. Tartini began his teaching activity either in 1727 or 1728 (both dates are given by the composer himself), after his return to Padua from Prague. By that time he already had an international reputation, which brought students from all over Europe to his school. It was the first instrumental school of such fame. From Tartini's correspondence we learn that he taught not only violin technique but also composition, and that a standard course of study usually lasted two years. Among students who afterwards achieved a reputation of their own, as both players and composers, were Paolo Alberghi from Faenza (a student before 1733); Domenico Dall'Oglio from Padua (from 1735 active in Russia); Pasqualino Bini from Pesaro (a pupil of Tartini between 1735 and 1740); Gugliemo Fegeri, the dedicatee of the sonatas published in Rome as op.2 in 1745, who came to Padua (as Tartini himself stated in the dedication) all the way from Java; Bernard Schelff, from Arolsen in Germany (a student in 1740–41); the Frenchmen André Noel Pagin (a student before 1748), Pierre Lahoussaye and Joseph Touchemoulin; and Pietro Nardini from Livorno, the most illustrious and original of them all as a composer. J.G. Naumann from Dresden, later active in Stockholm as Kapellmeister and opera composer, also studied and corresponded with Tartini. Of his many other pupils we know little more than their names or a few compositions; they included girls from the Venetian conservatories, players in the *cappella* of the Santo in Padua, Venetian noblemen and pages to ambassadors in Venice.

From an instrumental point of view, the Tartini school was based on the mastery of the bow. 'Your main exercise and study should be the bow, in such a way that you become a complete master of it, both in the "suonabile" and in the "cantabile" styles': this is the opening sentence of the letter to Maddalena Lombardini in which the study method is thoroughly described, a study applied mainly to the imitative movements of Corelli's op.5. Complete control of the bow is essential for the realization of the stylistic innovations of Tartini's music; only this control can make possible a correct cantabile performance of the instrumental melody, as well as of the embellishments through which the same melody can be even more fully characterized. The breathing technique of the singer finds its match in the use of the bow. The normal bow was not long enough to make an instrumental melody 'sing' properly, and the Tartini bow was made longer for this

very reason. It is not by chance that the set of 50 variations on a Corelli gavotte (again from the op.5 collection) bears the title *L'arte dell'arco*.

Less striking is Tartini's influence on the compositions of his pupils. If the formal principles are easily assimilated (as in the concertos), it is in the musical language that the influence of the master is particularly evident – once more, especially in the slow movements. But Tartini's knowledge of acoustics found its way also into his teaching: he used the combination tone as a means of testing correct intonation in the playing of the double stops.

WORKS

Editions: *Le opere di Giuseppe Tartini*, 1st ser., ed. E. Farina and C. Scimone (Milan, 1971–) [FS]

25 piccole sonate per violino e violoncello e per violino solo, ed. G. Guglielmo (Padua, 1970) [see *Notes*, xxviii (1971–2), 299]

Numerous individual edns, many highly unreliable; for partial lists see *MGG1* and *La MusicaE*

D – *number in Dounias (1935)*

B – *number in Brainard (1975) (incorporating keys)*

SACRED VOCAL

Canzoncine sacre, 1–3vv (some in more than one version): Alma contrita; Alma pentita; Amare lacrime; Caro Signor amato; Chi cerca un'innocenza; Crocifisso mio Signor; Dio ti salvi regina; Dolce mio Dio; E m'ami ancor; Iddio ti salvi; Infrangiti mio cor; Mio Gesù con tutto il cuore; No, che terreno fallo; O peccator che sai; Rimira, o peccatore; Ti voglio amar Gesù; Vedi, Signor, ch'io piango; Vergine bella del ciel regina; Vergine bella e pietosa; Voglio amar Gesù anch'io: all *I-Pca*; 5 ed. in *Musica sacra*, lxxxiii (1959), suppl.

Stabat mater, 3vv, copy, 1769; Pange lingua, 3vv; 2 Tantum ergo, 3vv; 3 Miserere, 3vv, 4vv, 5vv, copy, 1770 (additional copies, *F-Pc*, *GB-Ob*); Salve regina, 4vv, copy, 1773 ('ultima composizione del . . . Tartini'): all *I-Pca*

INSTRUMENTAL (MS)

*c*135 vn concertos (vn, str a 4, bc), thematic catalogue by Dounias, supplemented by Duckles and others; principal MS collections in *I-Pca* (incl. 55 complete autographs), *F-Pc*, *GB-Mp*, *US-BEm* (first publications listed below); 6 ed. in FS: D125, i; D12, x; D83, xi; D117, xiii; D21, xiv; D115, xv

Concs. for other insts (str a 4, bc): vc/va da gamba, A, *I-Pca**; autograph; va (va da gamba), 2 hn, D, *A-Wgm**; fl, G, *S-Skma*, doubtful; fl, F, *I-Nc*, doubtful

Sinfonie and sonatas a 4 (str qt, bc): D (autograph), G, A, D, *I-Pca*; 11 (some a 5, one with 2 clarini), doubtful

*c*40 trio sonatas (2 vn, bc), mostly 1745–9, *I-Pca*, *F-Pc* (thematic catalogue by Brainard)

*c*135 authentic, 40 doubtful sonatas (vn, bc), mostly *I-Pca*, *F-Pc*, *US-BEm* (thematic catalogue by Brainard); 3 ed. in FS, xvi

*c*30 sonatas, many single movts (vn, without acc. or with optional bc), probably *c*1745–60, mostly *I-Pca*, *A-Wgm* (thematic catalogue by Brainard)

INSTRUMENTAL (PUBLISHED)

op.	
1	lib.1. Sei concerti a 5: D85, 55, 60, 15, 58, 89 (g, e, F, D, F, A) (Amsterdam, 1728)
1	lib.3. Sei concerti a 5 del . . . Tartini a G. Visconti: DAnh.III–VI (B♭, D, F, a), 2 others unlisted (Amsterdam, *c*1728); none definitely attributable (Dounias); date derived from Le Cène's publishing numbers
1	lib.2. Sei concerti a 5: D111, 91, 59, 71, 88, 18 (a, A, F, G, A, D) (Amsterdam, 1730); date derived from Le Cène's publishing numbers
1	VI sonate vn, b: B B♭7, a9, b5, g9, A3, B♭8 (Amsterdam, 1732)
1	(12) Sonate e una pastorale: B A14, F9, C11, G17, e6, D12, D6, c2, A15, g10, E5, F4, A16 (Amsterdam, 1734); nos.1–6 church sonatas, nos.7–12 chamber sonatas; A16, 'Pastorale', uses scordatura; the nickname of g10, 'Didone abbandonata', is of 19th-century origin; ed. in FS, vii–viii, xii
2	VI concerti a 8: D73, 2, 124, 62, 3, 46 (G, C, b, F, C, E) (Amsterdam, *c*1734)
–	VI concerti . . . d'alcuni famosi maestri, lib.2 (no.5): D1 (C) (Amsterdam, *c*1740)
2	VI Sonate, vn, bc: B g4, A5, d4, e7, F5, E6 (Amsterdam, 1743)
2	(12) Sonate, vn, bc: B D13, G18, A17, b6, a10, C12, g11, D14, B♭9, F8, e8, G19 (Rome, 1745); pubd as op.3 (Paris, *c*1747)
–	Nouvelle étude . . . par Mr. Pétronio Pinelli: B F11 (17 variations on Gavotte from Corelli's op.5 no.10) (Paris, *c*1747); see L'arte del arco
4	(6) Sonates: B E3, G20, B♭10, A3, D, c5 (Paris, 1747); no.6 probably by Mauro D'Alay
5	(6) Sonates: B, a11, B♭11, A18, G21, F10, B♭12 (Paris, *c*1747); some doubtful; ed. E. Bonnelli (Padua, 1951)
6	Sei sonate: B G8, A19, D8, A6, B5, G10 (Paris, *c*1748)
7	(6) Sonate: B D11, B♭7, G9, E4, g3, F7 (Paris, 1748); ed. P. Brainard: *La raccolta di sonate autografe per violino, Ms 1888, fasc.1 nell'Archivio musicale della Venerando Arca del Santo di Padova* (Padua, 1975)
8	Sei sonate a tre: Trios A5, D7, G4, D10, A10, D11, some with movts added (Paris, 1749)
–	XII Sonatas, 2 vn, b: Trios G4, D11, A5, D10, G3, F2, D7, A8, A9, D12, A10, A7 (London, 1750)
–	VI [and VI] sonate, 2 vn, bc, lib. [I], II: Trios D8, C4, D6, F2, D5, D2, D12, C5, D4, C3, D3, D9 (Amsterdam, *c*1755), as op.3 (London, 1756)
–	L'arte del arco: B F11 (38 variations on Gavotte from Corelli's op.5 no.10) (Paris, 1758); attrib. of both this and the earlier print is questionable
9	Sei sonate: B E♭1, G6, G22, A20, F6, D16 (Paris, *c*1763)
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PIERLUIGI PETROBELLI

Tartölt. A 16th-century RACKET with a metal body brightly painted to resemble a dragon; it is a relatively squat double-reed instrument with a cylindrical coiled metal tube pierced by seven finger-holes and a thumb-hole. The crook forms a twisted dragon's tail, and the bell is the dragon's mouth with a trembling tongue, made of iron. Only one set of five *Tartölten* or *Tartölden* – two trebles, two tenors and a bass – is known to exist and is now in Vienna (see illustration). The three sizes produce as their lowest notes A, *d* and *a*. The five instruments are named in the 1596 inventory of the collection at that time in Archduke Ferdinand's castle of Ambras near Innsbruck. The word 'Tartölt' may be derived either from KORTHOLT (that is, a short wind instrument) or from *torto* (It.: 'crooked'). The instrument may have been used for theatrical events; similarly disguised instruments were often described in reports of 16th-century Italian *intermedii*. The *Tartölten* from Vienna are described more fully in J. von Schlosser: *Die Sammlung alter Musikinstrumente* (Vienna, Kunsthistorisches Museum, 1920).

HOWARD MAYER BROWN

Taruskin, Richard (Filler) (*b* New York, 2 April 1945). American musicologist and critic. He studied at Columbia University, taking the doctorate in 1975 with a dissertation on Russian opera in the 1860s. He taught at Columbia from 1973 until 1987, when he became professor at the

University of California, Berkeley; he was named Class of 1955 Professor of Music in 1997. A wide-ranging scholar, Taruskin has written on the 15th-century chanson, the Early Music movement (of which he is a trenchant critic, seeing it more as an outcome of 20th-century taste than as truly re-creative), on theoretical aspects of Stravinsky and, above all, on Russian music, from the 18th century to the present. His writings, original, highly perceptive and frequently controversial, include articles dealing with views of Russian musical history and textual, technical and interpretative questions in the operas of Musorgsky and Prokofiev. Taruskin is also a vigorous, forthright critic, and is a regular contributor to the *New York Times*, *New Republic*, *Opus*, *Atlantic Monthly* and *Opera News*. He was formerly a choral conductor: as director of the Columbia University Collegium Musicum and Cappella Nova he made numerous recordings of early music. From 1976 to 1988 he toured as a viol soloist with the Aulos Ensemble. He has also edited volumes of Renaissance music under the imprint of Ogni Sorte Editions. The AMS gave him the Greenberg Prize in 1978 and the Alfred Einstein Award in 1980, and he was the recipient of the Dent Medal in 1987.

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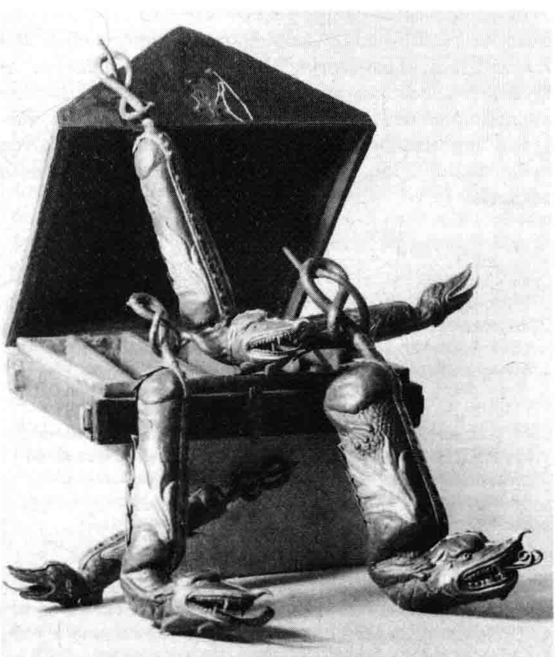
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PAULA MORGAN

Tās. Sassanian small drum. *See* IRAN, §I, 5.

Taschengeige (Ger.). *See* KIT.

Taskin, Pascal (Joseph) (*b* Theux, nr Liège, 1723; *d* Paris, 1793). French harpsichord maker. It is not known when he went to Paris, but he was clearly a very senior workman in the BLANCHET workshop at the death of François Etienne Blanchet (ii) in 1766. Taskin was admitted to the guild as a master the same year and, shortly thereafter, married Blanchet's widow. His business card, often attached to his instruments, reads: 'PASCAL TASKIN,

Facteur/de Clavessins & Garde des Instruments/de Musique du Roi, Eleve & Succes-/seur de M. BLANCHET, demeure/Même Maison, rue de la Verrerie,/vis-à-vis la petite porte de S. Merry,/A. PARIS' (he wanted it clearly known that the firm remained the same in spite of the change of name required by guild regulations). Under his responsible and creative stewardship the workshop reached its greatest prosperity. As Blanchet's successor he assumed the title 'facteur des clavessins du Roi', and on Christophe Chiquelier's retirement in 1774 he also became keeper of the king's instruments. This later responsibility proved difficult to manage from Paris; in 1777, therefore, he set up his nephew Pascal Joseph Taskin (ii) (*b* Theux, 1750; *d* Versailles, 1829) in Versailles to administer the duties. Pascal Joseph (ii) went to Paris in 1763 to work in the Blanchet workshop and in 1777 married the daughter of François Etienne Blanchet (ii). Two brothers of Pascal Joseph (ii), Henry and Lambert, also came to work for their uncle but little else is known of them. Armand François Nicolas Blanchet, son of François Etienne Blanchet (ii), was brought up by his stepfather, Pascal Taskin, and was his chief companion in the rue de la Verrerie workshop; he was Taskin's heir and succeeded to the shop on the latter's death in 1793, but shortly thereafter moved to the rue de Limoges.

Pascal Taskin continued to build harpsichords and refine the designs of the later Blanchets. He was a superb and innovatory workman and his instruments were, if possible, even more carefully made than his predecessors'. In the late 1760s a system of *genouillères* (knee-levers) to control the stops and a register of 8′ jacks fitted with soft buff leather (PEAU DE BUFFLE) plectra instead of quills were added to the standard French disposition of three registers controlled by hand. Although there were other claimants, Taskin, who was credited with introducing these innovations in 1768, was chiefly responsible for standardizing and popularizing them. He also continued the Blanchet practice of rebuilding and enlarging Ruckers harpsichords, but as the supply of genuine Ruckers harpsichords suitable for rebuilding dwindled while the demand grew, he was not above making a 'Ruckers' using very few, if any, antique parts. Nevertheless, they were excellent instruments (for a description of them *see* HARPSICHORD, §4(i)).

From the late 1770s the Taskin workshop was increasingly occupied with the building of grand pianos and the importation of English square pianos. Although the Blanchet and Taskin pianos of the 1760s and 70s, none of which is extant, were probably modelled after those of the Silbermann family, which had a complex action of the type invented by Bartolomeo Cristofori, the surviving Taskin pianos of the late 1780s have a very simple action without escapement. In a letter written in 1786, Taskin explained his purpose of simplifying the action in order to reduce friction. His pianos are beautifully made and their actions work surprisingly well. Unlike the harpsichords, the pianos were often superbly veneered in the Louis XVI style. While piano making assumed an increasing proportion of the activities of the shop in the later years, it should be noted that Taskin's death inventory (1793) shows as many harpsichords as pianos under construction. In 1790 he devised the Armandine, a large gut-string psaltery, resembling a harpsichord without a keyboard, for Anne-Aimée Armand (1774–1846). An example made by Taskin is in the Musée de la Musique, Paris.

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WILLIAM R. DOWD/JOHN KOSTER

Taskov, Krassimir (*b* Sofia, 6 Jan 1955). Bulgarian composer and pianist. He graduated from the composition class of Pencho Stoyanov (1984) and the piano class of Konstantin and Julia Ganev at the Sofia State Academy of Music, and received further instruction in composition from Ton de Leeuw and Theo Loevendie in the Netherlands (1988–95) and Anatol Vieru in Romania (1996). Taskov has won a number of national and international competitions. These include prizes for piano performances at Santander in Spain and at the Tchaikovsky competition in Moscow, and for composition at the International Rostrum of Composers in Paris, UNESCO for his *Arkhaichni Kartini* (1984); his *Fantazia* and *Triptich* for two pianos received prizes in Tokyo in 1991 and 1995 respectively. He is active as a performer of chamber music and is an associate professor of piano at the State Academy.

In his musical language Taskov is heir to the colouristic tradition established by the Bulgarian composers Iliev and Kazandzhiev. His works also show the influence of Prokofiev, Shostakovich, Stravinsky and Berg, which he amalgamates with stylized Bulgarian folk elements. Successful performances of his compositions have been given in Germany, Japan, France, Italy and Russia, as well as in Bulgaria.

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Principal publisher: Billaudot, Muzika

ANNA LEVY, GREGORY MYERS

Tassinari, Pia (Domenica) (*b* Modigliana, 15 Sept 1903; *d* Faenza, 15 May 1995). Italian soprano, later mezzo-soprano. She studied in Bologna with Cesare Vezzani and in Milan, making her début in 1927 as Mimì at Casale Monferrato. In 1932 she appeared at La Scala in the première of Veretti's *Il favorito del re*, and in the 1936 season she sang Elsa and Margherita and created Lucia in Zandonai's *La farsa amorosa*. After World War II she extended her career to the Americas, but continued to appear at La Scala until 1956. At the Metropolitan in 1947 she sang Tosca to the Cavaradossi of her husband, Ferruccio Tagliavini, but her voice was by then considered too worn. From 1952 she sang principally in mezzo roles such as Carmen and Charlotte, giving her last stage performance, as Carmen, in Philadelphia in 1962. Her best solo recordings are those of the 1930s, fresh of tone and generous without being excessive in emotion. She was also an excellent Alice Ford in the first recording of *Falstaff* (1930), and as a mezzo sang an effective Ulrica in *Un ballo in maschera* (1954).

J.B. STEANE

Tasso, Gioan Maria. Italian composer. He published at least 15 duets together with works by BERNARDINO LUPACCHINO.

Tasso, Torquato (*b* Sorrento, 11 March 1544; *d* Rome, 25 April 1595). Italian poet, playwright and courtier. He was one of those rare literary figures whose works held an immediate and continuing fascination for musicians and writers alike and whose life became a legend that survived his death by three centuries.

1. LIFE. Tasso was the son of Bernardo Tasso (*d* 1569), a court poet well known in his day. His early years were marred by political difficulties that caused his father to be expelled from Naples and the boy himself to be separated from his mother. These events contributed to his lifelong financial insecurity, since, deprived of his father's land and his mother's dowry, he became completely dependent on – and increasingly bitter about – court patronage. His early education was that of a courtier: literature (including Latin and Greek), mathematics, music and riding. In Venice, under the constant threat of Turkish invasion, he wrote *Gierusalemme*, a first draft of his great epic, based on the historic events of the first Crusade to liberate Jerusalem. He was sent to Padua in 1560 to study law but soon switched to philosophy and rhetoric. There he continued to write poetry: the chivalrous romance *Rinaldo* and a series of love lyrics, first to Lucrezia Bendidio and then to Laura Peverara, both of whom became famous singers at the court of Ferrara. However, these years were also marked by brawls and escapades which may have been early manifestations of an unstable temperament. Before leaving Padua in 1565 he joined the newly formed Accademia degli Eterei, taking the name 'Il Pentito' ('The Repentant One').

Tasso's long association with Ferrara began in October 1565. He was first a member of the household of Cardinal Luigi d'Este and from 1572 a 'gentleman' in the service of Duke Alfonso II. The splendour and luxury of the Este court provided him with a stimulating environment, and the knowledge that Boiardo and Ariosto had written their poems there must have inspired him. Encouraged by Leonora and Lucrezia d'Este, he wrote his celebrated pastoral play *Aminta*, more lyrics and some dialogues and theoretical works. There, too, he began his *Gerusalemme liberata*, which was to occupy him for a decade.

Although Tasso won great favour with the performance of his *Aminta* (1573), he was plagued by unauthorized editions of it and of *Gerusalemme liberata*. The latter had been circulating among his friends before the first complete edition was published in 1581, thereby sparking one of the great literary debates of the century. Anxious about piratical publishers, fearful that his work would incur the wrath of the Inquisition and worried about his ill-health, Tasso revealed in his letters an increasing tendency towards paranoia. He was imprisoned in June 1577 after attacking a servant who, he thought, was spying on him, but in July he escaped and fled the court. Although he was reconciled with the duke in April 1578, his mental agitation did not allow him to remain in Ferrara nor to find a satisfactory patron in Mantua, Padua, Venice, Florence, Urbino, Pesaro or Turin. In February 1579 he returned to Ferrara, where, amid preparations for the reception of Duke Alfonso's third bride, he felt ignored and humiliated. Within a month his angry outbursts and denunciations caused him to be arrested again and taken to S Anna, an asylum where he was confined for seven years. Although he suffered hallucinations and fits of melancholy, his writings from this period – lyrics, dialogues, letters, even a comedy (*Intrichi d'amore*) – are more suggestive of anguish than insanity.

Tasso was released in 1586 at the request of Duke Vincenzo I of Mantua, at whose court he completed the tragedy *Il Rè Torrismondo*. But his sense of persecution and dissatisfaction with his material benefits continued to make him restless. In April 1590, at the invitation of Jacopo Corsi, he was in Florence, where he may have witnessed a performance of his *Aminta*, possibly with music composed by Emilio de' Cavalieri. He divided his last years between Naples and Rome, writing prose and poetry of a religious nature, and reworking his masterpiece *Gerusalemme liberata* into the less successful *Gerusalemme conquistata* in an attempt to respond to the objections of his critics.

2. WORKS. In his lyrics Tasso, like many 16th-century Italian poets, displayed a partiality for the madrigal; unlike them, however, he wrote some of his best verse in the genre and brought it to a point of unsurpassed technical perfection. His lyrics were set by almost all the important composers, both madrigalists and monodists, of his own and the next few generations (a list of settings appears in *Le rime di Torquato Tasso*, ed. A. Solerti, Bologna, 1898–1902). At Ferrara and Mantua he knew Luzzaschi, Wert and Alessandro Striggio (i), whose styles he praised in his dialogue *La Cavaletta* (Venice, 1587), contrasting them with 'degenerate music which has become soft and effeminate'. His Aristotelian studies had persuaded him that all types of poetry purge the passions (see his *Del giudizio sovra la sua Gerusalemme*, Rome, 1666), and the new, musically affective madrigal of the 1580s and 1590s reflected the passionate accents and dramatic situations of his epic poem.

Written in traditional *ottava rima* stanzas, *Gerusalemme liberata* soon surpassed Ariosto's *Orlando furioso* as a popular source of texts for composers of the madrigal (see Einstein, 1950–51). Wert gave portions of Armida's monologue (canto xvi) their first setting in his eighth book of madrigals (1586). Monteverdi's second and third books (1590–92) reflect Tasso's influence, the latter including

two cycles drawn from cantos xii and xvi respectively. His *Combattimento di Tancredi e Clorinda* (staged in Venice, 1624; published in the eighth book of madrigals, 1638) is taken from canto xii, and his lost *Armida abbandonata* (1626) is the first of numerous operas based on Tasso's epic. Composers who treated subjects and characters from the *Gerusalemme* in their operas include Michelangelo Rossi (*Erminia sul Giordano*, 1633), Lully (*Armide*, 1686), Handel (*Rinaldo*, 1711), Gluck (*Armide*, 1777), Rossini (*Armida*, 1817) and Dvořák (*Armida*, 1902–3). Also significant for the history of opera is *Aminta*, written principally in hendecasyllabic verse in which assonance and refrain, rather than rhyme, assume structural importance. This flexible style, particularly apparent in the concluding choruses of acts 2, 3 and 5, is similar to that later used by Rinuccini for the recitative sections of his first opera librettos.

The most complete edition of Tasso's works is that in five volumes by B. Maier (Milan, 1963–5).

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BARBARA R. HANNING

Tastar de corde (It.: 'testing of the strings'). A term used in the 16th century for a short introductory composition corresponding to the contemporary Toccata or Tiento. Its history seems to be limited to a single collection of lute music published in Venice in 1508, J.A. Dalza's *Intabolatura de lauto libro quarto*, whose title-page lists among the contents 'tastar de corde con li soi recercar drietro'. Its function, as the name implies, was both to check the tuning and the 'tastatura' of the instrument (the temperament between the movable frets) and to loosen the player's fingers before a more complex contrapuntal piece such as a ricercare. Dalza's collection contains five pieces with the title 'tastar de corde', four of them followed by a ricercare. The first and fifth are in G, the second in C, the third in D (with F♮) and the fourth in C (with E♭). The first *tastar* is the shortest, at 16 bars, and the third and fourth the longest, both with 42 bars. Their structure is very similar to that of the prelude-toccata or Spanish tiento for organ (*see* PRELUDE, §1), in which long, static chords marked with a fermata alternate with short, rapid but rarely virtuoso passages.

Isolated examples of the *tastar de corde*'s survival are the *tastata* in P.P. Melli's *Intavolatura di liuto attiorbato, libro secondo* (1614) and, later still, the *tasteggiata* in Bernardo Gianoncelli's *Il liuto* (1650). The latter in particular has the quality of a simple but attractive toccata introducing a suite of dances.

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DINKO FABRIS

Tastatur (Ger.; It. *tastatura*). *See* KEYBOARD.

Tastavin, Geronimo (*fl* ?1560–80). Italian composer. By 1569 he had possibly entered the service of Cardinal Flavio Orsini, to whom he dedicated his only known publication, *Il primo libro de madrigali a cinque voci* (Venice, 1569, inc.). The verse is of high quality: ten of the 19 madrigals are settings of poems from Petrarch's *Canzoniere*, and the collection opens with a setting of a canzone by Sannazaro, *Amor, tu voi ch'io dica*, which Tastavin truncated and carved into six parts that do not correspond to the stanzaic structure of the poem. Among the settings of Bembo are two ottavas from the sequence *Nell'odorato e lucido oriente*. All the pieces are set in the old-fashioned *misura comune*. A *napolitana* by Tastavin, *Se mai pianser per te quess' occhi miei*, was included in an anthology compiled by Gioseffo Policretto (RISM 1571⁹). He is called here 'Hieronimo Tast.', which is probably why Fétis wrongly described him as 'Jérome Tast, allemande' (*FétisB*).

DONNA G. CARDAMONE

Tastiera (i) (It.). *See* FINGERBOARD (i).

Tastiera (ii) (It.). *See* KEYBOARD.

Tasto (It.: 'fret'). The key (*see* KEY (ii)) of a keyboard instrument; or the fingerboard (*see* FINGERBOARD (i)) of a bowed string instrument. *See also* FRET; SUL TASTO; TASTO SOLO.

Tasto solo (It.: 'single key'). A phrase used by composers to instruct the keyboard player of a continuo part to play the bass note(s) alone, without chords above. The phrase seems to occur in music (e.g. Corelli op.5) before it is described in theory books (Heinichen, 1728, Pasquali, Albrechtsberger), where the player is directed to play only those notes, singly (Heinichen) or with their octave (Adlung) or (if long) restruck (C.P.E. Bach etc.). C.P.E. Bach noted that the Italians did not in practice ever play *tasto solo*. Many composers also gave figures for passages marked *tasto solo* and in this case the figures may merely indicate the harmony implied or stated above by other

instruments; these are either for the continuo player to fill in if necessary or, as in the case of Bach's cantata bass parts, for the sake of the copyist writing out a part from the full score. To distinguish single notes from those doubled at the octave above or below, C.P.E. Bach applied the phrases *all'unisono* and *all'ottava*, but only theorists and composers under his influence (e.g. G.S. Löhlein, 1791) made any use of them.

PETER WILLIAMS

Tate, Henry (*b* Prahran, Victoria, 27 Oct 1873; *d* Melbourne, 6 June 1926). Australian writer and composer. His first musical experience was as a chorister and a piano student. On leaving high school, he was employed in clerical work while studying composition and the piano with G.W.L. Marshall-Hall at the Melbourne University Conservatorium, a post which lasted most of his life, until his appointment as music critic to the Melbourne *Age* (1924–6) finally brought his musical insight to attention. Contributions to journals, a weekly chess column and several books of verse gave meagre supplements to his income while he pursued his unique and visionary theories for the foundation of a national school of Australian music. Noting the absence of traditional folk sources, he advocated a musical vocabulary derived from characteristic natural sounds, birdsong and Aboriginal song and dance. For example, he devised a 'deflected scale pattern' (corresponding to the major scale but with a flattened 2nd and 6th) as an alternative to the diatonic system and suggested techniques of adapting rhythms and motives from bush sounds, which he then illustrated in his compositions for piano, songs and orchestral tone poems (many of which remain unpublished). A generous champion of contemporary composers (Alfred Hill, Fritz Hart and Percy Grainger), his ideas for an Australian mythology and musical identity were underrated in musical circles but welcomed by leading nationalist writers and dramatists in Melbourne who encouraged him to lecture and present his music. His lyrical programmatic music has been overtaken by a growing professionalism in Australian music and his writings have gained a historical rather than practical value.

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ELIZABETH WOOD

Tate, James W(illiam) (*b* Wolverhampton, 30 July 1875; *d* Stoke-on-Trent, 5 Feb 1922). English composer and accompanist, elder brother of the soprano Maggie Teyte. He gained varied theatrical experience as an actor, in management, and as musical director for the Carl Rosa Opera Company and at Wyndham's Theatre. In 1902 he married the music hall singer Lottie [Charlotte Louisa] Collins (1865–1910) for whom he conducted; in 1912 he married another singer, Clarice Mayne (Clarice Mabel Dulley, 1886–1966), with whom he formed a highly successful music-hall act. He wrote many songs for pantomimes, the music hall and revues, among them *I was a good little girl till I met you*, *A Broken Doll* (for André Charlot's revue *Samples*, 1915) and *Give me a little cosy corner*. His additional numbers for Fraser-Simson's musical play *The Maid of the Mountains* (1915), in which his step-daughter José [Josephine] Collins (1887–1958) took the leading role, provided much of the score's romantic appeal. In his last years he produced touring revues and pantomimes in partnership with Julian M. Wylie.

WORKS
(*selective list*)

Stage (all dates those of first London performances): Sergeant Brue (musical farce, 3, J. Hickory Wood and O. Hall), Strand, 14 June 1904, collab. L. Lehmann; The Maid of the Mountains (musical comedy, 3, G. Graham and F. Lonsdale), Daly's, 10 Feb 1917, collab. H. Fraser-Simson [incl. A Bachelor Gay, My life is love, A Paradise for Two, When You're in Love]; The Beauty Spot (musical play, 3, A. Anderson, F.C. Harris and Valentine, after P.L. Flers), Gaiety, 22 Dec 1917; The Lads of the Village (musical play, Harris and Valentine), 1917

Contribs. to revue, incl. High Jinks; I Should Worry; Peep Show; Round in 50; Samples [incl. A Broken Doll]; Some [incl. Ev'ry Little While]

Many individual songs, incl. A Little Cosy Corner; I was a good little girl till I met you

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ANDREW LAMB

Tate, Jeffrey (Philip) (*b* Salisbury, 28 April 1943). English conductor. He qualified in medicine before taking the répétiteur's course at the London Opera Centre, 1970–71, then joining the Covent Garden music staff. Boulez chose him as assistant for the Bayreuth *Ring*, 1976–80, and for the first three-act *Lulu*, in Paris, 1979. The previous year he made his conducting début at Göteborg with *Carmen*, followed by *Lulu* at the Metropolitan in 1980 and *La clemenza di Tito* at Covent Garden in 1982, where he was principal conductor, 1986–91, and principal guest conductor to 1993. In 1985 he became principal conductor of the English Chamber Orchestra and made further opera débuts, at the Salzburg Festival (the première of Henze's realization of *Il ritorno d'Ulisse in patria*) and the Vienna Staatsoper (*La clemenza di Tito*). He conducted the premières of Rolf Liebermann's *La forêt* at Geneva in 1987 and of Robert Saxton's *Elijah's Violin* with the English Chamber Orchestra in 1989, the year he became principal guest conductor of the French Orchestre National, later receiving the award of Chevalier des Arts et des Lettres.

Tate has developed his career in spite of being handicapped from birth by severe spinal malformation, which obliges him to sit while conducting. It does not impair his decisive beat nor the clarity he imparts to his performances. He has conducted little Italian opera, preferring Mozart, Wagner and Strauss; his first opera recording was an admired *Arabella* (1988). Tate's other recordings include *Hänsel und Gretel*, *Lulu*, Beethoven's *Missa solemnis*, discs of Haydn, Mozart and Elgar symphonies, and the complete Mozart piano concertos with Uchida. He was made a CBE in 1990.

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NOËL GOODWIN

Tate, Maggie. *See* TEYTE, MAGGIE.

Tate [Teate], **Nahum** (*b* ?Sudbury, Suffolk, 1652; *d* London, 30 July 1715). English poet, playwright and librettist. He was educated in Dublin and had settled in London by 1678, when his first play, *Brutus of Alba*, was produced. Seven other plays, mostly adaptations, followed in the 1680s.

From *Brutus of Alba* he fashioned a libretto for Henry Purcell's only all-sung opera, *Dido and Aeneas*, which was performed at a boarding-school for young gentlewomen in Chelsea run by Josias Priest, probably in 1689, but may have been written earlier for performance at court. The plot is so compressed that some of the motivation is unclear, but the trochaic tetrameter, softened by artful repetitions and enjambments, proved ideal for Purcell's plastic melodies and highly expressive recitatives. Its main weakness is the under-development of Aeneas, who has no proper aria; but his ignominious exit in Act 3, though it may seem an anticlimax, helps to focus the tragedy more sharply on Dido. In the libretto for the boarding-school performance, the main opera is preceded by a sung prologue, the music for which is lost. This prologue almost certainly had a political subtext, and since Tate was an extremely political writer and the story of Aeneas at Carthage was a favourite vehicle for covert political comment, the main opera may also have political overtones; however, because it could have been written any time between about 1684 and November 1689 (a period that saw the death of Charles II, the overthrow of James II and the coronation of William and Mary), it is impossible to know exactly what he intended. Charles Gildon inserted both opera and prologue into his adaptation of Shakespeare's *Measure for Measure*, performed at Lincoln's Inn Fields in 1700.

Tate was appointed Poet Laureate on 8 December 1692 and in this capacity provided the texts of a number of birthday, New Year and other celebratory odes. He also collaborated with Nicholas Brady in producing a metrical version of the psalms (1696). A few of these, together with Tate's Christmas hymn *While shepherds watched*, are still included in modern hymnbooks.

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MARGARET LAURIE (with CURTIS PRICE)

Tate, Phyllis (Margaret Duncan) (*b* Gerrards Cross, 6 April 1911; *d* London, 29 May 1987). English composer. Her earliest attempts at composition, dating from her teenage years, were foxtrots for her ukulele. From 1928 to 1932 she studied composition (with Harry Farjeon), the piano, conducting and timpani at the RAM. Her early works, including an operetta (*The Policeman's Serenade*), songs, a string quartet, a violin sonata, a cello concerto and a symphony, were variously performed at the RAM, at the Macnaghten-Lemare Concerts, by the Bournemouth Municipal Orchestra and at concerts organized by Hubert Foss of OUP. She also wrote and arranged commercial light music, often using the pseudonyms Max Morelle or Janos. In 1935 she married the music publisher Alan Frank. She lived and worked in London and was at various times involved with the Hampstead Music Club, the Barnet Choral Society, the PRS Member's Fund (from 1976 to 1981 she was the first woman to serve on the management committee) and the Composers' Guild.

Tate destroyed almost all her pre-war music. The first work she acknowledged was the Saxophone Concerto of 1944, which had been commissioned by the BBC. In 1947 she came to public attention when her Sonata for clarinet and cello was performed at a London Contemporary Music Centre concert and her *Nocturne for Four Voices* (composed 1945) was broadcast on the Third Programme. She was often attracted by the sounds and textures of unusual combinations of instruments: the voices in *Nocturne*, a setting of a poem by Sidney Keyes, are accompanied by string quartet, double bass, celesta and bass clarinet; later works included a setting of Tennyson's *The Lady of Shalott* (1956) for tenor, viola, two pianos, celesta and nine percussion instruments, and a *Sonatina pastorale* for harmonica and harpsichord (1974). She was particularly drawn to vocal music and wrote vocal chamber music, several large-scale choral works, such as *A Secular Requiem* (1967) and *St Martha and the Dragon* (1976), as well as her acclaimed opera, a musical thriller, *The Lodger* (1960). In later life she wrote much music for young people, including several operettas. Exploring a wide variety of formal structures and harmonic languages, Tate's elegant and expressive music is always clear and accessible.

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(selective list)

Ops: The Lodger, 1960 (D. Franklin, after M.A. Belloc-Lowndes), workshop perf., London, 14 July 1960, rev. version, April 1965; Dark Pilgrimage (TV op, Franklin), 1963; The What d'ye Call it, 1966 (V.C. Clinton-Baddeley, after J. Gay), Cheltenham, 1966

Choral: Choral Scene from *The Bacchae* (Euripides), double chorus, 1953; Witches and Spells, choral suite, 1959; 7 Lincolnshire Folksongs, chorus, insts, 1966; A Secular Requiem (attrib. W. Shakespeare), chorus, insts, 1967; Christmas Ale, 1v, chorus, orch, 1967; To Words by Joseph Beaumont, SSA, pf, 1970; Serenade to Christmas, Mez, chorus, orch, 1972; St Martha and the Dragon (C. Causely), nar, S, T, chorus, children's chorus, chbr orch, 1976; All the World's a Stage (Shakespeare), chorus, orch, 1977; Compassion (U. Vaughan Williams), chorus, org/orch, 1978

Vocal: Nocturne for 4 Voices (chbr cant., S. Keyes), Mez, T, Bar, B, str qt, db, b cl, cel, 1945; Songs of Sundry Natures, Bar, fl, cl, bn, hn, hp, 1947; The Lady of Shalott (A. Tennyson), T, va, 2 pf, cel, perc, 1956; A Victorian Garland (M. Arnold), S, C, hn, pf, 1965; Gravestones [for Cleo Laine], 1966; Apparitions, T, harmonica, str qt, pf, 1968; 3 Gaelic Ballads, S, pf, 1968; Coastal Ballads, Bar, insts, 1969; Creature Great and Small, Mez, gui, db, perc, 1973; 2 Ballads (Causely), Mez, gui, 1974; Songs of Sundrie Kindes, T, lute, 1976; Scenes from Kipling, Bar, pf, 1976; Scenes from Tyneside, Mez, cl, pf, 1978; The Ballad of Reading Gaol (O. Wilde), Bar, org, vc, 1980

Orch and band: Conc., a sax, str, 1944; Illustrations, brass band, 1969; Song without Words, tpt, bn, chbr orch, 1976; Panorama, str, 1977

Chbr: Sonata, cl, vc, 1947; Str Qt, F, 1952, rev. as Movements for Str Qt, 1982; Triptych, vn, pf, 1954; Air and Variations, vn, cl, pf, 1958; The Rainbow and the Cuckoo, ob, str trio, 1974; Sonatina pastorale, harmonica, hpd, 1974; A Seasonal Sequence, va, pf, 1977; Prelude, Aria, Interlude, cl, pf, 1981

Solo inst: Pf Sonatina no.2, 1959; Variegations, va, 1970; Explorations around a Troubadour Song, pf, 1973; Lyric Suite, pf 4 hands, 1973–4; 3 Pieces, cl, 1979

Also educational music

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N. Kay: 'Phyllis Tate', *MT*, cxvi (1975), 429–30

SOPHIE FULLER

Tattersall, William Dechair (bap. Charing, Kent, 11 Sept 1751; *d* Wotton-under-Edge, Glos., 26 May 1829). English amateur musician. He was rector of Westbourne, Sussex, from 1778, and from 1779 also vicar of Wotton-under-Edge, where he lived. He devoted much energy to improving psalmody in the church at Wotton-under-Edge. His first step was to take control of the choir. He then introduced Merrick's metrical translation of the psalms in place of the Old and New versions. His first printed collection, *Psalms Selected from the Version of the Revd Jas Merrick* (London, *c*1790), uses 25 traditional and 27 new tunes. *Improved Psalmody* (1794) includes a large number of tunes specially composed or adapted for the work, by many prominent composers such as Shield, Callcott, Samuel Arnold, Webbe, Stevens and even Haydn, who contributed six melodious pieces. The music is in three parts (SSB or TTB) and is for the most part too elaborate for congregational singing. Tattersall's aim was to 'excite a laudable Zeal throughout the lower Orders' by providing examples of the most elegant music available: 'the serious Glees which consist only of three Parts, seem to present a perfect Model for this Species of Divine Harmony'. The list of subscribers is impressive evidence of Tattersall's social connections: it includes most of the royal family, both archbishops, heads of colleges, peers and ladies of title, as well as prominent musicians. Perhaps for this reason *Improved Psalmody* was widely used in the south of England for 40 years or more. In 1802 he published a third collection, *Improved Psalmody; Sanctioned by the King at Weymouth*. Merrick's version was again used: but in deference to the taste of George III the music was entirely 'adapted from the sacred compositions of Handel'.

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NICHOLAS TEMPERLEY

Tattoo (Fr. *Retraite*; Ger. *Zapfenstreich*: 'Strike Tap'; It. *Ritirata*). A term now applied to a military display or presentation to which the public is admitted. It originally referred to the summoning of soldiers back to their barracks for the final roll call of the day, and derives from the daily routine of the 17th-century mercenary armies which fought in the Thirty Years War. The armies were followed by entrepreneurs, or 'sutlers', who attached themselves to one particular regiment or brigade, selling food and drink to the soldiers (Brecht's Mother Courage was one such). At sunset a drumbeat signal, the 'Retreat', recalled the strolling or foraging soldiers to their camp, where they were wont to congregate round the sutlers' tents or wagons. Left to themselves, the soldiers would happily carouse the night away, with dire consequences the next morning, so at a set time the provost guard – the military police of the day – would tour the sutlers' premises, preceded by a drummer and fifer to warn of their approach. The taps of the liquor barrels were turned off ('Tap To'), the bungs were hammered home by the provost guard ('Strike Tap') and a cross was chalked over them to make sure they were not extracted again. A soldier found out of his billet thereafter was liable to severe punishment. The procedure is mentioned in a German regulation dated 1672 and is also described in military handbooks published in 1726 and 1727. By the 19th century all troops in the British Army were accommodated in barracks. The process of calling the roll, or accounting for the soldiers, began at 9.30 p.m. with the sounding of the bugle call 'Tattoo: First Post'. The drums and fifes then played a sequence of music ending with the national anthem, after which the bugle call 'Tattoo: Last Post' was sounded. These bugle calls represented the tours of sentry posts, which took place every night and were known as 'Rounds'.

Tattoo remained an essentially domestic military routine until the elaboration of the simple ceremony into a major military musical spectacle by Wilhelm Wieprecht, director of music to the Prussian Guard Corps, first performed in 1838. Since 1813 the Prussian Zapfenstreich had included a pause for prayer, following the example of the Russian and Austrian armies. Wieprecht represented this religious element by the hymn *St Petersburg* by Dmytro Bortnyans'ky, still part of the ceremony played by the bands of the Bundeswehr. A performance of the augmented ceremony, 'Grosser Zapfenstreich', involving all musical resources, bands, drums, fife and trumpets, was staged for Queen Victoria at Cologne in 1845. By the end of the 19th century an almost identical ceremony, the Grand Military Tattoo, was taking place in the British Army, and this too included an evening hymn, usually *Abide with me*. After World War I the Grand Military Tattoo was expanded into a major public attraction, including action items as well as performances by massed bands. After World War II these events gradually disappeared, leaving the Edinburgh Military Tattoo as the only one to survive to the present in the British Isles, although similar events are frequently held in the Commonwealth countries. 'Der Grosse Zapfenstreich' is also performed occasionally in Germany, while in France there are also spectacles of a similar nature by military bands, some in costume playing French military music of the 18th century. With the progressive rationalization of military discipline since World War II, Tattoo has lost its significance and the ceremony has now entirely lapsed. However, a verse from *Lili Marlene*, sung by both sides in World War II, shows that in the German as well as the British Army it still had at that time a part to play in the soldier's daily life: 'Schon rief der Posten, sie blasen Zapfenstreich, Es kann drei tagen kosten, Kamerad ich komm' sogleich!'

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D.J.S. MURRAY

Tatum, Art(hur) (*b* Toledo, OH, 13 Oct 1909; *d* Los Angeles, 5 Nov 1956). American jazz pianist.

1. Life. 2. Musical style.
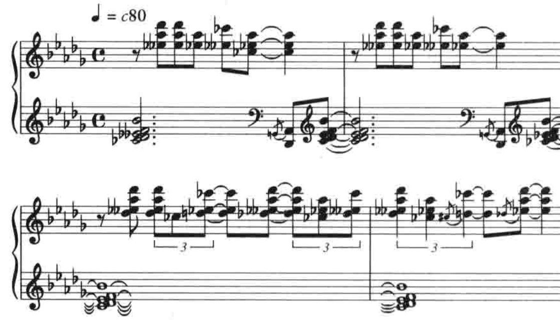
1. Life. Despite seriously impaired vision (he was blind in one eye and had only partial sight in the other), he received some formal piano training as a teenager at the

Toledo School of Music, and learnt to read sheet music with the aid of glasses as well as by the Braille method. Otherwise he was self-taught, learning from piano rolls, phonograph recordings, radio broadcasts and various musicians whom he encountered as a young man in the area around Toledo and Cleveland. Tatum acknowledged Fats Waller as his primary inspiration, with the popular radio pianist Lee Sims, whose interpretations contained many interesting harmonies, as an important secondary influence. He was playing professionally in Toledo by 1926, and performed on radio in 1929–30. In 1932 he travelled to New York as the accompanist for Adelaide Hall. There, in March 1933, he made his first solo recordings, for Brunswick (including *Tea for Two* and *Tiger Rag*). After leaving Hall he worked in Cleveland (1934–5) and led a group in Chicago (1935–6). His reputation as the outstanding pianist in jazz was consolidated in 1937 with his performances in various New York clubs and on radio shows. He toured England the following year, and appeared regularly in New York and Los Angeles in the late 1930s and early 1940s. Taking Nat 'King' Cole's successful jazz trio as a model, Tatum founded his own influential trio with Slam Stewart (double bass) and Tiny Grimes (electric guitar) in 1943. Grimes left the following year, but Tatum continually returned to this format, using in particular Everett Barksdale.

In 1944 Tatum played in a jazz concert at the Metropolitan Opera House, and in 1947 he made a cameo appearance in the film *The Fabulous Dorseys*. Although he was regularly active in night clubs, radio shows and recording studios, and was lionized by jazz musicians and critics, during this period he did not acquire a large popular following and he was bypassed in jazz popularity polls. In 1953 he began an association with the record producer Norman Granz that led to a number of outstanding small-group recordings with such mainstream musicians as Benny Carter, Roy Eldridge and Ben Webster. More importantly, he was recorded in a long series of solo performances which indicated both the extent of his repertory and his extraordinary imagination. Tatum remained active until shortly before his death, constantly improving his art.

2. Musical style. Tatum transported the art of jazz piano improvisation beyond the real and imagined confines of his day. His first professional solo recordings in 1933 were seen as a challenge to his own and future generations of jazz and popular pianists. His technical abilities, lightness of touch and control of the full range of the instrument were unprecedented among popular pianists; he had an unerring sense of rhythm and swing, a seemingly unlimited capacity to expand and enrich a melody and a profound and continually evolving grasp of substitute harmonies. Throughout his career he retained the original melody and harmonies of a tune as starting-points for his improvisations. Most often he chose models from the standard popular repertory, including *Sweet Lorraine/Get Happy* (1940, Decca) and *Willow weep for me* (1949, Cap.), though he also interpreted the blues and sometimes performed parodies on light classical pieces. Only occasionally did he play original works. Tatum was often described as having two distinct musical personalities: in his professional appearances he was thoroughly businesslike, obliging audiences with almost literal repetitions of his recorded performances, seldom taking encores and, in a studio, rarely recording more than one

Ex.1 *Aunt Hagar's Blues* (1949, Cap.); transcr. J. Mehegan



take of a performance. Among friends he was inclined to play (and sing) the blues, to improvise for hours on given chord sequences and to depart radically and dramatically from the original tune. He made more than 600 recordings (as unaccompanied soloist, with his trios and with other small and large ensembles), which provide ample evidence of his uncommonly creative genius as an improviser.

Tatum integrated the practices and characteristic gestures of the stride and swing keyboard traditions, at the same time transforming them through his virtuosity. Simple decorative techniques became complex harmonic sweeps of colour; traditional repetitive patterns became areas of unpredictable and ever-changing shifts of rhythm. Later generations of jazz musicians were particularly impressed by his intensification of the original harmonies of a tune (ex.1, from *Aunt Hagar's Blues* (1949, Cap.), shows his celebrated recasting of the simple tonic 7th of the blues), particularly his interpolation of passing harmonies, and the textural variety of his work, which frequently led to contrapuntal relationships among lines in different registers. Also important were his ability to apply different variation techniques simultaneously and his astonishing rhythmic sleight of hand. His influence on later jazz pianists was enormous: even musicians of radically different outlook, such as Bud Powell, Lennie Tristano and Herbie Hancock, learnt key Tatum performances by rote, though few could compass his technical range or re-create his inimitable, plush tone. Other musicians, among them Charlie Parker, were inspired by Tatum's technical accomplishments to bring a similar virtuosity to their own instruments.

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FELICITY HOWLETT, J. BRADFORD ROBINSON

Taub, Robert (David) (*b* New Brunswick, NJ, 25 Dec 1955). American pianist. He began playing the piano at the age of three, and later studied with Jacob Lateiner at the Juilliard School. At Princeton University, from which he graduated in 1977, he studied composition with Milton Babbitt. His many awards include first prize at the International New Music Competition in Washington, DC (1978), the Peabody-Mason Award (1981), a Martha Baird Rockefeller grant (1981) and the award of the Pro Musicis Foundation in 1982, which led to appearances in major musical centres around the world. As a teacher he has served on the faculties of the Juilliard School of Music, Drew University and the Berkshire Music Center. In 1994 he was appointed the first artist-in-residence at the Institute for Advanced Study in Princeton. Works written for him include Babbitt's *Canonical Form* (1983), which he has recorded, along with other music by Babbitt and the complete sonatas of Beethoven and Skyrabin. Admired for the range of his repertory, the acuity of his intellect and the immediacy and polish of his interpretations, Taub has also written a number of scholarly articles.

JEREMY SIEPMANN

Taube. *See* TEYBER family.

Taube, Michael (*b* Łódź, 13 March 1890; *d* Tel-Aviv, 23 Feb 1972). Israeli conductor and composer of Polish birth. After childhood studies in the violin, flute, piano and cello, he attended the Leipzig Conservatory, then moved to Cologne to study the piano with Neitzel, composition with Strässer and conducting with Abendroth. In 1918 he founded the Concert Society at Bad Godesberg and in 1920 was invited as a guest conductor to Frankfurt, Berlin and Cologne. At Leo Blech's instigation he joined the Berlin Städtische Oper (now the Deutsche Oper) in 1924, and when Bruno Walter took over the direction of the company Taube remained with him for five years. At Berlin in 1926 he founded a chamber orchestra and choir, with which he presented rarely performed or little-known works, and some written for the ensemble. In 1935 he settled in Israel where he helped to build the orchestra that later became the Israel PO; together with Toscanini, Dobrowen and Steinberg, he was one of its principal conductors from its inception in 1936. Taube founded the Ramat Gan Chamber Orchestra and several times toured with it to Europe; concurrently he appeared with the Israel Broadcasting SO and was a regular guest in Italy, Austria, Switzerland and West Germany, giving numerous concerts with the Berlin PO. He also taught voice training and conducting and soon after his arrival in Israel founded the Taube Conservatory (now defunct). He wrote some orchestral and chamber works, and made several arrangements.

WILLIAM Y. ELIAS

Täubel, Christian Gottlob. German printer who worked with FRANZ ANTON HOFFMEISTER.

Tauber [Taube], **Maria Anna** (*fl* 1777–9). Austrian soprano, not identifiable with either of the sisters Elisabeth and Therese Teyber. *See* TEYBER family.

Tauber, Richard (*b* Linz, 16 May 1891; *d* London, 8 Jan 1948). Austrian tenor, naturalized British. He was the illegitimate son of the actor and theatre director Richard Anton Tauber. After study at Freiburg, he first appeared in opera at Chemnitz (2 March 1913) as Tamino in *Die Zauberflöte*. He was at once engaged by the Dresden Opera, where he sang all the leading lyrical tenor roles. By 1919 he was well known throughout the German-speaking countries, and he soon became extremely popular at the Munich and Salzburg Mozart festivals, most notably as Belmonte, Ottavio and Tamino. It was to lighter music, however, that he owed his world fame. He appeared with increasing frequency in the operettas of Lehár and others, charming thousands by his true tenor quality, sympathetic and somewhat 'nutty' in timbre, and by the grace and variety of his vocal inflections. England succumbed in 1931, when Lehár's *Das Land des Lächelns* repeated its widespread success at Drury Lane. When Covent Garden first heard him he was no longer at his very best; in 1938 he sang Tamino and Belmonte, in 1939 Don Ottavio, and Hans in the German version of *The Bartered Bride*. After the war, however, he surprised even his warmest admirers by the excellence of his Don Ottavio in 1947 in a single performance of *Don Giovanni* with the visiting Vienna Staatsoper. Tauber's first marriage was dissolved, and he married the actress Diana Napier in 1936. He wrote three operettas, music for films, and various songs. Tauber's successful career is chronicled on numerous recordings. The earlier ones prove what a sterling artist he was in a wide variety of operatic roles. His later recordings include, besides lieder, many operetta numbers and popular songs, in which he evinces an innate gift for turning dross into gold.

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DESMOND SHAWE-TAYLOR

Taubert, (Carl Gottfried) Wilhelm (*b* Berlin, 23 March 1811; *d* Berlin, 7 Jan 1891). German conductor, composer and pianist. He studied under Ludwig Berger (piano) and Bernhard Klein (composition) and by 1831 had become assistant conductor and accompanist of the Berlin court concerts. During the 1840s he was associated with the Berlin Königliche Schauspiele under Mendelssohn and Meyerbeer, and served as Generalmusikdirektor there from 1845 until 1848. At that time he also held the appointment of court Kapellmeister, a position he retained until 1869. As chief Kapellmeister, Taubert continued to conduct the royal orchestra until 1883. Highly thought of as a teacher, he taught at the Royal Academy of Arts from 1865, Theodor Kullak being one of his pupils.

Among his first compositions were small instrumental pieces and sets of songs which attracted the favourable notice of Mendelssohn. The two were part of a circle in Berlin that included the baritone and writer Eduard Devrient, librettist of Taubert's operas *Der Kirmes* (?1832) and *Der Zigeuner* (1832). Mendelssohn and Taubert both studied piano with Berger, and correspondence between the two survives. Writing in these letters

Mendelssohn identifies the lack of impetus and spirit which, with all of Taubert's real musicianship, refined taste and immense industry, nevertheless hindered him from achieving real importance as a composer. His larger works suffer particularly, but his graceful, almost popular style was well suited to the short character pieces then in fashion. The *Minnelieder* op.16 for piano have been compared with Mendelssohn's *Lieder ohne Worte*; there is some dispute as to which was published first, and as to who influenced whom (Glusman). The *Kinderlieder*, which include the best-known of Taubert's songs, opp.145 and 160, are still performed today. Many of his compositions were reviewed in Schumann's *Neue Zeitschrift für Musik*, and perhaps indicative of the high regard in which Taubert's compositions were held is the review of his Piano Duo op.11 in the inaugural issue in April 1834. Later issues featured discussions of several of his piano sonatas, and the Piano Concerto no.1 op.18. Schumann also asked Taubert to contribute to the journal, documented in their surviving correspondence.

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(*selective list; see also PazdírekH*)

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STEPHAN D. LINDEMAN

Taubman, H(yman) Howard (*b* New York, 4 July 1907; *d* Sarasota, FL, 8 Jan 1996). American music and drama critic. He took the AB at Columbia University in 1929 and that year joined the staff of the *New York Times*. He became the paper's music editor (1935–55), its music critic (1955–60) and its drama critic (1960–66). As the *New York Times*'s critic-at-large, until his retirement in 1972, Taubman travelled throughout the USA and Europe, contributing articles on the complex growth and economic problems of the arts. In this capacity, he made particular use of the breadth of interests and sympathies that had been the most notable features of his more specialized earlier writings.

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PATRICK J. SMITH

Taubmann, Otto (*b* Hamburg, 8 March 1859; *d* Berlin, 4 July 1929). German conductor and composer. He studied the piano, the cello and composition at the Dresden Conservatory and then went to Paris and Vienna for further instruction. After experience as an opera conductor, he became the director of the Wiesbaden Conservatory in 1886, remaining there until 1889. He conducted in St Petersburg from 1891 to 1892 before becoming conductor of the Cäcilienverein in Ludwigshafen. From 1895 he was active in Berlin as a composer and also as critic for the *Börsenkurier*. He became professor in 1910 and senator of the Academy of the Arts in 1923. From 1920 to 1925 he taught at the Hochschule für Musik. His works include the opera *Porzia*, based on *The Merchant of Venice* and produced in Frankfurt in 1916, the choral drama *Sängerweihe* (1904), the cantata *Kampf und Friede* (1915), the *Deutsche Messe* (1899), the Symphony in A minor and String Quartet in E minor, as well as choruses and psalm settings. He also published a number of piano reductions of works by Bach, Mozart, Wagner, Richard Strauss and Sibelius, and was a contributor to the Liszt *Gesamtausgabe*.

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ERIC BLOM/GAYNOR G. JONES

Tauer [Tower], **Tatiana** (*b* Moscow, 29 Sept 1945; *d* Hilversum, 27 July 1994). Russian harpist. She entered the Gnesin Music School, studying with Marc Rubin at the age of five, and from 1963 she studied at the Moscow Conservatory, first with Ksenia Erdeli, and then with Vera Dulova. A gold medal winner at the first Hartford International Harp Competition (1969), she was principal harpist of the Leningrad PO from 1968 to 1992 and taught at the Leningrad Conservatory from 1973 to 1992. The spectacular operatic paraphrase on Tchaikovsky's *Queen of Spades* which she commissioned from Valery Kikta is included on *Harp the Russian Way* which she recorded in California in 1992, the year in which she and her family settled in Oviedo, Spain. The following year they moved to Hilversum where she died from a thyroid cancer directly attributable to fallout from the Chernobyl nuclear disaster of 1986.

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ANN GRIFFITHS

Tauranth, Johannes. *See* TOURONT, JOHANNES.

Tauriello, Antonio (*b* Buenos Aires, 20 March 1931). Argentine composer and conductor. His piano studies were begun with Raul Spivak and completed with Gieseking; at the same time he studied composition under Ginastera. In 1958 he began his career as a conductor when an Inter-American Festival was held in Argentina under the auspices of the Buenos Aires Chamber Concerts Association. Shortly after he was appointed conductor of the Teatro Colón, and he also conducted the percussion ensemble Ritmus. He moved to the Chicago Lyric Opera as assistant director in 1965, later conducting for the Washington Opera Society, the New York City Opera and the American Opera Theater at the Juilliard School of Music. Concurrently with this he conducted orchestral concerts, notably for the Inter-American Music Festivals in Washington, DC. These festivals saw first performances of his own *Obertura sinfónica* (1961), *Transparencias* (1964) and the Piano Concerto (1968). He was a member of the Agrupación Música Viva, founded in Buenos Aires by Gerardo Gandini, Armando Krieger and Alcides Lanza; Tauriello conducted the group in performances of contemporary music in Argentina and New York. His music has also been heard in Spain at festivals of Spanish and South American music (*Canti* in 1967, *Mansión de Tlaloc* in 1970), and at the 1970 ISCM Festival (*Serenata II*). In 1969 he received a Guggenheim Scholarship and the International Composition Prize of Bowdoin College, Brunswick, Maine (for *Signos de los tiempos*). As a composer Tauriello belongs to the Argentine avant garde. The Piano Concerto is notable for the extraordinary freedom of its solo part, which, at certain moments, is quite independent of the orchestra; sometimes durations and intensities are to be chosen by the soloist.

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SUSANA SALGADO

Tausch, Franz (Wilhelm) (*b* Heidelberg, 26 Dec 1762; *d* Berlin, 9 Feb 1817). German clarinettist, basset-horn player and composer. He founded the German playing style, which put beauty of tone above technique. He was a child prodigy: at the age of eight he played in the Mannheim orchestra with his father Jacob Tausch, who taught him. Moving with his father to Munich, Franz became a notable soloist and made several concert tours. He was chamber musician to the dowager Queen of Prussia in 1789 and from 1797 to Friedrich Wilhelm III. In 1805 Tausch opened the Conservatorium der Blasinstrumente in Berlin, where Heinrich Baermann and Crusell were among his pupils. His compositions are noteworthy, and make considerable demands on the player. They include a number of clarinet concertos, six quartets for two basset-horns and two bassoons (with two horns ad lib), duos for violin and viola and for two clarinets, and other chamber music for wind. After his death the conservatory continued under the direction of his son Friedrich Wilhelm Tausch (1790–1845), himself a fine player.

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PAMELA WESTON

Tausch, Julius (*b* Dessau, 15 April 1827; *d* Bonn, 11 Nov 1895). German conductor and composer. He was a pupil of F. Schneider at Dessau. In 1844 he entered the Leipzig Conservatory, then in the second year of its existence, and on leaving in 1846 settled at Düsseldorf. There he gradually advanced, taking the direction of the artists' *Liedertafel* on Julius Rietz's departure in 1847, and succeeding Schumann as conductor of the music society, temporarily in 1853 and permanently in 1855. He was associated with the direction of the Lower Rhine Festivals from 1853 to 1887. In the winter of 1878 he conducted the orchestral concerts at the Glasgow Festival. He retired to Bonn in 1890.

WORKS
complete list in du Mont

Music to Shakespeare's Twelfth Night, op.4 (Düsseldorf, 1863)
Festouvertüre, E♭, orch, op.9, pf score (Hamburg, *c*1875)
Der Blumenklage auf den Tod des Sängers (W. Hosäus), S, female vv, orch, op.10 (Berlin, ?1877)
Germanenzug (A. Silberstein: Trutz-Nachtigall), S, 4vv, orch, op.16, pf score (Leipzig, 1879)
Mirjams Siegesgesang (Hosäus), S, 4vv, orch, 1877, not pubd
The Conzertstück for 6 timpani and orch cited in *Grove5* is not mentioned by Du Mont.

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GEORGE GROVE/BRUCE CARR

Tausig, Carl [Karol] (*b* Warsaw, 4 Nov 1841; *d* Leipzig, 17 July 1871). Polish pianist and composer. He was first



Carl Tausig

taught by his father, Aloys Tausig (*b* Prague, 1820; *d* Warsaw, 14 March 1885), a good professional pianist, pupil of Thalberg and the composer of many brilliant piano pieces. When Carl was 14 his father took him to Liszt at Weimar, where he quickly became Liszt's favourite, accompanying him on concert tours and studying counterpoint, composition and instrumentation, as well as the piano. In 1858 he made his public début at a concert in Berlin conducted by Bülow. Opinion was divided: his technical feats were extraordinary, but the most severe critics talked of noise and rant, and even those who might have been ready to sympathize with his 'Lisztian eccentricities' thought he would play better when his period of 'Sturm und Drang' was over. In 1859–60 Tausig gave concerts in various German towns, making Dresden his base. In 1862 he went to live in Vienna where, following Bülow's example in Berlin, he gave concerts of modern orchestral music, including some of his own symphonic poems. They were artistically only partly successful, and financially were failures. Thereafter he stayed out of the public eye for a few years. In 1864 he married the fine pianist Seraphine von Vrabely (1841–1931) and the next year they settled in Berlin; they were later divorced. The 'Sturm und Drang' was finished and Tausig was now recognized as a fine pianist. He had achieved self-possession, breadth and dignity of style, while his technique was, as Liszt described it, 'infallible'. In 1866 he opened a school of advanced piano instruction but soon gave it up as he was not much interested in teaching; there is a vivid account of his methods by Amy Fay. Continued tours weakened his health, which had never been robust, and he died of typhoid at 29.

Tausig was the most gifted and most famous of the first generation of Liszt pupils. His manner of playing at its best was both disciplined and impassioned, yet no longer with a trace of eccentricity. His tone was superb, his touch exquisite, and his technical dexterity and endurance astonished even experts: Liszt said he had 'fingers of steel'. He made a point of executing his tours de force with perfect composure and took pains to hide every trace of physical effort. His repertory was varied and extensive, and he could play from memory any representative piece by any composer of importance from Scarlatti to Liszt. His interpretations of Weber, Beethoven and, in particular, Chopin were considered exemplary, both for their technical finish and their fiery intensity. Tausig composed a few pieces for piano: they include an impromptu, *Das Geisterschiff* and *Etudes de concert*, all published as op.1; *Tarantelle* and *Réminiscences de Hallka de Moniuszko*, both as op.2; a nocturne with variations entitled *L'espérance* op.3; *Rêverie* op.5; and an étude, *Le ruisseau* op.6. He also arranged, transcribed and fingered many more works, including a piano score of Wagner's *Die Meistersinger*, six Beethoven string quartets and three Scarlatti sonatas. His arrangements are extremely effective but at times very tasteless; his transcriptions of Berlioz and Wagner are brilliant, but Weber and Schubert are over-arranged and the Scarlatti pieces show him deficient in any stylistic sense. However, Tausig's *Tägliche Studien*, transposing chromatic finger exercises, posthumously revised and edited by Heinrich Ehrlich, remain invaluable.

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A. Fay: *Music Study in Germany* (Chicago, 1880/*R*)

EDWARD DANNREUTHER/R

Tausinger, Jan (*b* Piatra Neamt, Romania, 1 Nov 1921; *d* Prague, 29 July 1980). Czech composer and conductor. He studied at the Bucharest Conservatory with Dimitrie Cuclin and, after settling in Czechoslovakia, he continued his studies with Hába and Bořkovec at the Prague Academy (1948–52), graduating in 1947. He conducted the radio orchestras in Bucharest, Ostrava and Plzeň, and from 1954 to 1958 he was head of the High School of Music Pedagogy (later the Ostrava Conservatory). Afterwards he spent two years as director of the artistic ensemble of the ministry of the interior (1958–60), leaving this position to devote his time to composition. Later he served as chief music dramaturg at Czech Radio (1969–71, 1976–80) and director of the Prague Conservatory (1971–5).

Tausinger's earliest works were folksong arrangements and songs and cantatas written in the spirit of socialist realism. In 1964 he attended the Darmstadt courses in modern music. The impact was immediately apparent in his Colloquium for four woodwind instruments (1964) and the orchestral Confrontazione I–III, performed at the Týden Nové Tvorby ('Week of New Works'), in Prague 1966, but later withdrawn. Thereafter he continued to be attracted by Western techniques and the focus of his composition shifted to chamber and vocal works. Particularly successful among the latter were the song cycle *Čmaranice po nebi* ('Scrawls Across the Sky', 1967) and the cantata *Ave Maria* (1972), which after its presentation at a UNESCO composers forum became one of his best-known pieces outside Czechoslovakia.

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Stage: Noc [Night] (ballet), 1967; Ošklivá příhoda [Nasty Event] (comic op, after F. Dostoyevsky), 1969

Orch: Sym. no.1 'Osvobození' [The Liberation], 1950–52; Vn Conc., 1962–3; Confrontazione I, II, III, 1966, withdrawn; Concertino meditazione, va, chbr orch, 1965; Improvizace 'Hommage à J.S. Bach', pf, orch, 1970; Vc Conc. 'Vzpomínka na Rigoletta' [Reminiscence of Rigoletto], 1973–4, Sinfonia Slovacca, 1979

Vocal: Vzhůru pionýři [Up the Pioneers!], chorus, 1951; Kantáta o Klementu Gottwaldovi [Cant. about Klement Gottwald], 1952; Já budu vždycky věřit v máj [I will Always Believe in May] (J. Noha), female vv, 1959; Žne [The Harvest] (J. Wolker), 3 men's choruses, 1963; Čmaranice po nebi [Scrawls Across the Sky] (song cycle, V. Chlebnikov), S, chbr ens, 1967; Konstelace, cycle, S, pf, 1968; Ave Maria (cant.), S, reciter, orch, 1972; Sinfonia bohemica (J.A. Komenský, J. Fučík, J. Heyrovský), soloists, male vv, orch, 1975; Pražská domovní znamení [A Prague Home Sign] (V. Nezval), cycles, S, pf, 1977; Vrh kostek [A Throw of the Dice] (S. Mallarmé), mixed vv, 1979; Výchozí bod [Point of Departure] (E. Lindgreen), S, 2 vn, 1979–80

Chbr: Colloquium, 4 ww, 1964; 2 krátké úvahy [2 Brief Reflections], b cl, pf, 1967; Str Qt no.3, 1967; Brass Qnt, 1968; Prelude, Sarabande and Postlude, wind, perc, pf, 1968; Concertino meditazione, va, ens, 1969; Canto di speranza, pf qnt, 1969; 2 apostrofy, wind qnt, 1969; Kruhy [Circles], fl, pf, 1969; Trio, str, 1973; On revient toujours, suite, vn, pf, 1974; Hukvaldy, nonet, 1974; Comme il faut, sonatina, ob, pf, 1974; Sonata, cl, pf, 1975; 4 evokace [4 Evocations], fl, va, vc, pf, 1976; Nonet no.2 'Črty' [Sketches], 1976; Nonet no.3 'Reminiscence', 1976; Sextet, fl, ob, cl, bn, hn, pf, 1976; 7 mikrochromofonií [7 Microchromophones], cl, va, pf, 1977; 2 úvahy pro Due Boemi [2 Considerations for the Due Boemi], b cl, pf, 1977; 4 kusy [4 Pieces], bn, pf, 1977; Interference, hn, vn, pf, 1977; 4 odstíny [4 Shades] (Quattro nuances), fl, hp, vn, va, vc, 1978

Kbd: Circonvolutions, prep pf, 1971; 10 dodekafonických etud [10 Dodecaphonic Studies], 1972, pf; Korelace, accdn, 1978

Principal publishers: Český hudební fond, Panton

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J. Smolka: 'Za Janem Tausingrem', *HRo*, xxxiii (1980), 461–3

M. Sobotka: 'Tausinger, Jan', *Čeští skladatelé současnosti*, ed. A. Martínková (Prague, 1985), 292–3

OLDŘICH PUKL/R

Tausky, Vilem (*b* Přerov, Moravia, 20 July 1910). Czech conductor and composer. He studied at the University of Brno, the Janáček Conservatory and in Prague, beginning his career at the Brno Opera, first as répétiteur and then making his conducting début with *Turandot*. He came to Britain in 1939 and saw wartime service as a conductor for forces concerts. He was music director for the Carl Rosa Opera Company, 1945–9, then worked for BBC regional orchestras in Belfast, Glasgow and Manchester before becoming music director for the WNO, 1951–6. His Covent Garden début was with *The Queen of Spades* in 1951, and in 1953 he began an association with Sadler's Wells Opera, for whom he conducted the première of Berkeley's *Nelson* (1954). In that year he also conducted the same composer's *A Dinner Engagement* at the Aldeburgh Festival. With the BBC SO he broadcast a cycle of Martinů symphonies, and from 1956 to 1966 he was music director of the BBC Concert Orchestra, where he conducted much lighter music. He conducted the first stage production by a British company of *Rusalka* with Sadler's Wells Opera (1959), and *Die Fledermaus* in the company's pioneering venture at the London Coliseum that year. He also conducted the première of Williamson's *The Violins of Saint-Jacques* (1966) and the first British performance of Janáček's *Osud* (1972). Tausky worked for the National Opera School, 1952–67, Phoenix Opera, 1967–75, and was director of opera at the GSM from 1966 to 1992. In the 1950s he made several English-language recordings of operettas. His own compositions include harmonica and oboe concertos, orchestral suites and chamber music; he has published an autobiography, *Vilem Tausky tells his Story* (London, 1979), and *Leoš Janáček: Leaves from his Life* (1982). Tausky was made a Freeman of the City of London in 1979 and appointed CBE in 1981.

NOËL GOODWIN

Tăutu, Cornelia (*b* Odorhei Secuisc, 10 March 1938). Romanian composer. After studying composition with Jora and education at the Bucharest Academy (1960–67) she worked as an editor and researcher at the Institute of Ethnology and Dialectology in Bucharest (1965–75). Tăutu took further composition studies with Raoul Plaskow at Long Island University, New York. With its blend of modal harmony and rich chromaticism, her music gains a sense of balance from the subtle interplay of introverted and expansive sonorities. Her experiments with instrumental colours and textures are directed towards the goal of simplicity and economy of means. Tăutu has composed music for the theatre and particularly for film. Further information is given in G. Tartler: 'Arhitectura independentă a muzicii de film', *Viaţa românească*, xxxv/9 (1982).

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Orch: Concertino, str, 1965; Counterpoint, str, 1968; Segments, str, 1968; Inventions, pf, orch, 1969; Dice, sym. sketch, 1971; Sym. Movt, 1975; Engravings, 1984; Sym. no.1 '1907', 1987; Pf Conc., 1989; Inventions no.2, pf, orch, 1996

Chbr and solo inst: Trio, fl, hp, pf, 1965; Conc., 12 insts, 1966; Zigzag, 2 ob, 1971; Str Qt 'Collage', 1972; Pf Sonata, 1973; Carol Echoes, qnt, 1982; 8 Pieces, pf, 1988; Dixtour, ens, perc, 1993; Palingenesia, septet, 1996

Vocal: Folkloric Divertimento, chorus, 1976; Triptych, chorus, 1991; Trias (M. Eminescu), S, pf, 1992

Music for film and theatre

OCTAVIAN COSMA

Tavares, Heckel (*b* Satuba, Alagoas, 16 Sept 1896; *d* Rio de Janeiro, 8 Aug 1969). Brazilian composer, conductor and arranger. He received his first piano lessons from a relative and taught himself popular instruments such as the *cavaquinho* and the harmonica. He moved to Rio in 1921, where he studied orchestration with the composer João Otaviano. Self-taught in composition, he cultivated a hybrid style on the boundary between popular and art music, under the influence of nationalism and modernism. He composed for the popular theatre and wrote some 100 songs, of which *Casa de caboclo* (with words by Luis Peixoto) was his biggest success (1928) and for which he is mostly remembered in Brazil. He wrote his first art-music composition in 1935, *André de Leão e o demônio de cabelo encarnado*, a symphonic poem on Cassiano Ricardo's story. From 1949 to 1953 he travelled throughout the country collecting folk materials for use in his own works. His subsequent production was always inspired by indigenous folk music. In the tone poem *O Anhangüera*, he used Tucuna Indian percussion instruments. His national style is further expressed in his popular Piano Concerto and the *Concerto em formas brasileiras*, for violin and orchestra.

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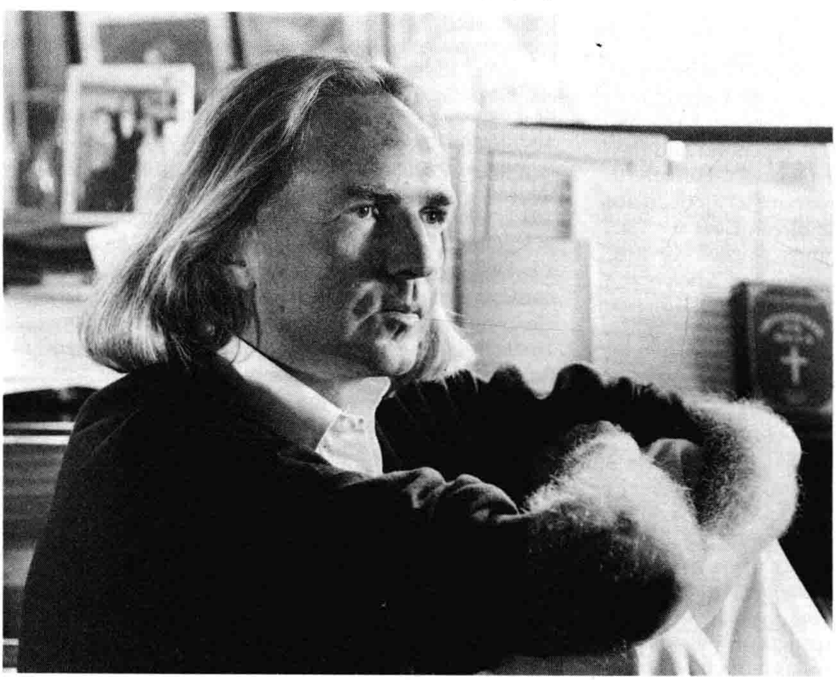
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GERARD BÉHAGUE

Tavener, Sir **John (Kenneth)** (*b* London, 28 Jan 1944). English composer. Having begun at an early age to improvise and compose at the piano, he continued his education at Highgate School, where he studied piano, organ and composition. Two early works, a setting of the Credo (1961) and *Genesis* (1962), were performed at St Andrew's Presbyterian Church in Frognal, Hampstead, where his father was organist. Tavener himself was appointed organist at St John's Presbyterian Church in Kensington in 1961. In January 1962 he entered the RAM, where he studied piano with Solomon and composition with Lennox Berkeley and, later, Lumsdaine, who introduced him to contemporary music such as that of Messiaen and Boulez. During his time at the Academy, his one-act opera *The Cappemakers* and his song cycle *Three Holy Sonnets of John Donne* were performed, and he won the Prince Rainier III of Monaco Prize for his cantata *Cain and Abel*.

1968 was the year of the première, at the inaugural concert of the London Sinfonietta, of *The Whale*, on which he had worked during 1965–6 and which brought Tavener to public attention with its flamboyant use of collage techniques, recitation, romantic gesture and the ritualized objectivity of late Stravinsky. Far more lushly sentimental (and the most conspicuous example of the influence of Messiaen in Tavener's output) was *In alium*, setting texts from the Bible and Charles Péguy, first performed at the Proms in the same year. More important for the future development of Tavener's music in both these works, however, was the use of stasis and non-developmental block construction. These two techniques were employed more extensively in the *Celtic Requiem* of 1969, which, in its spectacular combination of rites for the dead with children's games over an unchanging E♭ major chord, provides a more profound metaphysical exploration and a more unified composition than was the case with *The Whale* and looks forward to Tavener's much later use of drones and modal harmonic stasis.

The *Celtic Requiem* excited the interest of the Beatles and was later recorded on their Apple label; Tavener also joined Trinity College as a professor of composition and was invited to write an opera for the Royal Opera House. Initially he began working on a setting of Jean Genet's *Notre Dame des Fleurs*, which he abandoned, and in the meantime was commissioned to write *Ultimos ritos*. This work, Tavener's largest so far, was completed in 1972, and incorporated two earlier pieces, *Coplas* and *Nomine Jesu* (both 1970). It is an immense meditation on the words of St John of the Cross and on the Crucifixion, finally obliterated by the last bars of the 'Crucifixus' from Bach's Mass in B minor, the performers being deployed in the shape of a cross and utilizing the spatial characteristics of the building (the first performance took place in St Bavokerk, Haarlem). The 1970s saw the increasingly pervasive influence of later Stravinsky as opposed to the more exuberant Messiaen-like fantasy of *In alium* or the Catholic monumentality of the *Celtic Requiem* and *Ultimos ritos*. Works such as *Canciones españolas* (1972), *In memoriam Igor Stravinsky* (1971), *Responsorium in Memory of Annon Lee* Silver (1971) and the *Requiem for Father Malachy* (1973) are characterized by a spareness and linearity which recalls not only Stravinsky's *Canticum sacrum*, whose influence Tavener readily acknowledges, but also the *Requiem Canticles* and shorter works such as the *Double Canon (Raoul Dufy in memoriam)*. Also Stravinskian was Tavener's engagement with earlier music. *Ultimos ritos* made use of early Spanish music as well as Bach, though in such a fashion as to be barely recognisable; in *Canciones españolas*, Tavener used medieval Spanish *cantigas* and other songs in a much more straightforward manner with austere instrumental 'commentaries'. The spare, transparent sound world of this work has much in common with that of the *Requiem*



John Tavener, 1986

for Father Malachy (1973; there is also a shorter version, the *Little Requiem*, written in 1972), a personal work continuing Tavener's evident preoccupation with the rites of death, and written as liturgical music employing a great deal of plainchant.

Quite what direction Tavener's music would have taken without the protracted composition of the opera *Thérèse* (1973–6) is difficult to say. The long gestation of this work meant that when it at last received its première at the Royal Opera House, London, in 1979, its Expressionist dramatic approach, with dense orchestration and extremely taxing sustained vocal writing, in spite of a strong spiritual content, did not correspond to Tavener's concerns at that period. His disenchantment with this approach was reinforced by the hostile reception which the opera received. In 1977 Tavener had been received into the Orthodox Church, an event which had already begun to have a profound impact on his development as a composer. *Canticle of the Mother of God* (1976), a setting of the *Magnificat* in Hebrew and Greek, with its static choral background and ecstatic writing for solo soprano, already indicates this change of direction – or, more exactly, confirms the direction already broadly hinted at in the static element and non-developmental construction not only of such ritualistic short pieces as the *Celtic Requiem* but also of larger works such as *Ultimos ritos* and the *Requiem for Father Malachy*. As a consequence of this change in approach, the liturgical music of the Orthodox Church came to play an increasingly significant role in Tavener's work (his first real experiment in this direction was the *Liturgy of St John Chrysostom* of 1977), but another, related constant is the concept of mortality, already very much apparent in the *Celtic Requiem*, *Ultimos ritos* and the *Requiem for Father Malachy*. The monodrama *The Immurement of Antigone* (1978) further develops this theme, but it still retains much of the anguished sound world and angular vocal style of *Thérèse*. With the masterly *Akhmatova: Requiem* of 1979–80, Tavener was able successfully to reconcile his serially derived musical vocabulary with liturgical elements (prayers for the dead from the Orthodox liturgy in Slavonic) for the first time, simultaneously achieving not only an extraordinary dramatic consistency lacking in *Thérèse* but a new lyricism springing from an immediate response to Akhmatova's poetry.

A secular song cycle, *Sappho: Lyrical Fragments* (1980) confirmed this new lyrical approach as well as an increasing preoccupation with Greek culture. However, 1981 saw the beginning of a genuine flowering of the choral sacred music for which Tavener has become so well known. These works, an extensive series starting with *Funeral Ikos* and *The Great Canon of St Andrew of Crete* (both 1981), in their chant-derived melodic and harmonic simplicity, represent the core of his work from this point onwards. Larger works of this kind include *Ikon of Light* for choir and string trio (1984) on texts by St Simeon the New Theologian; its daring transparency of texture and melodic fecundity are the perfect vehicle for the transmission of the mysticism of the text; the *Vigil Service* (1984), which is strictly liturgical and a pioneering contribution to the development of an Orthodox musical tradition in English-speaking countries; the *Akathist of Thanksgiving* (1986–7), an exuberant, monumental work for solo voices, chorus and orchestra; and *Resurrection* (1989) and *The Apocalypse* (1993), which deal with the central themes of Christianity, recalling, in their dramatic sweep, earlier pieces such as *Ultimos ritos*, but far more transparent and economical in their means and structured according to chant-derived modal principles rather than serially.

Texts have always been fundamental to Tavener's music, and instrumental and orchestral music was certainly not particularly important to him at this stage. Powerful and strikingly original though they are, works such as *Trisagion* (1981) for brass ensemble, *Mandelion* (1981) for organ and *Towards the Son* (1982) are the exception rather than the rule. Similarly, after the Sappho cycle of 1980, there are only three further settings of secular words before 1993: the *Sixteen Haiku of Seferis* (1984) and two Yeats cycles, *To a Child Dancing in the Wind* (1983) and *A Mini Song Cycle for Gina* (1984), all of which share an immediacy of reaction to the poetry as well as a textural spareness reminiscent of late Britten or Shostakovich. Vocally these works allow Tavener a freedom he was not to exploit until much later in his sacred writing, though the subtle and original treatment of instruments is a constant in his output. With the impressive dramatic cantata *Eis thanaton* (1986) the composer achieved a synthesis between this chamber vocal style and the hieratic austerity of his sacred writing, something which he would pare down even more in *Mary of Egypt* (1991), which is described as an 'ikon in music and dance', the very antithesis of *Thérèse* of 18 years before. Though bearing a strong resemblance in many respects to Britten's church parables (notably in its stylized dramatic element and austere sound world), *Mary of Egypt* has rather more in common conceptually with medieval liturgical drama, and very little to do with conventional opera.

Strangely, it was an orchestral work which rekindled the flame of Tavener's reputation, *The Protecting Veil* for solo cello and string orchestra (1987). This lengthy piece takes its inspiration from the Orthodox feast of the Protecting Veil of the Mother of God, and transfers the meditative calm of Tavener's vocal and choral music to another medium as well as exploiting to the full his often overlooked exuberant lyricism. A new confidence in dealing with purely instrumental genres is evident in subsequent works such as *The Hidden Treasure* (1989), *The Repentant Thief* for clarinet and strings (1990), *The Last Sleep of the Virgin* (1991), the orchestral *Theophany* (1993) and *Diodia* (1997), though it is important to emphasize that these works are far from being abstract, rooted as they are in the beliefs and tenets of Orthodox Christianity.

The transparency to higher things evident in Tavener's musical language has left the concerns of the old avant garde far behind and simultaneously brought him a large measure of fame. The negative result of this phenomenon is evident in the sometimes formulaic approach, particularly in shorter works, in his recent output, but it is also true that few composers of the modern era have had the courage to deal so concentratedly in music with matters of the spirit, to follow their own beliefs into such initially unfashionable territory and subsequently to be so triumphantly vindicated in the public eye. He was knighted in the 2000 New Year honours.

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CHORAL

Acc.: Credo, T, nar, chorus, 3 ob, 3 tpt, 2 trbn, org, 1961; Genesis, T, nar, chorus, brass, perc, org, pf, str qt, 1962; Introit for 27th March, the Feast of St John Damascene, S, A, chorus, orch, 1968; Celtic Requiem (Requiem Mass, H. Vaughan, Cardinal Newman, Blathmac, trans. J. Carney, trad. children's games), high S, children's chorus, chorus, orch, 1969; Coplas (St John of the Cross), S, A, T, B, chorus, tape, 1970; Nomine Jesu (St John of the Cross, Bible), Mez, 5 male spkrs, chorus, 2 a fl, hpd, chbr org, 1970; Responsorium in Memory of Annon Lee Silver, 2 Mez, 2 fl, chorus, 1971; Ma fin est mon commencement, chorus, trbns, perc, vcs, 1972; Little Requiem for Father Malachy Lynch, chorus, chbr orch, 1972; Ultimos ritos (St John of the Cross), Mez, 12 Bs, S, A, T, B, 5 male spkrs, chorus, brass ens, orch, tape, 1972

Requiem for Father Malachy, solo vv, chorus, orch, 1973, rev. 1979; Risen! (Bible), chorus, orch, 1981; He hath entered the Heven, 9 Tr, handbells, 1982; Ikon of Light, chorus, str trio, 1984; Orthodox Vigil Service, celebrants, chorus, handbells, 1984; Angels (K. Walker), chorus, org, 1985; Akathist of Thanksgiving (G. Petrov, trans. Mother Thekla), solo vv, chorus, perc, org, str, 1986–87; God is with us, chorus, org, 1987; Ikon of St Seraphim (Mother Thekla), Ct, Bar, SATB, orch, 1988; Ikon of the Crucifixion, solo vv, chorus, brass, perc, org, str, 1988; Resurrection (Bible, Mother Thekla), solo vv, chorus, brass, perc, org, str qt, 1989; Thunder entered her (St Ephrem the Syrian, trans. S. Brock, Mother Thekla), SATB, male chorus, handbell, org, 1990

We shall see him as he is (Mother Thekla, after Bible: *St John*), S, 2 T, chorus, 2 tpt, timp, str, org, 1992; Hymns of Paradise (St Ephrem the Syrian, trans. Brock), B, boys' vv, 6 vn, 1992; The Apocalypse (Mother Thekla, after Bible: *Revelation*), 3 groups: (S, B, 10 tpt, 4 trbn, 2 db trbn, gongs, tam-tam) (7 Ct, 80 Trs, 5 rec) (Tr, A, T, 7 groups of 7 male vv, sax, bells, str qt, vns, dbs, org), 1993; The World is burning (Mother Thekla), solo vv, chorus, tam-tam, 1993; The Myrrh-Bearer (Troparion of Cassiane, Mother Thekla), va, chorus, perc, 1993; Innocence (Mother Thekla), S, T, vc, chorus, org, handbells, 1994; Svyati, vc, SATB, 1995; Feast of Feasts, S, S, T, T, B, SATB, perc, handbells, org, 1995; The Last Discourse, S, B, amp db, SATB, 1997

Unacc.: Antiphon for Christmas Morning, Svv, 1972; Canticle of the Mother of God (Mag, Heb. and Gk.), S, SATB, 1976; Liturgy of St John Chrysostom, celebrants, SATB, 1977; Funeral Ikos, 1981; The Great Canon of St Andrew of Crete, B solo, chorus, 1981; Prayer for the World, 1981; Doxa, 1982; The Lamb (W. Blake), 1982; The Lord's Prayer, 1982; Love bade me welcome (G. Herbert), 1985; 2 Hymns to the Mother of God, 1985; Ikon of St Cuthbert of Lindisfarne (Mother Thekla), 1986; Mag and Nunc, 1986; Panikhida, celebrant, SATB, 1986; Acclamation, 1987; Hymn to the Holy Spirit, 1987; Many Years, 1987; The Tyger (Blake), 1987; Wedding Prayer, 1987; Apolytikion for St Nicholas, 1988; The Call, 1988; Let not the prince be silent (St Clement of Alexandria), 1988; A Nativity Carol, girls' chorus, 1988; The Uncreated Eros, 1988

Eonia (G. Seferis, Mother Thekla), 1989; Lament of the Mother of God, S, SATB, 1989; Wedding Greeting, T, SATB, 1989; Ps cxxi: I will lift up mine eyes, 1989; Today the Virgin (Mother Thekla), 1989; A Christmas Round, 1990; Ikon of the Trinity, 1990; O, do not move (Seferis), 1990; Ikon of the Nativity, 1991; Annunciation, S, A, T, B, SATB, 1992; A Village Wedding (A. Sikelianos), ATTB, 1992; The Lord's Prayer, SATB, 1993; Song for Athene (W. Shakespeare, Orthodox funeral service, Mother Thekla), 1993; Wedding Prayer, 1994; Amen, 1994; Chronia polla, male vv, 1995; 3 Antiphons (Psalms), 1995; Prayer to the Holy Trinity, 1995; As one who has slept, 1996; Hymn of the Unwaning Light, 1996; Funeral Canticle, 1996; Notre Père, children's chorus, 1996; Apolytikion of St Martin, 1997; Come and do your will in me, 1997; Fear and rejoice o people, 1997

OTHER VOCAL

3 Holy Sonnets (J. Donne), Bar, 2 hn, 2 trbn, timp, str, 1962; 3 Sections from T.S. Eliot's 'The Four Quartets', high v, pf, 1963–4; 3 Surrealist Songs (E. Lucie-Smith), Mez, pf, bongos, tape, 1967–8; In alium (C. Péguy, Vulgate), high S, orch, tape, 1968; Canciones españolas (Anon., Alfonso Mudarra, King Alfonso X 'El Sabio'), 2Ct, 2 fl, perc, org, hpd, 1972; Lamentation, Last Prayer and Exaltation, S, handbells, 1977; The Immurement of Antigone (monodrama, G. McLarnon), S, orch, 1978; 6 Russian Folksongs, S, pic, bn, tpt, domra, 2 vn, vc, 1978; 6 Abbassid Songs, T, 3 fl + a fl, perc, 1979; Akhmatova: Requiem (A. Akhmatova), S, B, orch, 1979–80

Sappho: Lyrical Fragments, 2 S, str, 1980; To a Child Dancing in the Wind (W.B. Yeats), S, fl, hp, va, 1983; 16 Haiku of Seferis, S, T, perc, str, 1984; A Mini Song Cycle for Gina (W.B. Yeats), S, pf, 1984; Meditation on the Light, Ct, gui, handbells, 1986; Prayer (for Szymanowski), B, pf, 1987; The Child Lived (Mother Thekla), S, vc, 1992; Akhmatova Songs, S, vc, 1993, arr. S, str qt, 1995; Melina, S, 1994; Agraphon (A. Sikelianos), S, perc, str, 1994; Song of the Angel, S, vn, str, 1994; Lament for Phaedra, S, vc, 1995; The Hidden Face, Ct, ob, 8 vn, 8 va, 1996; Vlepondas, S, Bar, vc, 1996; Samavedra, S, fl, tampura, 1997; The World (K. Raine), S, str qt, 1997; Depart in Peace, S, vn, tampura, str, 1998; Eternity's Sunrise, S, baroque fl, baroque ob, lute, baroque str, 1998; Lament for Constantinople, Bar, a fl, 1998

INSTRUMENTAL

Orch: Conc., pf, 3 hn, timp, str, 1962–3; Chbr Conc., small orch, 1964, rev. 1968; Variations on 'Three Blind Mice', orch, 1972; Kyklike kinesis, S, vc, SATB, orch, 1977; Palintropos, pf, orch, 1978; Towards the Son, 4 bowed psalteries, 3 Tr, orch, 1982; The Repentant Thief, cl, perc, str, 1990; The Protecting Veil, vc, str, 1987; Eternal Memory, vc, str, 1991; Theophany, orch, bandir drum, tape, 1993; Wake up ... and die, solo vc, vcs, 1996; Petra (G. Seferis), str ens + vv, 1996

Chbr and solo inst: Grandma's Footsteps, music boxes, ens, 1967–8; In memoriam Igor Stravinsky, 2 a fl, chbr org, handbells, 1971; Palin, pf, 1977; Greek Interlude, fl, pf, 1979; My Grandfather's Waltz, pf duet, 1980; Trisagion, brass qnt, 1981; Mandelion, org, 1981; Mandoodles, pf, 1982; Chant, gui, 1984; Little Missenden Calm, ob, cl, bn, hn, 1984; In Memory of Cats, pf, 1986; Song for Ileana, fl, 1988; The Hidden Treasure, str qt, 1989; Thrinos, vc, 1990; The Last Sleep of the Virgin, str qt, handbells, 1991; Tears of the Angels, vn, str ens, 1995; Chant, vc, 1995; Diodia, str qt, 1997; My Gaze Is Ever Upon You, vn, tape, 1998

Principal publisher: Chester

WRITINGS

'Cain and Abel', *MT*, cvii (1966), 867 only
'Celtic Requiem', *MT*, cx (1969), 736–7
with Mother Thekla and I. Moody: *Ikons: Meditations in Words and Music* (London, 1994)

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A. Payne: 'Tavener's *In alium*', *Tempo*, no.86 (1968), 19–22
B. Dennis: 'John Tavener's Celtic Requiem', *Tempo*, no.90 (1969), 31–2
P. Griffiths: 'Tavener and *Ultimos ritos*', *MT*, cxv (1974), 468–71
P. Griffiths: 'Thérèse: a Saint in Hell', *MT*, cxx (1979), 814–16
P. Philips: 'The Ritual Music of John Tavener', *Contact*, no.26 (1983), 29–30
I. Moody and P. Philips: 'John Tavener's Music for the Church', *Composer*, no.91 (1987), 11–18
I. Moody: 'The Mystic's Point of View', *Contact*, no.31 (1987), 28–9
I. Moody: 'Icons in Music: Two Works by John Tavener', *Sobornost*, x/1 (1988), 34–7
I. Moody: 'John Tavener's "Akathist of Thanksgiving"', *MT*, cxxix (1988), 511–15
S. Martland: 'Extreme Conditions, Extreme Responses', *New Music 89* (1989), 11–15
I.M. Crowthers: 'All at Sea?', *MT*, cxxxv (1994), 9–14 [interview]
G. Haydon: *John Tavener: Glimpses of Paradise* (London, 1994)
I. Moody: 'John Tavener and the Music of Paradise: a Commentary', in J. Tavener and Mother Thekla: *Ikons: Meditations in Words and Music* (London, 1994), 81–8

I. Moody: 'Music as a Sacred Art', *CMR*, xii/2 (1995), 23–34
I. Moody: 'The Mind and the Heart: Mysticism and Music in the Experience of Contemporary Eastern Orthodox Composers', *CMR*, xiv/2 (1996), 65–79

IVAN MOODY

Taverna-Bech, Francesc (*b* Barcelona, 16 April 1932). Catalan composer. He studied the piano, harmony and composition with Ernest Cervera, and the violin with Enric Ainaud and Montserrat Millet. He complemented his musical education with studies in the humanities faculty at Barcelona University (1952–6). This broad education in the humanities has enabled him to combine his main activity as composer with his work as a reviewer, critic and historian of music, and he has written a great deal, above all on the subject of 20th-century music in Catalonia.

His early works in his extensive output reveal the undoubted influence of the Catalan musical tradition, refined, however, by a sensitivity and rigour in construction whose clearest antecedents are the music of Bartók and the urban folk music of Mompou, a more immediate predecessor. His work has evolved in a distinctly personal way, without falling into the set formulas of any school. From the mid-1970s, one can perceive in his music a transcending of the neo-classicism still present in such works as the Sonata no.2 (1969–76) in favour of a new expressive freedom in which timbric quality functions as a structural principle. The fundamental characteristics of this composer's most recent style are the meticulousness of the melodic-rhythmic line, the elegant balancing of textures and the perpetual openness to spaces evoking darkness or silence.

WORKS
(*selective list*)

Stage: Rituals (chbr ballet), 1985
Orch: Nit, str, 1984–5, rev. 1992; Contrasts, 1985–7; Auguris, pf, orch, 1988–95, arr. 2 pf; Estampes I, 1989; Estampes II, 1989–95; Caminava la nit, gui, str, 1991; Dilemes, vc, str, 1992; Proses disperses, vn, orch, 1992; Les nits, 1992–3; Partita 1985, 1994, arr. chbr orch; Abstraccions simfòniques, 1996–7; Fantasia concertant no.2, va, str, 1996–7; Caprici, pf, cobla band, 1998
Vocal: 2 melodies populars catalanes, chorus, 1964–6; Missa, chorus, 1965; 2 cançons (B. Bonet), chorus, 1966; 3 cants. per al Sant Ofici de la Missa, chorus, 1967; Temps de somnis (C. Riba), 10 songs, S, str qt, 1980–88; Imatges, S, pf, 1982; Plany (G. Ferrater), Mez, gui, perc, 1983; Algú m'ha cridat, Mez, pf, 1984; Aforismes, S, pf, 1988, rev. S, chbr orch, 1994
Chbr and solo inst: Sonata no.1 'Auguris', pf, 1962, rev. 1978; Sonata no.2 'Homenaje a Belá Bartók', pf, 1969–76; Camins somorts (homenaje a F. Mompou), 7 pieces, pf, 1972–88; Triptic, 4 gui, 1975; Suite, str qt, 1983–6
Chbr works, pieces for cobla band, solo pf

Principal publisher: Clivis

CÈSAR CALMELL

Taverner, John (*b* south Lincs., *c*1490; *d* Boston, Lincs., 18 Oct 1545). English composer. He was the most important English composer of the first part of the 16th century, and is known chiefly for his sacred music.

1. Life. 2. Works.

1. LIFE. Taverner's career has been much misunderstood by his modern biographers, and the following account of his life relies on a re-examination of the sources. The date of his birth is unknown. Some point around the year 1490 would seem to be most consistent with the other known facts of his biography; the region in which his family was rooted lay somewhere in the vicinity of Boston, Lincolnshire. There is no evidence whatever to support the usual assertion that in boyhood he served as a chorister of the choir of the collegiate church at Tattershall, Lincolnshire. A good deal of this college's archival material still survives for the period 1492–1507, which reveals the names of several choristers, but no John Taverner appears among them.

It has been further asserted that as a young man Taverner worked in London, and in 1514–15 joined the Fraternity of St Nicholas, the guild of the parish clerks and choir clerks of the London parish churches. This does not bear close examination. The nature of the fraternity has been somewhat misunderstood. Only a small proportion of its members were musicians; and although a certain John Tavernar was indeed admitted to membership of the guild in 1514–15, his name appears in a section of the record reserved for new members who were not active parish clerks or church musicians. Consequently there are no grounds at all for identifying this John Tavernar with the composer. Similarly, there is no justification for the claim that Taverner may have had associations with Henry VIII's court and Chapel Royal at this period.

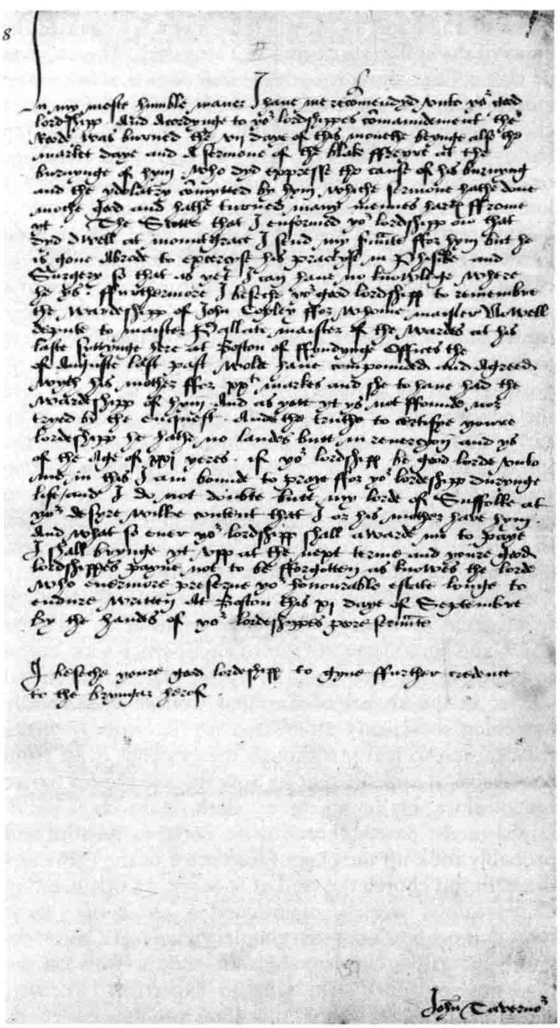
The earliest unequivocal references to the composer occur in 1524 and 1525, when he was a lay clerk of the choir of the collegiate church at Tattershall. The archives of this college show it to have maintained a lively and enterprising musical tradition, with a large and expert choir consisting of six chaplains, ten lay clerks and ten choristers. The statutes provided for one of the chaplains or clerks to act as instructor of the choristers, but it is not known if Taverner ever served there in this capacity.

Apparently his outstanding abilities were already well known, for in the autumn of 1525 John Longland, Bishop of Lincoln, invited him to move to Oxford to become first instructor of the choristers of the choir of Cardinal College (now Christ Church), Cardinal Wolsey's magnificent new foundation there. Taverner at first declined, on the grounds that by moving from Tattershall he would lose the opportunity of a favourable marriage. However, by early 1526 he had changed his mind and had accepted the job, and by Whitsuntide he was already actively recruiting singers for his new and very large choir, which was to consist of 12 chaplains, 12 lay clerks and 16 choristers. In October 1526 Cardinal College was formally opened, and Taverner's duties there began in earnest.

His career at Cardinal College was brief. Wolsey fell from grace as Henry VIII's chief minister in October 1529, and his colleges at Oxford and Ipswich soon began to be run down. By April 1530 provision for the choral service in the chapel of Cardinal College was already becoming sufficiently attenuated for Taverner to make the decision to leave. Although the evidence is far from conclusive, it appears that he now returned to his native Lincolnshire. He became a lay clerk of the choir maintained in the parish church of St Botolph, Boston, and probably took up the post of instructor of the choristers there. In this church the Gild of St Mary, an organization of enormous wealth, maintained a choir of almost cathedral proportions – ten chaplains, ten to 12 lay clerks and eight to ten choristers – and spent lavishly on the provision of music and musical expertise. However, Taverner's membership of this choir too was cut short. Legislation enacted in 1534–5 had the effect of depriving the guild of its major sources of revenue, and it must then have ceased to be able to pay Taverner his probably very

generous salary. Certainly by 1537 he had ended his direct association with this choir, and indeed, he seems at this point to have retired altogether from full-time employment in church music.

He continued to live in Boston, but from then on he appears in the records less as a musician than as a local worthy, of some considerable wealth and local stature. He seems to have been known personally to Thomas Cromwell, then Henry VIII's chief minister, and in 1538 Taverner was entrusted with supervising the demolition and burning of the rood screen in Boston parish church (fig.1), evidently in execution of the government's current policy towards shrines and other objects of 'superstitious' veneration. In 1537 he was admitted a member of the Gild of Corpus Christi established in the parish church of Boston, and during 1541–3 served as one of its two treasurers. Soon after the town received its first charter of incorporation in 1545 Taverner was selected as one of its 12 aldermen. He died soon afterwards and was buried in Boston parish church, survived by his wife Rose (née Parrowe) and her two daughters by a previous marriage.
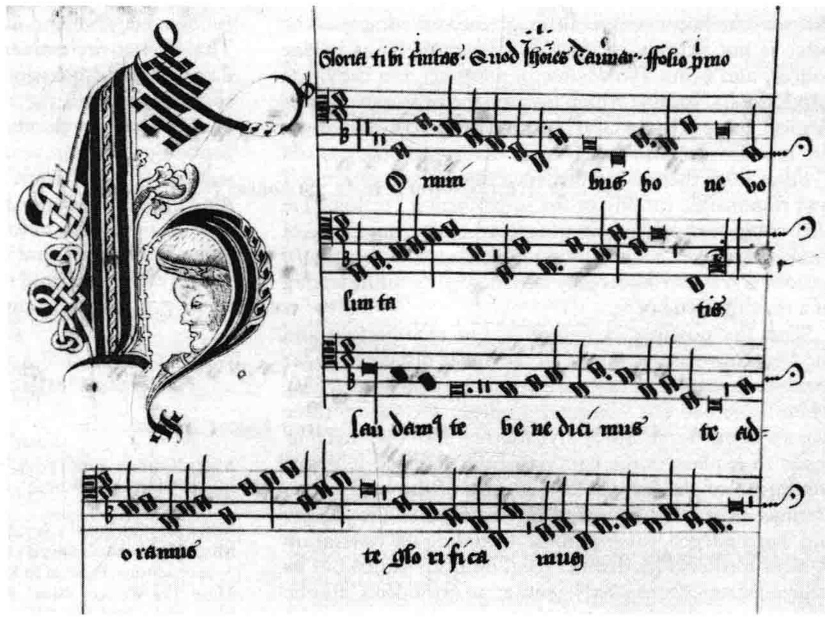


1. Autograph letter (1538) from John Taverner to Thomas Cromwell concerning the burning of the rood screen in St Botolph, Boston (GB-Lpro SP1/136)

In 1528, during his career at Cardinal College, Oxford, Taverner had briefly become embroiled in an outbreak of Lutheran heresy among certain members of the college. Two of those concerned were members of Taverner's choir whom he had himself recruited from Boston two years earlier. However, Wolsey made light of Taverner's own part in this incident, and no suspicion need be entertained that the composer ever seriously pursued deeply held views in conflict with the Catholic orthodoxy of the time. The Boston Gild of Corpus Christi, to which he later belonged, existed 'to honour the transubstantiation of the body of Christ', and to maintain priests to pray for the souls of deceased members – two functions embodying doctrines totally incompatible with any sympathy for Protestant opinions. Further, Taverner's courteous and generous demeanour towards the Boston friars before the dissolution of their houses in 1538–9 similarly belies an impression that he felt any hostility towards the old order, although his readiness to deal in the landed property of the dissolved friaries certainly bespeaks a conventional acquiescence in at least the economic consequences of the Henrician Reformation of the 1530s.

There seem to be few grounds, therefore, for granting any credence to the well-known statement by the martyrologist John Foxe (written more than a generation after the composer's death) that at some point in his career Taverner became sufficiently influenced by Protestant doctrine as to 'repent him very much that he had made songs to popish ditties in the time of his blindness'. Consequently there are no foundations for the assertion that he ceased composition on leaving Cardinal College in 1530; indeed, he might well have continued composing until the day of his death. Allegations that he served as a paid agent of Thomas Cromwell, and devoted the last years of his life to the fanatical persecution and dissolution of religious houses, are totally without foundation, and have no value except as dramatic fiction. The only respect in which Taverner's career departed from that of any conventional church musician of his period lies in the way in which he achieved sufficient wealth and esteem to be able eventually to retire from a career in active music, and spend the last years of his life as a respected burgher of his adopted town.

2. Works. It is, however, likely that the greater part of Taverner's known music was composed during his employment at Tattershall and at Cardinal College in the decade 1520–30, when Wolsey was at the height of his power, and English church music still showed little inclination to depart from its well-established late medieval practices. His most substantial works are those in the three traditional forms of large-scale writing: the mass, votive antiphon and *Magnificat*.

Two of the six-voice masses, *Gloria tibi Trinitas* and *Corona spinea*, illustrate the culmination of the English festal mass, being remarkable for extraordinary contrapuntal skill, for the unerring control of a very large design and for great inventiveness and variety (fig.2). The third, *O Michael*, is by comparison awkward, even rough at times, and may reflect the inexperience of a young but already very ambitious composer. Each six-voice mass is built on a cantus firmus, which is normally stated twice or three times to a movement, with some tendency to prefer progressively shorter note values. There is a carefully planned scheme of sections for full and reduced



2. Opening of Taverner's 'Missa "Gloria tibi Trinitas"', from the Forrest-Heyther Partbooks, early 1530s (GB-Ob Mus.Sch.E.380, f.4r)

choir, the latter occasionally employing a method of part-division known as 'gimel', the example for divided trebles and means in the Agnus of *Corona spinea* having a uniquely radiant beauty. The six-voice masses feature several stylistic elements with a long and distinguished history that were soon to fall from favour, such as frequent long spans of melisma, some hollow scoring for high and low voices and the occasional use of conflicting mensurations as a climactic device. There seem to be more recent influences: one recalls the expressive melodic lines of Fayrfax, the rhythmic tensions of William Cornysh and the purposeful (often scalic) vocal part-writing of Ludford. Taverner's own most characteristic habit, perhaps, was to develop a motif, not uncommonly a pithy triadic one, by imitation or canon or as a sequential ostinato within a single voice or pair of voices, giving many of his long melismatic sections a cogency and sense of direction less apparent in those of earlier composers.

Two large-scale votive antiphons, *Ave Dei Patris filia* and *Gaude plurimum*, belong to the same florid tradition as the works just discussed, while others are markedly more economical in style. Short antiphons, sometimes predominantly syllabic in style, had been cultivated in the late 15th century, but in some instances Taverner's approach may have been led by external circumstances as much as by musical preference. Wolsey's statutes for Cardinal College required a lengthy procedure whereby three polyphonic votive antiphons were sung daily after Compline: one each to the Trinity, St William of York, and the Virgin Mary. No Trinity antiphon by Taverner survives, but it is generally accepted that his *Christe Jesu pastor bone* began life as an antiphon in honour of St William, *O Wilhelme pastor bone*. *Ave Maria* and *Sancte Deus* were probably composed to satisfy additional, even more specific requirements in the revised statutes of 1527. Both *Christe Jesu pastor bone* and *Mater Christi* seem clearly to show the influence of Josquin and his pupils in their use of succinct, rounded phrases repeated in high–low antiphonal groupings. Taverner used these two antiphons as material for parody Masses, one of which was entitled 'Small Devotion', the 'small' perhaps arising from a scribe's misreading of 'S[ancti] wil[helmi]'.

The three *Magnificat* settings are similar in style to the six-part masses and longer votive antiphons, with some exceptionally florid writing in the six-voice work. This and the four-voice setting are among the few English *Magnificat* settings to use the chant itself as a cantus firmus; that for five voices, of which the tenor is lost, was almost certainly based on the older faburden technique. The even-numbered verses only are treated polyphonically, the others being sung to plainchant.

Polyphonic works other than masses, votive antiphons and settings of the *Magnificat* are scarcely found among the surviving music of Fayrfax's generation, but reappear increasingly from about 1520 onwards, eventually to form a major part of the output of Tallis and Sheppard. Such ritual items, as with settings of the *Magnificat*, normally involve an alternation of plainchant and polyphony, the latter frequently incorporating plainchant as an equal-note cantus firmus. As Tallis and Sheppard did later, Taverner composed settings of the two ceremonial matins responds, *Audivi vocem* and *Hodie nobis caelorum Rex* (beginning with the verse *Gloria in excelsis*), and of the Compline respond *In pace in idipsum*. His settings of *Dum transisset sabbatum* for Easter are the only examples of larger responds, with polyphony clothing the choral rather than the solo chant, such as were composed plentifully by Sheppard in particular. Other ritual pieces are a *Te Deum*, the *prosa Sospitati dedit aegros* for the Feast of St Nicholas, and a handful of items for the Lady Mass, including two alleluias, and also a Kyrie and three Christes in each of which the cantus firmus is not a plainsong but a square. Several sequences and similar works are now known only from isolated verses in three parts, extracted by Elizabethan anthologists for instrumental playing in some cases at least.

Taverner himself may have contributed to the beginning of the Tudor fashion for playing viols in consort, for the textless six-part *Quemadmodum* uses throughout an elaborately wrought texture that seems to have been

instrumentally conceived (although the authenticity of the piece is not entirely certain, as it is anonymous in one source, and bears Tye's name in another). On the other hand, the In Nomine which became the prototype of this English genre is quite clearly a direct transcription of the 'In nomine Domini' section of the mass *Gloria tibi Trinitas*, and there is no evidence that Taverner himself was responsible for any of the instrumental versions. He also composed at least four secular songs, but three of these survive in a very incomplete state. A fourth, *In women is rest*, is a vigorously florid and very subtle setting of a punctuation poem.

With the possible exception of *Quemadmodum* and the *Dum transisset* settings, all the music discussed so far seems reasonably characteristic of the period up to 1530, when Taverner left Cardinal College. However, three masses show some novel stylistic features that may be easier to explain in the context of the changed religious conditions of the last ten or 12 years of the composer's lifetime. By this time Henry VIII had rejected the papacy and many alleged 'superstitions', including the veneration of most medieval (as distinct from biblical) saints; but he adhered staunchly to what he saw as an orthodox Catholic faith and to the Sarum rite, resisting the pressures of Cranmer and Cromwell towards Lutheran doctrines and a vernacular liturgy. The normal observance of Mass certainly continued; but there is no reason why such pressures should not have affected the musical style of settings of the Ordinary. It has been observed that Taverner's mass *The Western Wind*, for example, has an SATB vocal layout and consists of a series of contrapuntal variations on a secular tune, in a manner that has more affinity with Lutheran methods than with the hallowed English traditions of Wolsey's lifetime. The masses of Tye and Sheppard based on the same tune are sufficiently similar to Taverner's as to suggest that the three composers may have worked in close association at some time in the 1530s or early 40s, perhaps at the Chapel Royal or in Lincolnshire. Indeed John Baldwin actually ascribed the votive antiphon *O splendor gloriae* to both Taverner and Tye, and there are stylistic differences between sections that seem to support dual authorship. Three other masses by Taverner, Tye and Sheppard also have close parallels in their novel mensural structure and use of very similar melodic material: *The Mean Mass* by Taverner, Tye's five-voice mass in the Peterhouse Partbooks, and Sheppard's *Frences Masse*. *The Mean Mass* in fact shows Taverner's greatest preoccupation with 'new' stylistic features, notably with imitation that shapes entire phrases rather than being a matter of detail, and a greater harmonic tension resulting from more purposeful use of suspensions. Finally, there are the *Plainsong* masses by Taverner, Sheppard and others, which set the Ordinary in a deliberately 'plain' style with a narrow range of note values. There are parallels in a number of pieces from the late 15th-century Ritson Manuscript (*GB-Lbl* Add.5665), but it is tempting to see here the revival of this method as an embodiment of Cranmer's 'one syllable, one note' principle.

Conjectural though they must remain, such observations do tend to confirm the career pattern suggested by biographical evidence: namely, that of a church musician who composed intensively within the well-established traditions of the period up to 1530, and perhaps more sporadically in the musically experimental climate that followed it, and who was in no sense wilful or rebellious. That he was pre-eminent among English musicians of his day is beyond question. Fayrfax and Cornysh had died soon after 1520; the younger generation of Tallis, Tye and Sheppard emerged after 1530; and only Ludford, probably some ten years his senior, even approached his stature. It was Taverner who enriched and transformed the English florid style by drawing on its best qualities, as well as on some continental techniques, and who later, when ideological considerations so dictated, was able to use his experience and maturity to produce simpler works of the greatest poise and refinement.

WORKS

Edition: *John Taverner*, ed. H. Benham, EECM, xx (1978), xxv (1980), xxx (1984), xxv (1989), xxvi (1990) [B i–v]

MASSES AND MASS SECTIONS

Missa 'Corona spinea', 6vv, B i
Missa 'Gloria tibi Trinitas', 6vv, B i (c.f. ant at 1st Vespers, Trinity Sunday)
Missa 'Mater Christi', 5vv, B v (parody of his ant; lacks T)
Missa 'O Michael', 6vv, B i (c.f. Archangeli Michaelis interventione, re at Matins, Feast of St Michael in Monte Tumba)
Mass 'The Western Wind', 4vv, B iv
Mean mass, 4vv, B iv
Plainsong mass, 4vv, B iv
Small Devotion mass, 5vv, B v (partly parody of his ant Christe Jesu; lacks T)
Kyrie 'Leroy', 4vv, B iii
Kyrie, 1v, B iii (apparently a counter to a chant)
3 Christe eleison, 3vv, B iii (perhaps all from same work)
Sanctus, 3vv [= frag. of Gaude plurimum]
Gloria tua, 2vv, B v (textless extract in lute tablature)
Osanna in excelsis, 3vv, B iii
Benedictus, 3vv [= Traditur militibus]
Agnus Dei, 3vv, B iii

VOTIVE ANTIPHONS

Ave Dei Patris filia, 5vv, B ii (c.f. Te Deum)
Ave Maria, 5vv, B ii (lacks Tr and T)
Christe Jesu pastor bone, 5vv, B ii (adapted from lost O Wilhelme pastor bone; lacks T)
Fac nobis secundum hoc nomen, 5vv, B ii (lacks Tr and T)
Gaude plurimum, 5vv, B ii
Mater Christi, 5vv, B ii
O splendor gloriae, 5vv, B ii (attrib. 'Taverner and Tye' in Baldwin's MSS *Och* 979–83 and *Lbl* R.M.24.d.2)
O Wilhelme pastor bone, lost [= Christe Jesu]
Prudens virgo, 3vv, B ii (apparently section of lost votive ant of the Virgin Mary)
Sancte Deus, 5vv, B ii (lacks Tr and T)
Sub tuum praesidium, 5vv, B ii (lacks Tr and T)
Virgo pura, 3vv, B ii (apparently section of lost votive ant of the Virgin Mary; possibly from same piece as Prudens virgo)

MAGNIFICAT SETTINGS

Magnificat (primi toni), 6vv, B iii (lacks part of Tr)
Magnificat (?secundi toni), 5vv, B iii (lacks T, which was probably faburden of 2nd tone)
Magnificat (sexti toni), 4vv, B iii

OTHER RITUAL MUSIC

Alleluia, 4vv, B iii (c.f. unidentified, but probably for Lady Mass)
Alleluia, Veni electa mea, 4vv, B iii
Audivi vocem de caelo, 4vv, B iii (1 voice described in source as 'pars ad placitum' by Whitbroke)
Dum transisset sabbatum (i), 5vv, B iii (1 source contains version for 4 men's vv, ed. in B iii)
Dum transisset sabbatum (ii), 5vv, B iii
Ecce mater nostra, 2vv, B iii (verse of Ecce carissima dies)
Fecundata sine viro, 3vv, B iii (verse of seq Hodiernae lux diei)
Gloria in excelsis, 4vv, B iii (verse of re Hodie nobis caelorum Rex)
In pace in idipsum, 4vv, B iii
Jesu spes penitentibus, 3vv, B iii (verse of seq Jesu dulcis memoria)
Sospitati dedit aegros, 5vv, B iii (prosa for re Ex ejus tumba)
Tam peccatum, 3vv, B iii (verse of tr Dulce nomen)

[Te Deum laudamus]... Te aeternum Patrem, 5vv, B iii (lacks T)
Traditur militibus, 3vv, B iii (verse of seq Caenam cum discipulis)

ENGLISH ADAPTATIONS

Communion Service, from Mean mass, 5vv, ed. in TCM, iii (1924)
Communion Service, from Small Devotion mass, 5vv, ed. in TCM, iii (1924) (lacks T)
In trouble and adversity, from inst In Nomine, 4vv, ed. in TCM, iii (1924)
I will magnify thee, from Gaude plurimum, *Ckc* Rowe 316 (single voice)
O give thanks, from inst In Nomine, 4vv, *Lbl* Add.30480–83
O God be merciful unto us, from Mater Christi, 5vv, *Ob* Mus.Sch.e.420–22 (lacks T)
O most holy and mighty Lord, from Mater Christi *Ckc* Rowe 316 (single voice)

SECULAR PARTSONGS

In women is rest peas and pacience, 2vv, B iii
Love wyll I and leve, B iii (B only)
Mi hart mi mynde, B iii (B only)
The bella, 4vv, B iii (B only, frags. for 2vv and 3vv)

INSTRUMENTAL

In Nomine, a 4, ed. in HM, cxxxiv (1956) (consort), MB, i (1951, 2/1966) (kbd) (inst arr. of 'In nomine Domini' from Missa 'Gloria tibi Trinitas')
Quemadmodum, a 6, B ii (?viols)

MISATTRIBUTED WORKS

Ave regina caelorum, referred to in TCM, appx (1948), 6, 56, cannot be traced in sources named
Dum transisset sabbatum, *Lbl* Add.47844, is a single part from Robert Johnson (i)'s setting
Esto nobis is part of Tallis's Ave Dei Patris filia; ed. in TCM, iii (1924)
Rex amabilis is part of Fayrfax's Maria plena virtute; ed. in TCM, iii (1924)
Tu ad liberandum is part of Aston's Te matrem Dei laudamus; ed. in TCM, iii (1924)
Tu angelorum is part of Aston's Te matrem Dei laudamus; ed. in TCM, iii (1924)

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ROGER BOWERS (1), PAUL DOE/HUGH BENHAM (2, work-list, bibliography)

Taverner Choir. English choir, founded by ANDREW PARROTT. Since its début at the Bath Festival in 1973 the Taverner Choir together with the Taverner Consort (a solo ensemble) and the Taverner Players, have established an international reputation for animated music-making informed by Parrott's imaginative and often provocative scholarship. The Taverner Choir and Consort's many recordings include Renaissance and Baroque repertory from Monteverdi and Marenzio to Handel and Bach, and several modern works. Their broadcasts on BBC Radio 3 have included some challenging juxtapositions of early and contemporary music.

GEORGE PRATT

Tavil. *See* NĀGASVARAM.

Tavola (It.). *See* BELLY.

Tavola, Antonio dalla. *See* DALLA TAVOLA, ANTONIO.

Tavola armonica (It.). *See* SOUNDBOARD (i).

Tavoletta (It.). A board or table struck with a hammer. Respighi used two *tavolette* in his *Feste romane* (1928).

Tawaststjerna, Erik (Werner) (*b* Mikkeli, 10 Oct 1916; *d* Helsinki, 22 Jan 1993). Finnish musicologist. He studied the piano at Helsinki Conservatory with Ilmari Hannikainen (1934–7) and K. Bernhard (1937–44), in Stockholm with Heinrich Leygraf and Moscow with Heinrich Neuhaus (1946), and in Paris with Cortot and Gentil (1947); he made his début in Helsinki in 1943. His concert career was limited to a period of recitals in Scandinavia, Vienna and the USSR, but he continued his interest in the piano as a highly esteemed private teacher, essayist and member of juries of international piano competitions (Tchaikovsky Competition 1970 and 1974, Rio de Janeiro Competition 1973, Ravel Competition 1975). He also studied at Helsinki University (MagPhil 1958), where he

took the doctorate with a dissertation on Sibelius's piano works (1960) and was professor of musicology (1960–83). He has also held appointments at the press and cultural affairs department of the Finnish Foreign Ministry (1948–60), as music critic (1957–89) of *Helsingin sanomat*, the leading Finnish daily paper, and as chairman of the boards of the Finnish Musicological Society (1965–85) and the Sibelius Academy.

Tawaststjerna was the most widely known Finnish musicologist of his generation, having given lectures at many European and American universities and at musicological congresses. He was the leading authority on Sibelius: his five-volume monograph is based on exceptionally comprehensive and hitherto largely unexplored source materials (e.g. Sibelius's diaries and private letters). Besides providing new information on his life and insights into his music, it affords useful comparisons with many of his contemporaries – Busoni, Debussy, Mahler and Schoenberg as well as Scandinavian composers, writers and artists – and gives a full account of the general cultural trends of Sibelius's time and the political context as it affected the composer. Its scope, style and understanding of Sibelius's creative imagination make the book an outstanding work of its kind.

WRITINGS

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Sergei Prokofjevin ooppera Sota ja rauha [Prokofiev's *War and Peace*] (Helsinki, 1960)
Sibeliuksen pianoteokset säveltäjän kehityslinjan kuvastajina [The evolution of Sibelius's piano works] (diss., U. of Helsinki, 1960; Helsinki, 1960)
Jean Sibelius, i–v (Helsinki, 1965–88; Swed. trans., i–v, 1968–96; Eng. trans., i–iii, 1976–86)
'Jean Sibelius und Claude Debussy (eine Begegnung in London 1909)', *Leoš Janáček et musica europaea[: Brno III 1968]*, 307–20
'Sibelius und Bartók: einige Parallelen', *Conference in Commemoration of Béla Bartók: Budapest 1971*, 121–36
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Esseitä ja arvosteluja [Essays and criticism] (Helsinki, 1976)
'Der junge Sibelius', *Das musikalische Kunstwerk: Festschrift Carl Dahlhaus*, ed. H. Danuser and others (Laaber, 1988)
ed. G. Henning: *Voces intimae* (Keuruu, 1990) [memoirs from childhood]
ed. G. Henning: *Scènes historiques* (Keuruu, 1992) [collection of writings, 1945–58]

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E. Salmenhaara, ed.: *Juhlakirja Erik Tawaststjernalle* (Helsinki, 1976) [incl. list of writings]

ERKKI SALMENHAARA

Tawlett, Thomas. *See* TOLLETT, THOMAS.

Tayber. *See* TEYBER family.

Taylor, Brook [Brooke] (*b* Edmonton, London, 18 Aug 1685; *d* London, 29 Dec 1731). English mathematician and amateur musician. According to his grandson William Young, his early education at home included classics, mathematics and music. He was musically the most proficient member of his family, and in a large family picture he is represented at the age of 13 sitting in the centre of his brothers and sisters, the two eldest of whom crown him with a laurel bearing the insignia of harmony. Young mentioned frequent musical parties at the family's



Brook Taylor: miniature by Joseph Goupy, gouache on vellum, 1720 (National Portrait Gallery, London)

country home in Kent and reported that Geminiani, Babell and Louis Lully were among the musicians welcomed there. Taylor entered St John's College, Cambridge, in 1701 as a Fellow-commoner; he graduated LLB in 1709 and became an LLD in 1714. In 1712 he was admitted a Fellow of the Royal Society, and in January 1714 was elected first secretary, resigning for health reasons in October 1718.

Taylor's reputation as a mathematician chiefly rests on three publications. Two of these were papers that he read to the Royal Society in 1712: 'De inventione centri oscillationis' and, more importantly for music theory, 'De motu nervi tensi' (both published in *Philosophical Transactions of the Royal Society*, xxviii, 1713). A revised version of the latter paper, in which Taylor succeeded in deriving the exact frequency of vibration in the fundamental mode for a string of given length, appeared in his *Methodus incrementorum directa et inversa* (London, 1715), the first treatise on the calculus of finite differences. His analysis formed the basis of D'Alembert's article on the vibrating string for the *Encyclopédie* (1776) and was even included in the *Encyclopaedia Britannica* of 1803.

Although Taylor published nothing else on music, hundreds of pages of his notes on music theory survive (*GB-Cjc*). They suggest that he shared Newton's interest in the Pythagorean tradition of speculative harmonics linking the physical properties of strings to the structure of the universe. Among these papers is an account of his measurement of frequencies of vibrating strings (March 1713), in which he experimentally determined the pitch of his harpsichord A at 383 c.p.s. There are also three papers 'On Musick by Dr Brook Taylor, Sir Isaac Newton and Dr Pepusch'; the one by Taylor (which, according to

Young, was delivered before the Royal Society) portrays his work as a culminating point in the grand Pythagorean tradition. In January 1727 he read to the Royal Society a paper entitled 'A Summary Account of a New System of Music by M. Rameau' (in *Register Book of the Royal Society*, copy xiii, p.19). Although generally favourable, Taylor 'did not consider himself sufficiently acquainted with the Maximi received by the most eminent Professors of this Art, to judge whether our Author is right in everything he advances'. This self-assessment was later disputed by Hawkins, who wrote not only that 'besides being an excellent mathematician, [he] was eminently skilled in the theory of music' but also that it was said that he assisted Pepusch with his *A Short Treatise on Harmony* (1731) by 'forming the diagrams'.

A portrait of Taylor painted by Amiconi and presented by Young is at the Royal Society; a gouache miniature by Goupy showing him three-quarter length, standing beside a two-manual harpsichord, is in the National Portrait Gallery, London (see illustration).

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SUSI JEANS/PENELOPE GOUK

Taylor, Cecil (Percival) (*b* New York, 15 March 1929). American jazz pianist and composer. He grew up on Long Island, where his mother, who played the piano, encouraged him to begin lessons at the age of five. Later he also studied percussion with a timpanist, which probably influenced his percussive approach to the keyboard. In 1952 he entered the New England Conservatory, where he studied piano and theory; however, he soon detected a lack of appreciation in the academic world for the aesthetic values of black culture. After exploring the music of Dave Brubeck, Lennie Tristano and Stravinsky, he came under the decisive influence of Duke Ellington, Thelonious Monk and Horace Silver. In 1955 he formed a quartet that included Steve Lacy (1955–7), and it was with this group that he made his first important recording, *Jazz Advance* (Tran.), in 1956. In 1957 he began an extended engagement at the Five Spot in New York, which helped to establish that club as a forum for new jazz; he also made an appearance at the Newport Jazz Festival which won him considerable prestige. Neither of these achievements captured a large audience for his music or secured him further work, however, and by 1962, when he was given the *Down Beat* 'new star' award for pianists, he was, ironically, unemployed. In the winter of 1962–3 he made a fairly successful tour of Scandinavia in a trio with the alto saxophonist Jimmy Lyons (who then became a regular member of his groups) and Sunny Murray. Albert Ayler joined them and returned with them to the USA. Throughout the following decade Taylor faced a baffling combination of high critical acclaim and little or no work. He made perhaps one major concert appearance each year, but otherwise worked sporadically in night clubs for modest to low pay. These difficulties undoubtedly stemmed from the unrelenting demands posed by his music on the listener.

Taylor was a leading innovator of the 1960s, and shared with Ornette Coleman the task of freeing jazz from many earlier conventions, especially those of tonal harmony. He was technically more gifted than Coleman and other free-jazz musicians of the time, commanding a great variety of rhythmic accent and keyboard texture. Taylor himself said of his style that he tries 'to imitate on the piano the leaps in space a dancer makes'. Although in the 1950s and early 1960s he frequently incorporated single-note melodies and conventional rhythms in his playing, by the late 1960s he was concentrating on clusters and glissandos produced with open palms, fists, elbows and forearms, and making use of dense, aperiodic rhythms that seemed to bear little resemblance to those traditionally associated with jazz (as may be heard on the albums *Unit Structures* and *Conquistador!*, both 1966, BN). Indeed, Taylor's later work is more akin to the European avant garde than the jazz of his predecessors.

After a brief and unsatisfying venture into college teaching during the early 1970s Taylor began to gather momentum in his professional career, and from 1973 he toured fairly regularly either as a solo pianist or as the leader of his own group. He remains totally uncompromising as an artist and is still a controversial figure.

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Oral history material in *US-NEij*

BILL DOBBINS

Taylor, Charles (i) (*fl* 1679–85). English composer. He was a lay clerk at Westminster Abbey from 1679 to 1685, when he sang at the coronation of King James II. Some pleasing songs by him are in *Choice Ayres and Songs* (RISM 1683[5]) and *The Theater of Music* (1685[5]; *SpinkES*). There is a motet by Taylor in Christ Church, Oxford (*GB-Och* 623–6).

IAN SPINK

Taylor, Charles (Alfred) (ii) (*b* Hull, 14 August 1922). English physicist, writer and lecturer on the physics of music. He studied physics at Queen Mary College, London (BSc 1942), and at the University of Manchester Institute of Science and Technology (PhD 1951, DSc 1959), where he was a lecturer then a reader in physics (1948–85). As professor and head of department of physics at University College, Cardiff (1965–83), he established the first electronic music studio in a British university (1970); he was visiting professor of experimental physics at the Royal Institution of Great Britain (1976–88), and became

emeritus professor of physics at the University of Wales in 1983. He was elected an honorary fellow of the Institute of Acoustics (1985).

Though his major research activity was in the study of X-ray and optical diffraction, the important musical acoustics research group which he founded at Cardiff carried out pioneering holographic studies of the vibrational modes of stringed instrument bodies. In 1971 he was invited to give the Royal Institution Christmas Lectures. This series of demonstration lectures, given to audiences of schoolchildren and broadcast from the Royal Institution in London, established his reputation as an outstanding popularizer of the science of musical acoustics. He was the first holder of the Royal Society's Michael Faraday award for contributions to the public understanding of science (1986).

WRITINGS

The Physics of Musical Sounds (New York, 1965) [incl. disc]
Sounds of Music (London, 1976)
Exploring Music (Philadelphia, 1992)
with S. Pople: *The Oxford Children's Book of Science* (Oxford, 1994)

MURRAY CAMPBELL

Taylor [Tailer, Taler], **Daniel** (*d* London, April 1643). English musician and composer. By 1625 he was a singing-man at Westminster Abbey and he apparently continued as such until his death. Two full anthems by him are known: *I will sing unto the Lord as long as I live* ('Mr Taylor of Westminster', *GB-Ob*, inc.) for five voices, and *Sing we merrily* (in *DRc*, *Lbl*, *Och*, *Y*) for six; a four-part full anthem, *The Lord is even at hand (EL)*, attributed to 'Taylor', may also be by him. A single part of a secular work, *Appollo did in musick's art*, survives (*Och*).

PETER LE HURAY/JOHN MOREHEN

Taylor, (Joseph) Deems (*b* New York, 22 Dec 1885; *d* New York, 3 July 1966). American composer and critic. He began piano studies in 1895, and in 1906 received the BA from New York University. Victor Herbert, who in 1907 heard his music for a university show, *The Oracle*, advised him to study theory, and so he took harmony and counterpoint lessons with Oscar Coon, a bandsman of Oswego, New York (1908–11). After various jobs in publishing and journalism he became music critic of the *New York World* (1921–5), editor of *Musical America* (1927–9), and music critic of the *New York American* (1931–2). In addition, he was director (1933–66) and president (1942–8) of ASCAP, and he worked for NBC as opera commentator from 1931, also serving as intermission commentator for the national broadcasts of the New York PO (1936–43). His books of 1937, 1940 and 1949 contain expanded versions of his radio talks. Taylor was elected to the National Institute of Arts and Letters in 1924 and to the American Academy of Arts and Letters in 1935.

Taylor's music, like his critical work, never bores and is often witty, always deftly constructed and well timed; but it lacks sharp individual profile or sense of deep conviction. So skilful was he in blending European influences that even at his most derivative he is not easily labelled. Yet the basic style of even the later works (e.g. *The King's Henchman* of 1926 or *A Christmas Overture* of 1943) is academically post-Romantic, quite close to that of the American composers trained in Germany around the turn of the century such as Chadwick, Converse or the Nevins. Taylor resisted the influence of 20th-century avant-garde trends in perhaps every element except that of orchestration, and he was quoted in a *New York Times* obituary as saying 'This is the age – not only in America, but all over the world – of the pedant run amuck. The result has been music that has to be explained, and even the explanations are unintelligible except to the initiate'. This aesthetic conviction perhaps explains in part the initial enthusiastic acceptance of Taylor's work – his number of Metropolitan Opera performances (14 for *The King's Henchman* in 1927–9 and 16 for *Peter Ibbetson* in 1931–5) surpasses that of any other American composer, and no native American of his time had more large-scale works published. But it may also explain the fact that his music was virtually forgotten soon thereafter. His work as both writer on music and executive of ASCAP was recognized by that organization with the establishment, in 1967, of the ASCAP-Deems Taylor awards for meritorious books and articles about music and musicians. In 1990 his daughter Joan Taylor donated his archives to the Yale School of Music.

WORKS
(*selective list*)

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The Echo (musical play, 2, Le Baron), New York U., Berkeley Lyceum, 30 April 1910
The Breath of Scandal (The Mistress of the Seas) (operetta, 2, J.M. Flagg), New York, Delmonico's, 28 Feb 1916
Janice Meredith (film score), ?1924
The King's Henchman (op, 3, E. St Vincent Millay), op.19, 1926; New York, Met, 17 Feb 1927
Peter Ibbetson (op, 3, C. Collier, D. Taylor, after G. du Maurier), op.20, 1929–30; New York, 7 Feb 1931
Ramuntcho (op, 3, Taylor, after P. Loti), op.23; Philadelphia, Academy of Music, 10 Feb 1942
The Dragon (op, 1, Taylor, after A. Gregory); New York U., Hall of Fame, 6 Feb 1958
incid music

INSTRUMENTAL

Orch: The Siren Song, sym. poem, after J. Tiers, op.2, 1912, arr. pf 4 hands; Through the Looking Glass, op.12, chbr orch, 1917–19, arr. full orch, 1921–2; Jurgen, sym. poem, op.17, 1925, rev. 1926, rev. 1929; Circus Day, op.18, jazz orch, 1925, orchd F. Grofé, arr. full orch, 1933; Marco Takes a Walk, 1942; A Christmas Ov., perf. 1943; Elegy, 1944; Restoration Suite, 1950
Other: 2 Studies in Rhythm, op.5, pf, ?1913; The Portrait of a Lady, rhapsody, op.14, fl, ob, cl, bn, pf, str qt, db, 1919; The Smugglers, pf, *c*1936; Processional, 1 inst, 1940

VOCAL

Choral: The Chambered Nautilus (cant., O.W. Holmes), op.7, chorus, orch, 1914; The Highwayman (cant., A. Noyes), op.8, Bar, mixed vv, orch, 1914; 21 Partsongs, female vv, pf, ?1918; Czech and Hungarian Folksongs, SSA, pf, 1921; other folksong settings for chorus
Songs: The City of Joy (C.H. Towne), song cycle, op.9 (1916); Time Enough (B. Hooker), op.10 (1916); Plantation Love Song ('My Rose') (R.M. Stewart), op.6 (1919); 3 Songs, op.13 (1920); Traditional Airs, op.15 (*c*1920); Captain Stratton's Fancy (J. Masefield) (1923); The Banks o' Doon (R. Burns) (1926); An Eating Song (Taylor) (1944); The Little Boys of Texas (R.P.T. Coffin) (1944); folksong arrs.

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ROBERT STEVENSON

Taylor, Edward (*b* Norwich, 22 Jan 1784; *d* Brentwood, 12 March 1863). English bass and writer on music. Born into a prominent Unitarian family with literary leanings, he worked as an ironmonger and was active in liberal politics as well as amateur musical life in Norwich. He sang at the Octagon Chapel and the Glee and Catch Club, was principal bass at the Hall Concerts, and played a key role in the founding and organization of the Norwich Triennial Festival in 1824; he was also skilled as a wind player and choir trainer. Among his teachers were the Rev. Charles Smyth, William Fish and J.C. Beckwith.

In 1825 Taylor started an engineering firm in London, but on its failure a year later took up music professionally, as a concert singer and teacher. Still associated with opposition politics, by 1829 he had become music critic for the weekly *Spectator*. Its didactic, reform-minded tone suited him well, and he wrote there regularly for 14 years, notably on provincial festivals, the relative merits of Spohr (his friend) and Mendelssohn (whom he thought overrated), and on the importance of earlier music and of amateur music-making. In 1837 he was appointed Gresham Professor, a post he took seriously by giving informed lectures, with musical illustrations, to appreciative general audiences (much of his lecture material is now in the RCM). Not the least of his achievements was the amassing of an important private collection, rich in church music, rare madrigals and motets, French, Italian and English (it was sold in 1863). His specialist knowledge bore fruit in three major articles for the *British and Foreign Review* in 1844: a history of the English madrigal, and two critical essays on the Anglican service.

Taylor's editorial work, sometimes controversial, was probably more far-reaching than anything else he did. He translated and adapted Spohr's *Die letzten Dinge* as *The Last Judgment* in 1830, and thereafter wrote English librettos of Mozart's Requiem (as *Redemption*), Haydn's *The Seasons* and other choral works; compiled, with James Turle, *The People's Music Book* (1844) and *The Art of Singing at Sight* (1846, 2/1855); and edited English madrigals and Purcell's *King Arthur* for the Musical Antiquarian Society, a body he helped found in 1840 with Chappell, Rimbault and others. He also helped found the Vocal Society (1832) and the Purcell Club (1836), and remained active in the management of the Norwich Festival until 1842.

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LEANNE LANGLEY

Taylor, Franklin (*b* Birmingham, 5 Feb 1843; *d* London, 19 March 1919). English pianist and teacher. He showed his musical talent at an early age, and when only 13 was appointed organist at the Old Meeting Place, Birmingham, having studied the organ with Bedsmore, organist at Lichfield Cathedral. His first piano teacher was Charles Flavell, and from 1859 to 1861 he studied at the Leipzig Conservatory with Plaidy and Moscheles as well as Hauptmann, E.F.E. Richter and Papperitz (harmony and composition). However, he was not particularly gifted as a composer. In 1861 he went to Paris to work under Clara Schumann and became an enthusiastic exponent of her method and manner of playing. In 1862 he returned to London, where he soon became renowned as a soloist and teacher. He often played at the Crystal Palace concerts (from 1865) and the Monday Popular Concerts (from 1866). Returning to his early love of the organ, he held the post of organist in several London churches in succession.

In 1876 he was appointed as one of the first teachers in the new National Training School for Music, founded under the auspices of the Royal Society of Arts. When the school was amalgamated with the RCM (1882), Taylor was made professor of piano, and held this post until 1916. He was president of the Academy for the Higher Development of Pianoforte Playing (founded by Oscar Beringer) during its 24 years (1873–97) and was director of the Philharmonic Society (1891–3).

Taylor contributed several articles to the earlier editions of *Grove's Dictionary*, and published a number of works on piano playing; his *Technique and Expression in Pianoforte Playing* (London, 1897) is still used, and his *Primer of Pianoforte Playing* (London, 1877) passed through numerous editions. He also collaborated with other writers on music. He is probably best remembered for the remarkable series of *Progressive Studies for the Pianoforte*, selected and edited from the works of Bertini, Cramer, Czerny etc. (London, 1893–4). These are issued in groups, each group being designed to aid the player in overcoming one particular difficulty of technique.

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GEORGE GROVE/JEAN MARY ALLAN

Taylor, James (Vernon) (*b* Boston, 12 March 1948). American singer-songwriter and guitarist. His second album *Sweet Baby James* (WB, 1970) established him as a leading figure among the confessional singer-songwriters of the era. His light and restrained high voice carried equally well the lullaby *Sweet Baby James* and the evocation of intense feelings on *Fire and Rain*, and his folk-ballad songs were underpinned with unexpected major 7ths and other jazz-derived chords. His albums since *Sweet Baby James*, have contained original songs as well as revivals of hits from the 1950s and 60s, such as Otis Blackwell's *Handy Man* and Felice and Boudleaux Bryant's *Devoted to You* (one of a number of duets with

his then wife, Carly Simon). The thematic range of Taylor's compositions has expanded to include political comment (*Let it all Fall Down* discusses the Watergate affair) and social history (*Millworker*, 1979). However, his strength has remained the confessional mode, and the exploration of the emotions embodied in personal relationships and such experiences as bereavement. Among the most notable of his later songs of this type are *That Lonesome Road* (1981), *Native Son* (1991) and *Jump up behind me* (1997).

DAVE LAING

Taylor, John (*fl* 1628–49). English composer. He was appointed joint keeper of the king's lutes, viols and music books in 1628, becoming one of the royal 'viols and voices' in 1637 jointly with his father Robert. He must still have been alive in 1649 but presumably died before the Restoration (1660). An elegy he wrote on the death of 'his Friend and Fellow, Mr. William Lawes' was published in Henry Lawes's *Choice Psalmes* (RISM 1648[4]), and several songs were printed by John Playford in *Select Musicall Ayres and Dialogues* (1652[8]) and *Catch that Catch Can* (1663[6] and later editions). His songs are in the British Library, London (Add.29396), and in two manuscripts in the New York Public Library (Drexel 4257 and especially 4041). Drexel 4041 is an important source of pre-Commonwealth play songs, which may indicate that the composer had connections with the theatre before 1642. Two of his songs are printed in a modern edition (MB, xxxiii, 1971). An ayre and saraband by him were included by Playford in *Court Ayres* (1655[5]); there are also some instrumental pieces in the Bodleian Library (Mus. Sch.D.220) and bass parts in Christ Church, Oxford (1022). (*AshbeeR*, i, iii, v, viii; *BDECM*; *SpinkES*)

IAN SPINK

Taylor, Joseph (*b* Lincolnshire, *c*1833; *d* after 1907). English traditional singer. An estate bailiff from Saxby-All-Saints, he is considered by many to be the quintessential English traditional singer. In 1905 Taylor won a Music Competition Festival at Brigg in Lincolnshire for his performance of the horse-racing song *Creeping Jane*. The Australian composer Percy Grainger, who was at the festival, recorded 28 of Taylor's songs including *Brigg Fair*, which was arranged in 1907 by Delius for tenor voice and mixed chorus. Taylor was certainly the most gifted of the performers recorded by Grainger. In 1908 Taylor became the first English traditional singer to appear on a commercial record when the Gramophone Company (now EMI) issued nine of his songs. He was described by Grainger as 'a perfect artist in the purest possible style of folksong singing', noting that his 'effortless high notes, sturdy rhythms, clean unmistakable intervals, and twiddles and "bleating" ornaments are irresistible'.

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DAVE ARTHUR

Taylor, (Edgar) Kendall (*b* Sheffield, 27 July 1905; *d* London, 5 Dec 1999). English pianist and teacher. The son of a professional cellist in northern England, he made his first public appearance at the age of six and his first concerto appearance, playing Mozart's Piano Concerto K466, at the age of 12. After early studies with Vera Dawson, in 1923 he won a scholarship to the RCM in London, where his teachers included Herbert Fryer, R.O. Morris, Holst, Boult and Sargent. In 1929 he was appointed professor of piano at the RCM, a post he held until 1993. During World War II he gave numerous concerts and broadcasts for the troops; after the war, his career became international. He performed 26 times at the BBC Promenade Concerts, frequently appeared with the Halle Orchestra under Barbirolli and was chosen by this conductor to perform in concerts with the Vienna PO in 1947. While associated primarily with Classical and Romantic works, especially the Beethoven sonatas, Taylor took a strong interest in contemporary music, especially by British composers; world premières he gave included the Piano Concerto by Panufnik in 1962. He made his last overseas tour in 1994 and gave his final public performances the following year. After his retirement from teaching in 1993 Taylor was appointed vice-president of the RCM. He was the author of *Principles of Piano Technique and Interpretation* (London, 1981) and prepared an acclaimed annotated edition of the Beethoven piano sonatas.

JESSICA DUCHEN

Taylor, Raynor [Rayner] (*b* London, 1747; *d* Philadelphia, 17 Aug 1825). English organist, teacher, composer and singer active in the USA. As a choirboy at the Chapel Royal he sang at Handel's funeral in 1759, and Parker (1822) reports that his hat dropped into the composer's grave. Taylor studied with Samuel Arnold in London; in 1765 he was appointed organist at Chelmsford as well as musical director and composer for Sadler's Wells and Marylebone Gardens. He emigrated to the USA in 1792, possibly at the suggestion of his pupil Alexander Reinagle. Taylor taught and gave evening extravaganzas or 'olios' in Baltimore and Annapolis, briefly served as organist at St Anne's Church in Annapolis, and was organist at St Peter's Church in Philadelphia from 1795 until 1813. He was a major figure in the musical life of Philadelphia, active in the church, the theatre, as a teacher and as a friend and colleague of Benjamin Carr, Alexander Reinagle and J.G. Schetky. He helped found the Musical Fund Society in 1820 and served as one of its directors. As a performer he was noted for his organ improvisations as well as for his renditions of comic theatre songs. Taylor's extant instrumental works are chiefly pedagogical piano pieces. Of greater interest are his church anthems, glees and particularly the theatrical songs which show a gift for setting comic texts. His one complete extant American theatrical score, *The Aethiop*, has vocal and instrumental parts of great vitality.

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selective list; full list in Sonneck (1905), Wolfe, Cuthbert and Yellin (1983)

Stage: Buxom Joan (burletta, T. Willet), London, Haymarket, 1778, vs (London, 1778); The Aethiop (incid music, W. Dimond), vs (Philadelphia, 1814); incid music, songs, arr. songs, marches, dances (for plays, ops, burlettas, pantomimes, melodramas etc.), mostly perf Philadelphia, 1793–1822, some lost

Other vocal: 3 anthems, in *Cathedral Magazine*, ii–iii (London, ?1780s); 6 glees, 3 male vv, *c*1795–1800, *US-NYp*; Monody on the Death of Washington, Philadelphia, 23 Dec 1799, collab. A. Reinagle, lost; A Collection of [3] Favorite Songs (T. Moore: Lalla Rookh), 1v, pf (Philadelphia, ?1817); *c*33 songs, 1–2vv, pf, pubd Philadelphia, Baltimore, London (1770–1815); choruses, hymns, 3–4vv, a cappella/pf/org, some pubd; other songs, lost

Inst: 6 sonatas, hpd/pf, vn, op.2 (London, *c*1780); 6 sonatas, vc, bc, ?1780s; An Easy and Familiar Lesson, pf 4 hands (Philadelphia,

?1797); Divertimenti ... [with] Ground for the Improvement of Young Practitioners, pf (Philadelphia, 1797), no.2 ed. in RRAM, i; The Martial Music of Camp Dupont, arr. pf, 2 fl/2 fifes/2 vn (Philadelphia, ?1816); *c*10 others, mostly marches, pf, pubd Philadelphia (*c*1800–1815); Variations to Adeste fideles, org, ed. A.M. Krauss and M. Hinson (Van Nuys, CA, 1991)

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ANNE DHU McLUCAS

Taylor [Tailour, Taylour], **Robert** (*fl* London, 1610; *d* London, before 11 Oct 1637). English composer. He is first heard of on 13 November 1610, registering the birth of his son Robert in the London parish of St Dunstan-in-the-West. He played the lute among Prince Henry's musicians in Chapman's *Memorable Masque of the Inner Temple and Lincoln's Inn* on 15 February 1613, and formally joined the group when it was reformed for Prince Charles in 1617. He became a member of the main royal music with the rest of his colleagues when he joined the newly-formed 'Lutes and Voices' at Charles's accession in 1625, and served until his death in the autumn of 1637; his son John Taylor was sworn into his place on 3 October. Robert was also a member of the London Waits from 1620 until his death, and was presumably the 'Mr Taylor' who taught a member of the Middle Temple the viol in the 1620s. He played bowed as well as plucked instruments. He was appointed to play 'orpheryon and base vyoll and poliphon' in the London Waits, and published a set of *Sacred Hymns, Consisting of Fifti Select Psalms of David and Others, Paraphrastically Turned into English Verse* (London, 1615) containing 12 settings for voice, lyra viol in tablature and bass viol; three inner viol parts and a tablature for lute or orpharion are on subsequent pages and could not have been used in performances from a single copy of the book.

The rest of Taylor's music survives in manuscript. He is associated with two lute pieces, a 'pavin by Mr Robert Taylor: Ye devisions sett by mr Tho Greaves' in *GB-Ctc* O.16.2, and an 'Antiq Masque per Mr Confesso [Nicolas Confesse] set by Mr Taylor', in the Board Manuscript (*GB-Lspencer*; ed. R. Spencer, Leeds, 1987). The rest of his surviving instrumental output (see *DoddI* for details) consists of two or three consort almans, two preludes for solo bass viol, 12 dances for solo lyra viol, and two fine almans for three lyra viols. Two songs, *I never laid me down to rest* and a setting of Sidney's *Go my flock, go get you hence*, are in *GB-Och* Mus.439 (facs. in ES, iv, 1987). They seem to be autograph, which raises the possibility that he also composed some of the anonymous lyra viol music in the manuscript, apparently in the same hand. A five-part Alleluia is attributed to him in *GB-Y* M 5/1 (S). Taylor's *Sacred Hymns* do not deserve their modern neglect. They belong to the tradition of domestic psalm settings by Alison, Leighton and others, though the use of a lyra viol was a novelty. He used a more up-to-date idiom in his instrumental music, reminiscent of Robert Johnson or Alfonso Ferrabosco (ii).

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PETER HOLMAN

Taylor, Samuel Coleridge. *See* COLERIDGE-TAYLOR, SAMUEL.

Taylor [Domville], **Silas** (*b* Harley, nr Much Wenlock, Shropshire, 16 July 1624; *d* Harwich, 4 Nov 1678). English antiquarian and amateur musician, brother of Sylvanus Taylor. He was educated at Shrewsbury and Westminster, and entered New Inn Hall, Oxford, in 1641. He left the university without taking a degree and joined the Parliamentary Army, where he rose to the rank of captain. During the Commonwealth period he was appointed sequestrator in Herefordshire and used the opportunity to appropriate manuscripts from Hereford and Worcester cathedrals. According to Anthony Wood he also took part in chamber music-making at Oxford during the last years of the Commonwealth (though the reference may have been to his brother Sylvanus). After the Restoration he was commissary for ammunition at Dunkirk until 1664 and keeper of naval stores at Harwich from 1665 to his death. Nevertheless he was often in London, where he was acquainted with Locke (with whom he had 'a great friendship'), Playford, Henry Purcell (i) and Pepys.

In addition to his antiquarian works (notably *The History of Gavel-Kind*, 1663), he composed anthems and 27 two-part English and Latin psalms and hymns. He also compiled *A Collection of Rules in Musicke* (*GB-Lbl* Add.4910) from theoretical works by Birchensha, Locke and Simpson. Most of his surviving anthems are incomplete, but four parts of *God is our hope* are in the Gostling partbooks at York and two others are in Ely organ books now at Cambridge University Library. On at least one occasion (St Peter's day, 29 June 1668) an anthem of his was sung at the Chapel Royal. According to Pepys it was 'a dull old-fashioned thing of six and seven parts that nobody could understand: and the Duke of York, when he came out, told me that he was a better store-keeper than an Anthem maker – and that was bad enough, too'. Charles II had a higher opinion of him, according to Aubrey, while Pepys on another occasion remarked that he 'composes mighty bravely; he brought us some things of two parts to sing, very hard'; perhaps these were his psalms and hymns. Unfortunately, he was 'very conceited of them; and that, though they are good, makes them

troublesome to me, to see him every note commend and admire them' (16 April 1665).

Playford printed Taylor's setting of Cowley's *The thirsty earth drinks up the rain* in *Catch that Catch Can* (RISM 1667[6]–1673[4]), and two suites for treble and bass viol in *Court Ayres* (1655[5]). Two instrumental pieces in the British Library (Add.31423), attributed simply to 'Taylor', are perhaps more likely to be by his brother Sylvanus.

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4 anthems: God is our hope, 4vv, *GB-Cu* (inc.), Y (inc.); I will give thanks, (?lost), mentioned in M. Billet Foster: *Anthems and Anthem Composers* (London, 1901), 85; Lord let me know my end, 5vv, *Cu* (inc.), *DRc*; The Lord is even at hand, *Cu* (inc.)
27 hymns and psalms, S, B, bc, *Cfm*
25 airs, tr, tr, b, *Ob*
2 suites, tr, b viol, 1655[5]

Doubtful: 2 pieces, *Lbl*, by 'Taylor'

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JACK WESTRUP/IAN SPINK

Taylor, Sylvanus (*b* c1633; *d* Dublin, Nov 1672). English amateur musician. He was the younger brother of Silas Taylor. He entered Wadham College, Oxford, in 1650 and graduated BA in 1654 and MA in 1657. He was later a Fellow of All Souls College. Anthony Wood listed him in March 1659 as a 'violist and songster' in William Ellis's Oxford music meetings. Taylor's three extended suites for two trebles and bass, copied by Edward Lowe in the manuscript *GB-Ob* Mus.Sch.E.429, are attractive works in the light, tuneful style associated with semi-public music-making in Oxford. A duet setting of *Anacreon's Ode*, 'The thirsty earth drinks up the rain', is in John Playford's *Catch that Catch Can, or The Musical Companion* (London, 1667). According to Wood, he 'went afterwards to Ireland, and died at Dublin in the beginning of November 1672'.

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PETER HOLMAN

Taylor & Boody. American firm of organ builders. It was founded in 1977 in Middletown, Ohio, by George K. Taylor (*b* Richmond, VA, 26 April 1942) and John H. Boody (*b* Wakefield, MA, 1 March 1946). Taylor was apprenticed to Rudolph von Beckerath in Germany. He worked briefly on his own in 1969, and then with John Brombaugh from 1970 to 1977. Boody received his training with the Noack Organ Co. After two years in Ohio, the company moved to a larger workshop in Staunton, Virginia. Taylor & Boody have made an extensive study of historic European organs and most of their instruments are based on the northern European style of the 17th and 18th centuries with regard to tonal and visual design. All Taylor & Boody organs have mechanical key and stop action, and employ flexible winding systems. Some of the firm's notable organs include those built for Holy Cross College, Worcester, Massachusetts (1985), Ferris University, Yokohama, Japan (1989), Christ Church Cathedral, Indianapolis (1992), and St Thomas's Church, New York (1995). For further information see L. Edwards, ed.: *The Historical Organ in America* (Easthampton, MA, 1992).

BARBARA OWEN

Taylor & Co., John. English firm of bellfounders. Its exports of carillons between World Wars I and II, with those of GILLETT & JOHNSTON, made the carillon widely known outside Europe for the first time. In the 19th century it contributed more than any other foundry to improvements in the tuning of tower bells. By the late 20th century it was the world's largest bell foundry, manufacturing bells for cathedrals and churches worldwide, and making handbells, fittings and bell ropes. One of Taylor's most famous bells is Great Paul at St Paul's Cathedral, London, cast in Loughborough in 1881. It weighs nearly 17 tonnes and is the largest bell in Britain.

The Taylor family began making bells at St Neots, Huntingdonshire, in 1784, and after moving to Oxford and to Devon established their foundry at Loughborough, Leicestershire, in 1839. In 1896 the Taylor brothers, John William jr and Dennison, introduced what became known as the 'Taylor true harmonic principle' for fine-tuning of bells. As a result, from 1897 they were able to make properly tuned replacements for faulty and missing bells in Dutch carillons. Between 1911 and the end of World War II (before the Dutch regenerated their own bell-tuning skills) they provided bells for ten new carillons in the Netherlands (only one of these, at Zwolle, survived World War II).

The firm makes carillons as well as bells for swinging peals. Its carillons include those at Rainbow Bridge, Niagara Falls, Canada (55 bells, *e* to *a''''*); Mountain Lake Sanctuary, Lake Wales, Florida, the University of Michigan, Ann Arbor, and Washington (Episcopal) Cathedral (each 53 bells, *d♯* to *g♯''''*); the University of Kansas, and the Carillon Tower, Canberra, Australia (each 53 bells, *f♯* to *b''''*); and the War Memorial, Loughborough, Leicestershire (47 bells, *g♯* to *g♯''''*).

Since 1987 the company has operated the Bellfounding Museum on its main site in Loughborough. A history of the company from 1784 to the mid-1980s is given in T. Jennings: *Master of my Art* (Loughborough, 1987).

PERCIVAL PRICE/CHARLES BODMAN RAE

Taylour, Robert. *See* TAYLOR, ROBERT.

Tayssner. *See* THAYSSNER, ZACHARIAS.

Tbilisi. *See under* GEORGIA.

Tcaci [Tkach], **Zlata (Moyseyevna)** (*b* 16 May 1928, Chişinău). Moldovan composer. She graduated from Gurov's class at the Chişinău State Conservatory as a musicologist (1952) and later as a composer (1962). She then taught at that establishment and was appointed professor in 1992. She became a member of the Union of Composers (1962) and for many years she has been a board member and chairperson of the Commission for the Aesthetic Education of Children. She achieved her first successes in the field of music both for and about children and won acclaim as the composer of numerous children's songs, song cycles and collections, musical primers and textbooks (both of which reflect her teaching experience), choral and instrumental pieces and cycles, cantatas, operas and a ballet. Her other works encompass

most genres and have met with notable success. Her style is associated with the better trends of Soviet music and with the traditions of local culture (particularly Moldovan, Bulgarian and Jewish musical folklore) while at the same time showing a tendency towards experimentation in genre. She has written works in mixed genres (cantata-rhapsody, opera-suite, vocal and choreographic poems) and new genres (such as the Double Concerto for two flautists and orchestra), and she often arranges her works to suit specific performing situations: for this reason, *Koza s tremya kozlyatami* ('The Goat with Three Kids') exists in three versions. In recent years Jewish themes have come to the fore, and these have enriched her work both in terms of genres and style. The awards she has received include the order *Gloria muncii* [Glory to Labour] (1998), the State Prize of the Moldovan SSR (1982) and a prize for children's music (1976); she became an Honoured Representative of the Arts of the Moldovan SSR in 1974. She is regarded as the first professional Moldovan female composer.

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(*selective list*)

STAGE AND DRAMATIC

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VOCAL

Cants.: Pesn' o Dnestre [Song about the Dniester] (E. Loteanu), 1957; Gorod, deti, solntse [The Town, Children and Sunshine] (V. Teleucă, A. Cibotaru), 1962; Lenin (V. Galaicu), 1969; Pionerï [The Pioneers] (Galaicu), 1974; Kray pesni, kray mechtï (Plai de cânt, plai de dor) [The Land of Song, the Land of a Dream] (cant.-rhapsody, S. Ghimpu), solo vv, chorus, org, 1983

Song cycles: 6 detskikh pesen [6 Songs for Children] (Vieru), 1v, orch, 1964; Dobroye utro (Bună dimineaţa) [Good Morning] (Vieru), 1v, pf, 1967; 3 monologa (Vieru), 1v, pf, 1969; Iz moldavskoy poèzii [From Moldavian poetry] (song cycle), 1v, pf, 1984; Imya dobroye svoye [One's Good Name] (O. Driz), 1v, pf, 1989; Poyushchiy bukvar' (Abecedarul cântă) [The Singing ABC Book] (V. Codiţă, Vieru), 1989; 3 balladï (I. Prayer, L. Kipnis), 1993; Vesyolaya azbuka [The Merry Alphabet] (Vieru), 1993; Chay so zvezdami [Tea with the Stars] (Driz), 1994; Zvenyashchiye bukvï [The Jingling Letters of the Alphabet] (L. Kvitko), 1994; Istoriya posokha [The Story of the Staff] (triptych, M. Lemster), 1996; Potukhshiye kostrï [The Extinguished Bonfires] (E. Slezinger), 1996; 5 romansov (M. Metlyayeva), 1996; Cântă, joacă, litera [Sing, Dance, Letter] (A. Chicu), 1997; Dos glecala [The Bell] (Lemster, 1998)

Other: Pamyat' [Memory] (V. Lebedeva), 1972; Dobroye utro (Bună dimineaţa) [Good Morning] (Vieru), 1974; Khora tsvetov (Hora florilor) [Dance of Flowers] (Vieru), 1978; Slavatich (L. Vasserman), 1992; Yad-Vashem, 1993; Kadish (M. Lemster), 1995

INSTRUMENTAL

Burleska, orch, 1960; Pf Trio, 1961; Detskaya syuita [Suite for Children], orch, 1963; Conc., vn, str, timp, 1971; Zabavnïye istorii [Amusing Stories], 6 sketches, cl, str qt, 1973; Sonata 'Pamyati Shostakovicha' ['To the Memory of Shostakovich'], va, pf, 1976; Sonata [no.1], cl, 1981; Str Qt no.1, 1982; Syuita, 2 pf, 1983; Music for Str, 1987; Double Fl Conc., 1989; Conc., vn, pf, 1991; Three Moods, chbr orch, 1992; Symphononietta 'Meditation', chbr orch, 1994; Sonata [no.2], cl, 1995; Pf Trio, 1996; Sonata-èkspromt [Sonata-Impromptu], pf, 1996; Symphony 'Panopticum', chbr orch, 1999

Choral works, folk song arrs., pedagogical works

Principal publishers: Sovetskiy Kompozitor, Muzïchna Ukraïna, Cartea Moldovenească, Lumina, Literatura Artistică, Liga, Karthause Schmülling

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GALINA KOTCHAROVA

Tchaikovsky [Chaykovsky], **Modest Il'yich** [Il'ich] (*b* Alpayevsk, Verkhotur'yev district, Perm' province, 1/13 May 1850; *d* Moscow, 2/15 Jan 1916). Russian dramatist and librettist, brother of PYOTR IL'YICH TCHAIKOVSKY. In 1870 he graduated from the Imperial School of Jurisprudence in St Petersburg, where his brother had preceded him. After five years in the civil service he resigned his commission to devote himself to literature and to tutoring a deaf-mute boy named Kolya Konradi, who later became his ward. In the late 1870s he worked as an anonymous musical and theatrical reviewer for several newspapers. He made his début as a playwright in 1881, with the comedy *Blagodetel'* ('The Benefactor'), written the year before under the pseudonym 'Gorovoy'. Over the next dozen years he established himself as a popular fixture of the Moscow and St Petersburg stages. Modest Tchaikovsky's final work for the dramatic stage was a translation of Corneille's tragedy *Horace* (1894). Thereafter he devoted himself to his brother's memory, with a monumental three-volume biography (*Zhizn' Petra Il'icha Chaykovskogo*, Moscow and Leipzig, 1901–3; translated and abridged by Rosa Newmarch as *The Life and Letters of Tchaikovsky*), and as founder of the Tchaikovsky museum at Klin. He also wrote important biographical articles on the critic Hermann Laroche (1913) and on Sergey Taneyev (1916).

Tchaikovsky began his career as a librettist as a functionary of the Imperial Theatres, with a commission to turn Pushkin's novella *Pikovaya dama* ('The Queen of Spades') into a libretto, not for his brother, but for the minor composer Nikolay Klenovsky (1857–1915), who was employed by the Bol'shoy Theatre in Moscow as conductor. It was only after both Klenovsky and Nikolay Solov'yov had turned the project down that it was offered, with spectacular result, to Pyotr Tchaikovsky. By now it is a commonplace to hold up the libretto of *The Queen of Spades* (which the composer considerably revised) as a cautionary example of operatic hackwork; it is worth noting, therefore, that when the work was new it was hailed as an epitome of theatrical craftsmanship. The brothers followed up on his success with *Iolanta* (1892), a one-act adaptation of *King René's Daughter*, a popular play by the Danish playwright Henrik Hertz, as translated from the Danish by Fyodor Miller and previously adapted for the Maliy Theatre (Moscow) by Vladimir Rafailovich Zotov. At the time of the composer's death the brothers were casting about for new subjects. At the young Rachmaninoff's request Modest drew up a scenario for

an opera on Friedrich de la Motte Fouqué's *Undine*, but first tried to interest his brother, who had written his second (destroyed) opera of 1869 on that subject, in setting it himself. Pyotr declined (Rachmaninoff never set it either) with a request that Modest 'find or invent a subject as *unfantastic* as possible, something along the lines of *Carmen* or *Cavalleria rusticana*'. They considered a subject out of George Eliot's *Scenes from Clerical Life*, for which a fragment of a scenario survives in the composer's hand.

After his brother's death Modest Tchaikovsky found himself much in demand as a librettist for other composers. Almost immediately he received a commission from the Imperial Theatres to turn Pushkin's novella *Dubrovsky* into a libretto for Eduard Nápravník, the chief conductor of the Mariinsky Theatre (1895). This was conceived in every way like *The Queen of Spades*, even down to casting (lead roles for Nikolay Figner and Medea Mei-Figner); it survives as a sumptuous showpiece of the old Russian 'Imperial' style, and was dusted off occasionally for gala presentations on the Soviet stage. In 1899 Tchaikovsky adapted Ivan Lazhechnikov's novel *Ledyanoy dom* ('The Ice Palace', 1835) for setting by the pianist-composer Arseny Nikolayevich Koreshchenko (1870–1921), an Arensky pupil then considered a white hope of Russian music. For Arensky himself Tchaikovsky had as early as 1891 adapted Vasily Zhukovsky's *Nal'i Damayanti*, a poetic translation from the Hindu epic Mahābhārata. The opera was not completed until 1903 (first performed 1904). Tchaikovsky's last libretto was *Francesca da Rimini*, a much expanded treatment of an episode from the fifth canto of Dante's *Inferno*, set as a one-act opera by Rachmaninoff between 1900 and 1904 and first performed in 1906.

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RICHARD TARUSKIN

Tchaikovsky, Pyotr Il'yich (*b* Kamsko-Votkinsk, Vyatka province, 25 April/7 May 1840; *d* St Petersburg, 25 Oct/6 Nov 1893). Russian composer. He was the first composer of a new Russian type, fully professional, who firmly assimilated traditions of Western European symphonic mastery; in a deeply original, personal and national style he united the symphonic thought of Beethoven and Schumann with the work of Glinka, and transformed Liszt's and Berlioz's achievements in depictive-programmatic music into matters of Shakespearian elevation and psychological import (Boris Asaf'yev).

1. CHILDHOOD AND YOUTH, 1840–60. Pyotr Il'yich Tchaikovsky was the second son of Il'ya Petrovich Tchaikovsky, a mining engineer, and Aleksandra Andreyevna Tchaikovskaya, born Assier. He was part of a large family, of whom his sister Aleksandra, known as 'Sasha' (1842–91, Davïdova by marriage), and twin brothers Anatoly (1850–1915), a jurist, and Modest (1850–1916), a writer, were important in his life. Modest wrote *The Life of Pyotr Il'yich Tchaikovsky* (1901–03), a fundamental biography which combines extraordinary personal authority with a playwright's flair for theatre and a brother's reluctance to be indiscreet.

Our knowledge of Tchaikovsky's childhood is based on reports of his governess Fanny Dürbach, a handful of letters, and lore collected by Modest. Critical to his first decade were his introduction to music and poetry, and the upheaval of his father's search for a new job, which took the family to Moscow in October 1848, to St Petersburg a month later, and in June 1849 to Alapayevsk, a mining town even further distant than Votkinsk.

Dürbach noted Pyotr's sensitivity to words, calling him 'le petit Pouchkine', and that at six he read in French and German. When she left the family in 1848, she kept Pyotr's copybooks: except for two prayers in Russian, Tchaikovsky wrote in French, on secular and metaphysical topics precocious for any child and remarkable for a seven-year-old living in rural Russia at mid-century. Among other projects he wrote a poem, 'The Heroine of France', and began a history of Joan of Arc. Dürbach found the young Tchaikovsky endearing if easily offended from benign causes. She told the oft-quoted anecdotes: of Pyotr's kissing the map of Russia and spitting on the rest of Europe except for France, which he covered with his hand; of his upset nerves after long improvisations at the piano; and of his sleeplessness when he could not rid his mind of music.

Modest claimed that Pyotr's milieu stifled his talent; he indicted Dürbach as unmusical and questioned his parents' musical culture. In fact the Tchaikovskys were musically literate, recognized Pyotr's ability, if not what it was to become, and supported it at Votkinsk with a tutor and an orchestrion, a mechanical organ which his father purchased as a conversation piece. Pyotr attributed his worship of Mozart to 'the sacred delight' he felt as a child listening to excerpts from *Don Giovanni* on this instrument.

Aleksandra's lament to Dürbach in 1848 that Pyotr was not what he had been at Votkinsk must be understood in context: in two months he had been uprooted from a happy home, lost a beloved teacher, survived a cholera outbreak and enrolled in the middle of term in a highly competitive school. It was winter, and on top of it all Pyotr was studying the piano. He soon fell ill. Aleksandra's report from Alapayevsk that Pyotr was unrecognizable, lazy and vexatious also gives one pause, refuted by Pyotr's own letters, earnest and lacking any hint of sickliness for a child who had just spent nine months recovering from the measles.

While Alapayevsk may have paled before Votkinsk – which had attracted lively commerce, occupied a beautiful setting and found the Tchaikovskys at the centre of a varied social life – two events lightened Pyotr's 14 months in his new home: the birth of twin brothers in May 1850, 'angels who have come down to earth', and the arrival of a new governess, Anastasya Petrovna Petrova. She prepared Pyotr to enter school, for which he dedicated to her his first surviving music, the 'Anastasya Waltz', in 1854.

Three months after giving birth to the twins, Aleksandra took Pyotr to St Petersburg. He was to be placed in the Mining Corps, but this choice yielded to the School of Jurisprudence, where, too young to enter the school, he spent two years in a preparatory course. In Modest's telling, Pyotr's parting with his mother on this occasion was traumatic: at the Central Turnpike, he was forcibly wrested from his mother's arms, and attempted to stop her carriage as its horses galloped away. The myth of heroic suffering pre-empts any mitigation: that the parent of a sensitive child might avoid farewells in the middle of a public thoroughfare, and that Pyotr was being left to cope alone with schooling similar to that in which he had fallen ill the year before.

Tchaikovsky attended the School of Jurisprudence from August 1852 until May 1859. Our knowledge of his stay comes from his own account, from school records, and from Modest, who solicited reminiscences from Pyotr's classmates and who could speak about life there on his own authority. We know something of his subjects, grades, teachers and friends. Tchaikovsky's classmates recalled him as capable, well-liked, absentminded, and compliant with rules in a rulebound institution except for smoking, to which he became addicted for life at the age of 14.

Modest's remark that Pyotr's stay at the school was an episode only obliquely influential on the principal direction of his life underestimates its significance. The school was the setting of Pyotr's self-discovery, a point Modest ignores by dwelling exclusively on his brother's professional formation. Yet there can be little doubt that several dozen boys cohabiting into adolescence will produce a variety of responses to the emergent libido. Tchaikovsky surely took his rites of passage, but nothing about them can be specified.

The death of Aleksandra Tchaikovskaya on 13/25 June 1854 is obscure. Modest took fewer words to describe her passing than her parting with Pyotr four years earlier, and omitted from *The Life* data which suggested that Pyotr was not present when his mother died, and lapsed into near madness when he found out. Nor did Modest explain why his principal source, a letter from Pyotr to Dürbach reporting the death, was written two and a half years later. In only three of more than 5000 extant letters did Pyotr revisit this topic, once on the 25th anniversary of his mother's death, when he remarked that the cholera which took her life was 'complicated by another disease'.

Aleksandra's death brought changes in the family. Il'ya placed some of his children in boarding schools, and invited his brother to St Petersburg to join families under one roof, an arrangement that lasted until 1857. In the spring of 1858 Il'ya lost his savings in a bad investment and was forced, at 67, to find work again after two retirements. That autumn he was appointed director of the Technological Institute in St Petersburg.

Modest's claim that Pyotr's education coincided with the stagnation of his musical gift is disputable. The School of Jurisprudence sponsored concerts by first-rate musicians, provided instruction in singing and instrumental music and gave students access to concerts and opera in St Petersburg. Tchaikovsky studied choral singing there with Gavriil Lomakin, a recognized specialist; he was a soloist in important church services and precentor of the choir for a time. He also wrote literature, pondered the composition of an opera, *Hyperbole* (in 1854), and composed, in his later student years, his first surviving song, *Moy geniy, moy angel, moy drug*, ('My Genius, My Angel, My Friend'), to words by Fet.

Outside the school Tchaikovsky's musical training was encouraged by his maternal aunt, with whom he studied *Don Giovanni* and other operas, by lessons with the singing teacher Luigi Piccioli and with the piano virtuoso Rudolf Kündinger, who later admitted that he saw no greatness in Pyotr at the time. If musicians such as Lomakin and Kündinger saw nothing extraordinary in Tchaikovsky, neither did the composer's classmates, embarrassed in retrospect at that judgment. Modest wrote that the thought of composing gave Pyotr no rest when he was at school, though he rarely spoke of it, and never recorded his improvisations.

Tchaikovsky graduated from the School of Jurisprudence on 29 May/10 June 1859 and was assigned to the Ministry of Justice five days later. It was no particular occasion: in Modest's phrase, nothing began with it, and nothing ended. Based on the frequency of his promotions – three in eight months – Pyotr took his work seriously, though later he did not remember much of office life. Modest dubs as legend the story that during a conversation Pyotr chewed up an official document, making necessary its redrafting.

Work paled before play. Tchaikovsky's social life after graduation flourished at the French theatre, ballet, Italian opera and amateur theatricals. His life at home changed when Sasha married Lev Davïdov in November 1860 and moved to Kamenka in the Ukraine, leaving Pyotr to mentor Anatoly and Modest. As translator to one of his father's business associates, Tchaikovsky toured western Europe between July and September 1861. It was the first of eight such journeys before the extended wanderlust after his marriage. Whether spurred by work or family business, these trips showed the young civil servant avid for travel, and affirmed his ties with European culture.

One can only guess how Tchaikovsky the socialite would have ended up without the developments in music pedagogy taking shape around him. The Russian Musical Society was formed in 1859 as a concert-giving organization; it soon undertook to offer music classes to the general public, first given in the spring of 1860.

2. Study of music, 1861–5. Tchaikovsky's professional training in music began with a theory class in the autumn of 1861. Although he kept his official post, his desire to study music had become urgent. His first teacher was Nikolay Zaremba, a naturalized Pole with German pedagogy and an adherent of Beethoven's late style. When denied a promotion in the civil service, Tchaikovsky applied in the summer of 1862 to enter the Russian Musical Society's new 'music school'. The St Petersburg Conservatory opened on 8/20 October 1862 – Russia's 1000th birthday – and Tchaikovsky graduated from it at the end of 1865. We know of Tchaikovsky at the conservatory from the recollections of his classmates, especially Herman Laroche, whose accounts are canonic. Without Laroche and Fanny Dürbach, we would have virtually no eyewitness knowledge of Tchaikovsky before the age of 26.

In addition to theory and composition, Tchaikovsky studied the piano, flute and organ. His principal teacher was Anton Rubinstein, who was pleased with Tchaikovsky the student but later resisted acknowledging a compositional gift superior to his own. Tchaikovsky



1. Tchaikovsky upon graduating from the St Petersburg Conservatory, 1865

disdained Rubinstein the composer but yielded to his personality and learnt from him about discipline: sketch quickly to the end of a work, then score; work every day, and hold to music as a sacred calling.

The mystery of Tchaikovsky's conservatory period is how he matured so quickly. In composition he progressed from student exercises to works of distinction: by graduation his Characteristic Dances (now lost) had been conducted by Johann Strauss (ii), and a string quartet movement, a concert overture, and his graduation cantata, to the words of Schiller's *An die Freude*, had been heard in public. His remarkable sensitivity to words had also flourished, in his devotion to literature and love of theatre, his striving for elegant exposition (including poetry), and his translation of F.-A. Gevaert's *Traité général d'instrumentation*, published just two years earlier. As a matter of philosophy, his conservatory compositions suggest that he had already decided to reconcile the controversy over national versus international which divided Russian music in his day. He would hold firmly to this principle while maintaining a respectful distance from both nationalists and composers of Western outlook.

The overture to A.N. Ostrovsky's *Groza* ('The Storm'), a work decried as immature, illustrates this reconciliation and posterity's misapprehension of it. The music is *sui generis*, full of juxtaposed themes only selectively reprised. The model was not a Western formal pattern but Ostrovsky's play itself. The theme associated with Katerina, the main character, is a folk lament, the unstated words of which portray a young woman anxious and indecisive, like Katerina herself, wandering the meadows and the swamps; after two statements her theme is suppressed, as Katerina loses her identity in the play. A trivial theme depicting her mother-in-law opens the allegro and returns in fugue, an artifice appropriate to that character's nagging. A lyric theme representing the beauty of nature grows shorter as Ostrovsky's references to nature diminish; and the storm itself, a metaphor and a stage effect in the play, opens and closes Tchaikovsky's overture.

Mediating this Russian aspect of *The Storm*, and a noticeable presence in Tchaikovsky's early music, is Beethoven. The breaks in flow, free pattern and love of surprise in *The Storm* echo Beethoven, as does the linkage of theatre overtures with the content of their dramas. Elsewhere, Tchaikovsky referred to the opening of Beethoven's op.130 in his own B♭ major Quartet (bars 9–16 and 374–381). Typical of his allusions in being one or two notes offset from its source, he omitted this reference when he changed the quartet into the *Scherzo à la russe* for piano, as if abandoning the original medium rendered the allusion malapropos. The Piano Sonata in C♯ minor op.80 opens with a burlesqued reference to Beethoven's Violin Concerto, followed by an allusion to the second of Schumann's *Kreisleriana* (at bar 69). Unredeemed by pious modern performances, the movement spoofs nationalist advocacy of Russianness while using foreign music as a model.

The work closest to Beethoven topically, *K radosti* ('To Joy'), owes nothing to Beethoven in its style. Tchaikovsky's wish to avoid odious comparisons is understandable, assisted by an inelegant translation which maintained Schiller's prosody while substituting his striving for sublimity with softer images relatable to Marian prayers, the verbal rhythms of which inform Tchaikovsky's wordless first movement. More striking is the third movement (at bar 64) where the unaccompanied chorus, by coincidence or extraordinary historical awareness, mimics the style of the Italian madrigal.

Schumann inspired Tchaikovsky's orchestration of the last two variations from the *Symphonische Etüden* and the theme of Tchaikovsky's rhapsodic Variations in A minor for piano. Here we see the mature Tchaikovsky's approach to that form: a clear connection with the theme for two or three variations, then character variations which bear little obvious resemblance to it.

Tchaikovsky left the conservatory a fully formed composer, in need of experience but not technique. A premonition of his immense gift caused Laroche to prophesy: 'You are the greatest musical talent in present-day Russia . . . I see in you the greatest, or, better said, the sole hope of our musical future'.

3. First decade in Moscow, 1866–76. In September 1865 Nikolay Rubinstein, Anton's brother, came to St Petersburg to recruit a theory teacher for music classes in Moscow similar to those Anton had organized in St Petersburg. Tchaikovsky was offered the position, and with it a place to live in Nikolay's quarters. He moved to Moscow in January 1866; in September the Moscow Conservatory opened. Important in the following decade were the securing of Tchaikovsky's professional status, his adjustment to life in Moscow, his encounter with Balakirev and the nationalists, and, as a composer, his embrace of every important musical genre.

In Moscow Tchaikovsky made significant friends. First among them was Nikolay Rubinstein, who placed himself and the orchestra of the Moscow branch of the Russian

Musical Society at the composer's service. Tireless activist, magnificent pianist, beloved in Moscow, Rubinstein could also be despotic and unscrupulous. Among his lieutenants Pyotr Jürgenson was Tchaikovsky's principal publisher and lifetime provider of financial support; Nikolay Kashkin, a conservatory professor whom Rubinstein urged to take up music criticism, was Tchaikovsky's staunchest supporter in the press and the author of significant memoirs. Others included the intendant of the conservatory Konstantin Karl Albrecht, the architect Ivan Klimenko, and Tchaikovsky's former classmates Herman Laroche and Nikolay Gubert (Hubert), who soon joined the conservatory staff as well.

In Moscow Tchaikovsky enjoyed social celebrity and lived in a manner befitting his youth. At the Artistic Circle, a club co-founded by Rubinstein, he met the élite of Muscovite literature and theatre. One friend (Klimenko), unfettered by the pieties of official biography, recalled Tchaikovsky as a prankster, lavishly greeting total strangers on the street, improvising jesting verses in a monastery, or dancing and singing the mazurka from Glinka's *A Life for the Tsar* in a railway carriage, to the shock of some lady passengers.

Yet Tchaikovsky chafed at his living conditions and resented obstacles to composition. For five years he sought quiet elsewhere in the town to escape the pandemonium of Nikolay Rubinstein's home, a veritable hotel and a meeting place for conservatory staff. Financial distress was perpetual, forcing him to supplement his income with translations and arrangements. He was diffident about teaching, which elicited complaints, amid mostly reverential testimony, about the extremity of his demands, his irritability when they were not met and his harsh treatment of women students. Classroom decorum notwithstanding, Tchaikovsky's pedagogy extended to two harmony books, one adapted to Russian church music, and a translation of J.C. Lobe's *Katechismus der Musik*.

Tchaikovsky's intimate relations during this or any other period evade verification. Much has been supposed about his personal life, ranging, often injudiciously, across parameters of homosexuality versus amorous encounters with women, physical liaison versus emotional attachment, personal impulse versus social dictate, and life versus art. These factors played into Tchaikovsky's courtship of Désirée Artôt, a diva performing in Moscow in 1868, for whom his intentions seemed to have been serious; he proposed, and if his friend de Lazari's memoirs are accurate, he competed with a rival, received Artôt's passionate declaration and chose names for his children. The affair was also reflected in his dedication to Artôt of the Romance op.5.

The expurgation of Tchaikovsky's extant letters and the suppression of others, mostly addressed to Modest, who was homosexual, and Anatoly, who dealt with Pyotr's marital problems, have stimulated conjecture about the composer's sexuality ranging from reasonable inference to completely unfounded fantasy. His resulting reputation as a conflicted sociopath has merit, if at all, on the basis of correspondence from the time of his marriage, when his emotional upheaval was atypically acute. Amateurish criticism to the contrary, there is no warrant to assume, this period excepted, that Tchaikovsky's sexuality ever deeply impaired his inspiration, or made his music idiosyncratically confessional or incapable of philosophical utterance.

Allowing that much remains to be learnt, Tchaikovsky's letters as we have them suggest reasonable conclusions about his sexuality. First, he experienced no unbearable guilt over it, but took its negative social implications seriously. Of special concern was the threat of allusion to it in the press, and the impact this would have on his family. That prospect made him hypersensitive and moody, and may have pressured him to marry. Second, Tchaikovsky expressed the belief that he could function in a heterosexual union even if he had to lead a double life. His willingness to marry was prompted by his father, whom he wanted to please, and would satisfy not only social convention but also his own desire for a permanent home and his love of children and family. Third, the letters and diaries make unabashed if indirect reference to romantic activity. Claims made for these references, including evidence of sexual argot and of passionate encounter, far exceed the limits of the evidence. The first, by implying Tchaikovsky's intent to conceal his sexuality, and the second, by implying that he was promiscuous, have prompted the belief that he suffered neurosis over this matter.

The facts are more quotidian. Tchaikovsky associated openly with the homosexuals in his circle, establishing professional connections and lifelong friendships with some of them, and sought out their company for extended periods. His mode of address was, on occasion, the very antithesis of concealment – the expression more of humour than of secret meaning. What else could explain Klimenko's providing the prudish Modest with a letter in which Tchaikovsky referred to Klimenko, idiomatically feminizing his name, as the choicest of his harem, and to himself as sultan? The allusion is too brazen to be serious.

Tchaikovsky's successes as a composer during this time were hard won and occasional; the chief works of his youth have vanished, are rarely performed, or survive in versions made later, though a number of short pieces achieved popularity. Middling success exacerbated the composer's lifelong sensitivity to criticism. Laroche's reviews of the tone poem *Fatum* and the opera *Voyevoda* led to a temporary break in their friendship, not least his remark that the music of *Voyevoda* bore the stamp of femininity. Nikolay Rubinstein was also a notorious critic, subjecting the composer to what one acquaintance termed irrational fits of rage. But Rubinstein's views were private, and rarely barred performance. Vestiges of apprenticeship are apparent in Tchaikovsky's early Moscow compositions, in his effort to clarify genre, in the revision or the re-use of earlier music and in his need for validation from St Petersburg, which had passed by 1870.

Two early concert overtures, in F major and C minor, point to a fundamental tension in Tchaikovsky's non-programmatic works. His muse too generously provided themes which in striking effect or sheer beauty forestall development. They are ill at ease in structures based on hierarchies of key or theme, where individuality is tolerated provided it yields to the logic of the whole. In these overtures the musical ideas do not yield, but clash with the expectations of received form. His first work performed in Moscow, the Overture in F, is simply fulsome. Tchaikovsky burdens the music with elaboration, pointed by an introduction of 109 bars which overwhelms the sonata-allegro, and a coda of 172 bars almost mirthful in its inability to achieve closure. The tension between arresting beauty and trenchant discourse

is perpetual in Tchaikovsky. It made him concede an inability to deal with form, and prompted Soviet analysis to find a virtue in his sonorities and contrasts, alternate rationales of structure which bow to the grand tradition while praising individuality. This tension diminishes in music based on a programme or in the suite, where closely argued discourse is not expected.

(i) Symphonies. Tchaikovsky's symphonies of any period are opulent, technically demanding essays in the relationship of language to form. Rich in musical substance, they also respond to Western expectations of integrated structure and coherence. These qualities mark their generic identity, as Tchaikovsky displays the rapprochement of Russian individuality with this proudest of Western genres. Aligning inspiration with genre explains the unusual features of the first three symphonies, his seeking critique from his former teachers, and the ease with which they discerned a tension between his music and their expectations of genre.

In the First Symphony, even the repeatedly revised standard version of 1874, the problem is clear: how to create unity in the whole by linking the outer movements, while indulging a penchant for beauty in the inner ones. Of these the Andante, framed by the 'nature' theme from *The Storm* delicately rescored, is an elaboration of the evocative main theme, and the Scherzo borrows from the Sonata in C♯ minor for piano, but with a new trio.

Signs of tension are immediately evident in the first movement. The atmospheric, ametric opening theme is self-contained, forcing the composer to add a countersubject in order to progress to the second subject group. This is achieved, as much else, more with repetition and rhetorical insistence than musical persuasion, extending this movement and the finale to extraordinary lengths. The second theme leads away from a fermata with an arabesque-like motif which disorientates the sonata-allegro exposition in its progress to the cadential close. These pauses in the exposition continue in the development and bring the music to a complete halt before the retransition. His devices at this point – clean break, then rebeginning with gradually rising chromatic lines – are replicated in the finale. That finale, as in later symphonies, is distinctive in form. In the First it is a hybrid of sonata and ritornello, the theme of the slow introduction returning in the second group, reprised in the middle in its initial guise, and again in a triumphant variant at the end of the movement.

The reluctance of Tchaikovsky's themes to function conventionally within received patterns does not vitiate his goal to reconcile Russian and Western approaches. The bold outer movement linkage is Western, a strategy found in Schumann's Fourth, a work he played 'almost invariably' in the evenings of the summer of 1866, and also in Brahms's First. The sense of reconciliation is stronger in the finale than in the first movement because the intermovement connection is made manifest and because the principal theme is a Russian folksong. Even in the scherzo and trio, another Western pattern, a subtle folkish element based on the prosody of diminutives in Russian speech informs the main theme.

In the Second Symphony Tchaikovsky uses folksong in three of four movements. Most dazzling is the finale, where in the first key area a famous tune, 'The Crane', is built into architectural spans of the eloquence and gravity expected in a symphony by means of changing background and rich tapestries of counterpoint. To Tchaikovsky's contemporaries this method worked, but the composer thought better of it, recomposing the first movement, rescoring the third, and making a large cut in the finale in 1879. He never used folksong so pervasively again.

The Third Symphony obscured the distinction between symphony and suite in its divertimento-like format and change of compositional strategy. Tchaikovsky chose poetically evocative themes (but no folksong), and introduced a distinctive concertante element in the middle movements, but no longer forced simple ideas into grand patterns, preferring a balance between theme and elaboration. This produced structures inimical to the perception of the music in classical forms, such as reprise patterns embedded within a sonata exposition or substituted for binary patterns in the dances. These alternative patterns anticipated his suites and made the Third unconventional from a Western point of view. Sensing a need for symphonic unity, he overlaid this piece with a latticework of closely related, non-polarized keys linking sections and movements, with understated modulatory procedures and subtle thematic connections. He might reprise with counterpoints taken from an earlier passage, or place thematic likenesses in unexpected locations. Scattered about the score, these references remind us that something being heard now has been heard before – somewhere. This strategy abandoned Western particulars of form while providing integrated connectivity in the whole. It was an innovative conception easily missed.

(ii) Programme music. His programmatic works were fundamentally different. If 'symphonic' meant sweep and complexity to Tchaikovsky, 'programmatic' meant vividness, descriptive or emotional, which may pre-empt abstracting the philosophy or narrative from an external source. Tchaikovsky responded to this approach in different degrees: conformity to received patterns yields to ever more dazzling ideas simply juxtaposed in contrasting tableaux.

Tchaikovsky's first tone poem, *Fatum* (1868), may forever resist assessment. He insisted that its programme was too personal to disclose, then consented to a friend's adding an epigraph to concert programmes to explain the title before the friend had ever heard the piece. The music is curious: three contrasting themes, stated and reprised as a group, with a concluding peroration. To Tchaikovsky, for whom fate would always connote the cruel intercession of destiny into human affairs, the reasons for his choice of title in 1868 remain a matter for speculation. It could refer to the end of his engagement to Artôt.

Whatever its meaning, *Fatum* opened the door to extensive and fruitful contacts between Tchaikovsky and Balakirev, the head of the nationalist composers known as 'The Mighty Handful' based in St Petersburg. The first outcome of this friendship was the composition of *Romeo and Juliet*, for which Balakirev proposed a programme, followed by *Burya* ('The Tempest') in 1873, and the *Manfred* symphony in 1885.

Balakirev planned *Romeo and Juliet* in sonata-allegro, associating the introduction with Friar Laurence, the *allegro* first theme with the hostility of the Capulets and Montagues, the second theme with the lovers. Tchaikovsky's music strikes a nice balance between characterization (the introduction decidedly so after revision) and the improvisation called for in a development, from which he

later excised a fugue too learned for the programmatic sense. The revised ending, a funeral march based on the lovers' theme, also improved on the first version, a reprise of Friar Laurence's music from the introduction.

In *The Tempest* Tchaikovsky's approach changed. The programme, written by art historian Vladimir Stasov (spokesman for 'The Mighty Handful'), was much more pictorial and impressionistic than Balakirev's; it does not specify key or form. Tchaikovsky responded accordingly, with a collage of sound pictures. His technical masterpiece of collage, and his extreme point in the direction of musical description, was *Francesca da Rimini* (1876).

The assumption that Tchaikovsky's relationship to Balakirev was one of student to mentor is mediated by Tchaikovsky's greater talent and by musical politics of the time. Nikolay Rubinstein had been cultivating ties with St Petersburg since Balakirev replaced Anton Rubinstein as director of the Russian Musical Society there. Together with Balakirev's stature, this explains Tchaikovsky's dedication of *Fatum* to Balakirev, and his otherwise inexplicable willingness to receive from him criticism far harsher than anything which caused the break with Laroche. A bow to Balakirev's nationalism may be sensed in the Russian accents of *Fatum* – the audible similarity of its opening to that of Glinka's *Kamarinskaya* and the trepak-like intonations of the third thematic group – to say nothing of Tchaikovsky's seemingly childlike acquiescence to Balakirev's instructions for *Romeo and Juliet*. Yet these factors are external. It is doubtful that by 1869 Tchaikovsky needed anybody's advice on how to write music, nor does much in the works he produced under nationalist auspices show allegiance to their philosophy of composition or to Russian subject matter. Tchaikovsky's revisions to *Romeo and Juliet*, cited as proof of his subordination to Balakirev, make that work more characteristic of his own voice, thus undermining Balakirev's authority in the very process of compliance.

(iii) String quartets. Tchaikovsky's three string quartets, all written during this period, show him working in that medium as one to the manner born. They enjoyed a success in his lifetime that has waned since, excepting the Andante cantabile from the First, which helped establish Tchaikovsky's name abroad, and won Tolstoy's approbation when he heard it in 1876.

Of the First Quartet, composed in 1871 for an all-Tchaikovsky concert, Laroche rightly noted the union of beautiful music with perfect form. While the quartets need not have had models, the dearth of Russian precedents, Tchaikovsky's embrace of the grand tradition, and references in the works themselves conspire to suggest influences. In the First Quartet a Schubertian lyrical expression disarms the polarity of key. The slow movement, based on a borrowed song, and the scherzo, with its sharply accented theme, have begun to suggest a reply to Schubert's D minor String Quartet ('Death and the Maiden') when in the finale Tchaikovsky shifts references. The limpid themes, strategically placed tuttis, effortless facture, and the wilful disruption of conventional formal procedure – both the first area and the transition are repeated – bespeak a perfect understanding of Beethoven's Quartets op.59.

Beethoven also lies at the heart of the Second Quartet, written between December 1873 and January 1874. It is obscure in precisely the ways that the First Quartet is pristine: in its formal articulation and cadence. The first movement introduction, written after most of the work, sets up this obscurity, which continues into the exposition by avoiding the tonic. Beethoven's late manner is the audible source of Tchaikovsky's approach, of presenting distinctive themes freed from clear key orientation. Tchaikovsky also makes melodic allusions to Beethoven in his scherzo theme (compare with the scherzo of Beethoven's op.74), and the opening of his finale (compare the same location in Beethoven's op.130).

The folkish aspects of the quartet, notably the second theme of the first movement, are a counterpoise to Beethoven. Modest's remark linking the composition of the Second Quartet with *svyatki*, costumed neighbours who call during Christmastide and expect some cheer for their trouble, may provide a key to Tchaikovsky's unusual expression: much about the Second, including its orchestral mannerisms, is nicely explained as a metaphor for tipsiness, the intensely serious slow movement excepted. If there is something of Russian Christmas about this music, it would help explain why the Second was so well received in Russia and so disregarded elsewhere, and why Tchaikovsky himself esteemed it so.

The striking features of the Third Quartet (1876) are attributable to its purpose as a memorial to the violinist Ferdinand Laub. A stylistic link to Beethoven could again be argued, but Tchaikovsky's voice predominates in the lyric expansiveness of the first movement, which runs to over 600 bars, and in the graphically funereal second theme of the slow movement, which mimics the chorus and chanting of the priest at an Orthodox *panikhida*, or memorial service. This is the first unambiguous inspiration from a churchly source in Tchaikovsky's music.

(iv) Piano music. The secondary status accorded his works for solo piano is curious in light of their advocacy by Nikolay Rubinstein and Hans von Bülow. Many factors locate the short works which constitute most of the repertory: a distinction between salon and concert, expedients of commerce, the shadow of larger compositions in other media, a tendency to excerpt and Tchaikovsky's open condescension about many of them. At the heart of the problem is that piano music did not fully engage Tchaikovsky's creative imagination, and that he did not develop a distinctive idiom for the instrument, as Chopin and Liszt had.

These criticisms do not invalidate the attractions of this repertory, which Tchaikovsky's contemporaries enjoyed and his publishers exploited with myriad arrangements. These include the ubiquitous 'Chant sans paroles' from op.2, the *Souvenir de Hapsal*, a town where the composer and Modest took refuge after holiday funds ran out in the summer of 1867. The Romance op.5, dedicated to Artôt, may refer to Artôt and Tchaikovsky in its principal themes, an operatic cantabile which echoes the lyric of Chopin's nocturnes blatantly juxtaposed with a Russian dance. Laroche observed that the two did not go well together, an unwitting affirmation of the composer's possible subtext, that the two persons did not go well together either. The Humoresque op.10 no.2, written in Nice in the winter of 1871–2, quotes a folktune of that locale in the middle section. The main theme – with its ambiguous tonic, saucy wrongnotedness, and metre-disorientating rhythms – was a natural choice for Stravinsky to appropriate for *Le baiser de la fée*. The theme and variations of op.19 is Tchaikovsky's first piano composition to exceed the dimensions of a miniature. All

six pieces of op.21 are based on the same melody; the tragic tone of the Marche funèbre, which quotes the *Dies irae*, is attributable to the death of Eduard Zak, a 19-year-old youth of whom the composer had grown fond.

(v) Concertante music. A concern about characteristic writing for the solo instrument marks Tchaikovsky's concertante works. He routinely solicited advice from virtuosos in this connection, with mixed results. When Nikolay Rubinstein exposed the flaws in the First Piano Concerto (on the Russian Christmas Eve, 1874) Tchaikovsky rebelled, changing little and rededicating that work to Bülow, who went on to play the first performance. When Fitzenhagen mutilated the solo part in the *Variations on a Rococo Theme*, Tchaikovsky acquiesced to added repeat signs, the relocation and in one instance the deletion of variations. These changes obscured the music's relationship to the 18th century, which was less one of emulation than of pastiche, Tchaikovsky's bow to Mozart's era expressed in his own rhythmic and chordal language.

In the First Piano Concerto Tchaikovsky redefined concertante in light of the soloist-dominated concertos of Chopin and Ries, partly by using the orchestra to the full extent of its expressive capability and by writing extended passages where the piano accompanies it. Balancing this, the persistently demanding solo part (which may owe something to Henry Litolff's *concerto symphonique*), together with unexpected cadenzas which offer perorations in mid-pattern, make pianistic idiom crucial to maintaining the polarity of expressive weight between soloist and orchestra. Tchaikovsky shares this polarity with Liszt, but whereas Liszt eases the demand for architectural weight by connecting short movements of brightly contrasting themes, Tchaikovsky deploys his forces at full capacity to a sonata-allegro structure, engaging in a much more involved musical argument. As had become his way by 1874, he individualized the classical pattern with striking materials (the song of blind Ukrainian singers, a café waltz and a folksong) and with the celebrated first-movement introduction, which literally drops out of the work, but not before leaving its mark – in the distinctive inclusion of introductions to subsequent themes, in its key, which defines a tonal realm for lyrical themes throughout the concerto, and in its subjective affinity with the grand reprise of the lyric theme of the finale.

Tchaikovsky's concertante works for violin – the *Sérénade mélancolique* and the *Valse-scherzo* – are more modest, and resemble inner movements of larger works. Later, the *Méditation* from the *Souvenir d'un lieu cher* found its origin in that source, a rejected slow movement from the Violin Concerto.

(vi) Songs. Our understanding of Tchaikovsky's 103 songs is lodged between condescension in English-language criticism and praise in a much more lively Russian scholarship, which views them in a different frame of reference. That difference is between judging how music divines and elevates the meaning of a poem, and how the intonational properties of words are vivified by music. The Russian preoccupation with speech intonations is deep rooted and culturally based, yet prone to disregard in the West in manifestations less extreme than those of Dargomïzhsky and Musorgsky. Tchaikovsky also warrants consideration in this critical arena, even though he believed that people do not sing the same way they talk, and song accordingly should be allowed the occasional misaccent, to say nothing of a substantial lyric component. His belief espouses musical realism in its way.

As in other genres, Tchaikovsky brought Western and Russian together in the art song. While his range of topics is Schubertian, his prototypical song is modelled on Robert Schumann: a preference for ardent, often gloomy love lyrics in the first person; a willingness to modify the poet's text, especially to reprise initial verses at the end; a tendency to involve the piano prominently in the expression of a song with introductions and postludes, extended in Tchaikovsky by rich textures and passionate outbursts during the vocal part. The Russian element lies in the basic conception – the urban romance of Glinka, Alyab'yev and others – which Tchaikovsky enriched and refined beyond any limits his predecessors might have imagined.

An appreciation of Tchaikovsky's songs turns on these distinctions. He was surely aware of their recurrent sentiment and formal mannerism, and no less indifferent to the artistic consequences of repeating himself than Schubert was in writing hundreds of 16-bar lyrics identical in form. The Western concern with musical connotations of poetical meaning, sanctioned by a century of scrutinizing lieder, deflects attention from the interaction of prosody and musical motif, an issue about which Tchaikovsky, in later years, made his concern explicit. The dismissal of the urban romance as a degraded social and musical cliché denies the legitimacy of its heterogeneous origins in folk music, gypsy songs, social dances, mock Asian elements and operatic idioms. Yet this mix was Tchaikovsky's inheritance, and he drew upon it unabashedly.

The tendency to anthologize Tchaikovsky's songs has blunted investigation of his choice and grouping of poems, joining forces with our innocence of his motivations to obscure the possibility that groups of songs may originally have been published as coherent entities. Little has been said about the musical and textual integration of the songs within a group, and nothing about the possibility that the texts may be glosses on events in the composer's life. The op.6 poems, set in the wake of the Artôt affair, read as if addressed to her. Similarly, the op.16 songs may be the composer's response to the death of Eduard Zak, linked in this purpose to the piano pieces of op.21 by the quotation of the *Dies irae* in the last song of the group.

(vii) Stage works. Tchaikovsky's challenges as an opera composer were as intractable as his inability to deal with them. Problems of dramatic conception more than musical fertility, these challenges were exacerbated by practical difficulties early in his career. Production was limited to the state theatres, where Russian opera ranked below Italian and even below spoken drama, at the same time that prestige for Russian composers resided in opera above all other media. Good librettos eluded him despite the collaboration of talented Russian playwrights; nor were other sources fruitful, including ready-made and self-composed librettos, or commissioned adaptations from literati, including his brother Modest. Once his own social blunders were impediments to success, but Tchaikovsky's most serious problem as an opera composer was to encourage his voracious muse onto the stage when it lacked dramatic sense. Rare was the time when he was not composing an opera or contemplating doing so, yet

his enthusiasm, wedded to a distinctive wilfulness, almost always outstripped his theatrical instinct. That he was not fully aware of this deficiency is manifest in recurrent cycles of sustained enthusiasm followed by self-recrimination at blunders unnoticed in the heat of creation. It also finds expression in posterity's selective response to his operas, which are rightly embraced for their beauty and characterization, but do not wrench the emotions so inevitably and with such shameless theatrical effect as, say, Puccini or Leoncavallo.

Tchaikovsky's first opera, *Voyevoda* (1869, the word denotes a provincial governor), endured a hyperbole of misfortune. He was delighted when Ostrovsky agreed to make the libretto for him, but no collaboration ensued. Ostrovsky was bestowing favour, and it wore thin when in April of 1867 Tchaikovsky lost his draft and asked for a replacement with changes. The dramatist only half complied, leaving the composer to finish the text. In this effort, to say nothing of accepting Ostrovsky's topic in the first place, Tchaikovsky's operatic instincts failed. The story, in which the heroine is rescued by her lover from a threatening *voyevoda*, was bereft of its charm when the intonations of spoken language were removed, together with Russian character types who were operatically superfluous but provided vignettes essential to the play. The fable was generically indeterminate, swerving awkwardly between romantic comedy and serious drama. Any residual tension vanished at the end with the crudest *deus ex machina* in the arrival of the successor *voyevoda* to save the lovers from destruction.

The opera fared no better on stage, in part because of the composer's neurotic reluctance to give offence. Rubinstein's offer to conduct was refused, the work passing instead to an inexperienced staff musician; in rehearsal Tchaikovsky declined to enforce the merest requirements, deleting a large ensemble when singing two notes against three proved too much for the soloists. All five performances of the opera shared the stage with unrelated ballets. The first night brought the trappings of success from the audience, but ten days later in his review Laroche called the text a bad adaptation of a futile story and found the music too eclectic, effective in quiet moments but spoiled in energetic ones by loud orchestration masking feeble content. A decade later, writing to Nadezhda von Meck, Tchaikovsky affirmed Laroche's critique, but by then he had burnt the score.

Tchaikovsky's inability when pondering a scenario to curb his enthusiasm with a cold assessment of stageworthiness would be a continuing drawback. Taking counsel with no-one, he next decided to set a libretto twice removed from de la Motte Fouqué's *Undine*. While Zhukovsky's magnificent translation of Fouqué had earned a place in Russian letters, Count Sollogub's adaptation of Zhukovsky, which Aleksey L'vov had composed indifferently in 1848, Tchaikovsky set apparently unchanged and untroubled by critical scrutiny. After working on the opera steadily through much of 1869, he sent the completed score to St Petersburg, where it was initially accepted for performance but never staged.

For *Oprichnik* (1870–74) – the title refers to a special class of hand-picked, ruthless personal agents of Ivan the Terrible – Tchaikovsky adapted his own libretto from Ivan Lazhechnikov's play. At the heart of the scenario is the kind of personal conflict that motivates successful opera: the hero Andrey is torn between restoring his family honour and securing the love of Natal'ya, his enemy's daughter. To achieve his goals Andrey must become an *oprichnik*, which no-one approves, but at the point of doing this he loses his resolve in a mire of ambivalence, first joining, then withdrawing when reproached by his mother. At his wedding to Natal'ya, a plot by his enemies brings Ivan the Terrible to demand seeing Natal'ya alone. Andrey refuses this social impropriety, is beheaded, and the opera ends.

While his story is no more disjointed than that of Verdi's *Il trovatore*, with which it has points of contact, Tchaikovsky is no match for the Italian in creating powerful situations. Where Verdi would make much of the surreptitious meeting of Andrey and Natal'ya at the end of Act 1 (as did Lazhechnikov and Shakespeare, with whose Romeo Andrey is compared), Tchaikovsky allows his hero, having broken into Natal'ya's garden, to go off to see his mother instead. Any parallel with *Romeo and Juliet* withers in default of Shakespearean intensity of characterization, precluded here by the competing historical component of the story, as the animosity between Andrey's family and Natal'ya's diminishes in their shared revulsion towards the *oprichniki*. Tchaikovsky also lacked Verdi's sensitivity to the difference between his characters' public and private utterances. Otello would never sing his love duet to Desdemona in a crowd, whereas Andrey never has a private moment, a dramatic flaw unjustified by recourse to French models and uncompensated in the touching monologues of Andrey's mother or the nicely crafted folk scenes.

The music is inconsistent. Alongside expertly wrought ensembles in the last three acts and Natal'ya's unexpectedly gorgeous arioso in Act 1, which anticipates Massenet in its exhilirating counterpoint of voice and horns, we find the same blustery tuttis that propelled the music of *Voyevoda* anchored to a handful of associative themes so dutiful in plying their trade as to stifle the least dramatic effect. While composers typically recycle music written earlier, and Tchaikovsky did so often, he allowed wilfulness and bad judgment to conspire here in transferring entire numbers from *Voyevoda* into *Oprichnik*, sometimes without altering the text. These borrowings mostly affect the first act, creating dramatic longueurs, though he revisited music from *Fatum* in the love duet of Act 4, and left intact a reference to Meyerbeer in Act 3 when Natal'ya is fleeing from her father (no.11 at bar 112ff; cf the Act 2 stretta of *Les Huguenots*).

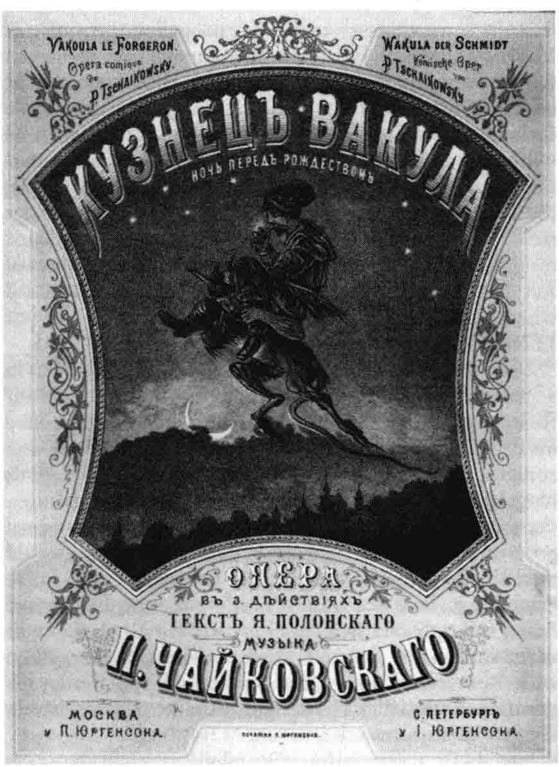
Despite pathological condemnation from César Cui in a review, *Oprichnik* was successfully produced in four Russian cities. For his part Tchaikovsky acknowledged his critics, intervened to prevent the opera's revival, and contemplated a revision for the rest of his life. As regards biography, *Oprichnik* marks a watershed in Tchaikovsky's dealings with publishers. In 1872 he assigned generous but limited rights to V.V. Bessel if Bessel would publish *Oprichnik* and see to its production in St Petersburg. Two years later, needing money, he granted Bessel full rights to the opera in return for a sum that was never fully paid. Together with problems in connection with *Romeo and Juliet* and the Second Symphony, his experience with Bessel brought Tchaikovsky decisively over to Jürgenson.

For about a year before *Oprichnik* reached the stage Tchaikovsky was contemplating another opera. *Kuznets Vakula* ('Vakula the Smith', 1873–6), to a libretto by

Yakov Polonsky adapted from Gogol, was the subject of a competition sponsored by the Russian Musical Society. He composed the opera in three months in the summer of 1874 and submitted the score to the competition committee in January 1875. This turned out, to his shock, to be seven months early. In his impatience to see *Vakula* produced, Tchaikovsky abandoned all discretion as an anonymous contestant, lobbying to have it produced outside the competition, allowing Nikolay Rubinstein to conduct the overture at a public concert months before he, as one of the judges, would actually adjudicate, and accepting a critique from Rimsky-Korsakov, another official judge, before the prize was awarded. Despite all this Tchaikovsky won, the committee sheepishly affirming that his was the only entry to meet their qualitative standard.

Polonsky's libretto blends comedy, folk mores and whimsical fantasy. Solokha, the village witch, stirs up a storm with the devil on Christmas Eve. The storm befuddles the townsfolk, a number of whom show up at her door to pay court without knowing that others have come before; the main comic episode of the opera finds Solokha hiding each new suitor in a sack. Meanwhile Vakula, her son, is paying court to the beautiful if vain Oxana, who agrees to marry him if he will produce a pair of slippers belonging to the tsaritsa. Vakula tricks the devil into flying him to St Petersburg, where the slippers are obtained.

At first *Vakula* seemed to be a turning-point in Tchaikovsky's operatic career. The popular tale, his growing reputation, the notoriety of the competition, and improvements over *Oprichnik* – notably lighter scoring and less text repetition – all pointed in a new direction.
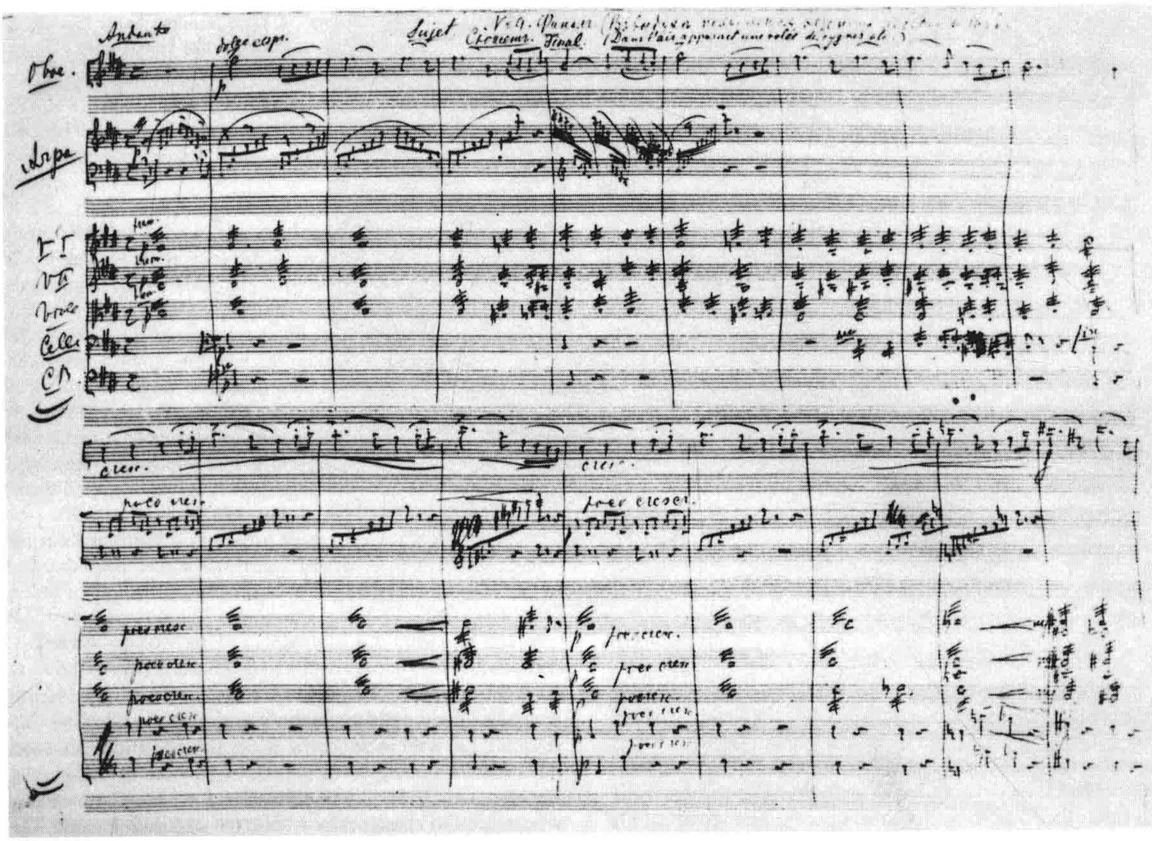


2. *Title-page of the first edition of the vocal score of Tchaikovsky's 'Vakula the Smith' (Moscow: Jürgenson, 1876)*

The music, moreover, is full of particular charms, including bright Ukrainian idioms, the stately polonaise of Act 3, and a vocally sensitive, dramatically apt part for Solokha. Yet many who attended the first performance were disappointed. Kashkin noted bewilderment in Polonsky that the music did not turn out as anticipated; the librettist expected a light opera in the *buffa* manner and was hearing a lyrical comedy, favouring tenderness over wit. With unsettling discernment, Laroche clarified the problem. Tchaikovsky, he wrote, could not transmit in music a libretto's full measure of stage effect, which emerges more forcefully in a reading than in a production. The composer's vigorous invention, more lyric than dramatic, more instrumental than vocal, constantly brings him to miscalculate, if sometimes only slightly, the right musical response to the dramatic moment. In *Vakula* the music is too warm for the coolness of the humour. Nevertheless, his raw talent is so far superior to others of his generation that it must be taken seriously, even if he is not fully successful in opera.

Two other works for the theatre round out Tchaikovsky's first decade in Moscow. In 1873 he wrote incidental music for Ostrovsky's *Snegurochka* ('The Snow Maiden'), a variant of the Undine tale in which the daughter of Frost and Spring joins a human family, falls in love, becomes susceptible to the warmth of the sun and dies. The play was specially commissioned to employ the drama, opera and ballet companies of Moscow at a time when only the Bol'shoy Theatre was open. Tchaikovsky's music, composed in some three weeks in early spring, is interesting for his recycling of music from the opera *Undine*, his first use of orchestral sound to describe magic settings, familiar from *Shchelkunchik* ('The Nutcracker'), and his treatment of a dozen folksongs, possibly in collaboration with Ostrovsky, who was considered an authority on the subject. Either the composer's haste or Ostrovsky's intervention may be responsible for the wan impression of the whole, as if Tchaikovsky were suppressing his exuberance in deference to the playwright. The spectacle ran for six performances.

The other work was *Lebedinoe ozero* ('Swan Lake', 1875–6). Also commissioned from the Moscow theatre direction, also a variant of the Undine tale, and also drawing on Tchaikovsky's opera *Undine* (for the famous love duet), it was his first ballet and his first theatre work to find a place in the canon. Apart from the commission, the origins of *Swan Lake* are mysterious. No author or literary forebear is identified in the printed libretto of 1877; no connection between the composer and balletmaster Julius Reisinger can be documented, though some discussion must have taken place, or else Tchaikovsky could not have known what to write. The multilated versions of his score staged in Moscow between 1877 and 1883 were the most serious consequences to date of Tchaikovsky's compose-and-deliver approach to collaboration; henceforth he would work more closely with dramatists and balletmasters.

However altered by producers, including Marius Petipa and Lev Ivanov in their landmark staging at St Petersburg in 1895, Tchaikovsky's score redefined the place of music in classical ballet. *Swan Lake* betrayed his inexperience with the genre in its rhythmic complexity and formidable tuttis, but the touching story – of a swan queen who yields to a young prince's first love entreaties – and sophisticated score were sure to please. The unity of his integrated key



3. Autograph MS of the opening of the Act 1 finale from Tchaikovsky's 'Swan Lake', composed 1875

scheme may lie beyond immediate perception, but his mastery of the *dansante* – of devising melodies that match physical movement perfectly – his vivid orchestration, his effective associative themes, and his continuity of thought in music with frequent breaks were unprecedented.

(viii) Other works. In all periods of his life Tchaikovsky wrote occasional pieces, most of which have disappeared. In his first decade these include a Festival Overture on the Danish national hymn (1866) to mark the wedding of the Russian heir apparent to Princess Dagmar of Denmark, a Serenade for Nikolay Rubinstein's nameday (1872), cantatas in honour of the singer Osip Petrov (1875) and the 200th anniversary of the birth of Peter the Great (1872), and the ubiquitous Slavonic March (1876), commissioned by the Russian Musical Society for a Red Cross benefit concert to support Russian troops in the Balkans.

Between 1871 and 1875 Tchaikovsky was a music critic for two Moscow newspapers, producing 61 essays in all when a few earlier and later efforts are included. His motives for becoming a journalist are not clear. A gift for exposition and a need for money would have been sufficient reasons, though Kashkin cited Tchaikovsky's discontent with the state of music criticism in Moscow, and a former student, Mikhail Ivanov, claimed that he did it less out of altruism than practicality: to offset the press's hostility towards his own music, and (urged on by Rubinstein) to support the conservatory, which was beginning to make enemies.

Whatever his reason, Tchaikovsky's criticism is variously important. It offers a detailed look at the concert and operatic life of Moscow; it supplements his views of important musicians set forth in letters; it finds him supporting Russian opera over Italian; and it shows him capable of personal vendetta, directed with special vehemence at César Cui. We better understand Cui's demolition of *Oprichnik* in April 1874 knowing that in January Tchaikovsky had called him an ignorant, unprincipled critic and a composer of derivative operas and insignificant songs which passed their lives idly on the shelves of music stores.

Tchaikovsky's first decade in Moscow was remarkable by any measure of professional accomplishment and public acceptance. From the beginning his music was frequently heard, with few delays (discounting those of staging) between composition and première. Within six months of his move to Moscow his Overture in F had been played there and in St Petersburg; in 13 months from December 1867 his dances from *Voyevoda* were performed four times; between 4/16 and 17/29 March 1870 he had four first performances, in three weeks of November 1875 he had three. Such exposure was a common occurrence. The efficacy of public concerts in spreading the composer's fame was increased, from 1867, by the publication of songs and piano music to be played in the home. Some of these pieces achieved extraordinary popularity.

The role of colleagues in disseminating Tchaikovsky's music was critical. Nikolay Rubinstein's proselytizing as



4. Scene from the first St Petersburg production of Tchaikovsky's 'Swan Lake', Mariinsky Theatre, 1895, choreographed by Marius Petipa and Lev Ivanov

a pianist and conductor far outweighed the temporary falling-out between him and Tchaikovsky over the First Piano Concerto. He conducted the premières of the first four symphonies, the tone poems *Fatum*, *Romeo and Juliet*, *The Tempest*, *Francesca da Rimini*, the Slavonic March, as well as excerpts from operas. The worth of his advocacy was incalculable, to be matched in St Petersburg after his death by that of the conductor Eduard Nápravník and the Director of Theatres Ivan Vsevolozhsky. Because of it, the composer was established as a leading light in Russian music by the mid-1880s. Laudatory reviews by Kashkin and Laroche also helped establish Tchaikovsky's reputation.

This decade was important for Tchaikovsky, finally, for more than the music he wrote. Marking those years, Laroche noted the change in musical mores that had occurred during this time. Before, composers had been totally overshadowed by virtuosos who played nonsense of their own invention. But a new consciousness now informed Russian audiences, who were interested not just in how something was played, but also what it was. Laroche did not attribute this change explicitly to Tchaikovsky; it is nevertheless clear that he was referring to his friend.

4. Marriage and its aftermath, 1877–85. On 6/18 July 1877 Tchaikovsky married Antonina Ivanovna Milyukova. After his decision to study music this was the most important event in his life. In two months he and Antonina had separated, but they never divorced. The marriage produced a crisis in Tchaikovsky, and although its severest impact had passed in a year, the lingering effects – impaired creativity, exploration of new genres, aimless wanderlust – would last much longer.

Giving account of his brother's marriage in *The Life* finds Modest Tchaikovsky at his least commendable. We learn that Pyotr received a letter from a distant acquaintance who now declared her love. He did not love her, but faced an ultimatum to marry her lest she take her own life. He agreed, without telling his colleagues or family in time to stop him. Two weeks after the wedding, fearing insanity, he escaped to Sasha's estate in the Ukraine. He rejoined his wife in Moscow in September and within ten days fell ill, fleeing to St Petersburg where he suffered a nervous attack. He lay unconscious for about two weeks, whereupon Tchaikovsky's doctor ordered a new life without Antonina.

Modest acknowledged that he could not be dispassionate on the topic of Pyotr's marriage, and described it mostly by quoting letters of Pyotr himself. Recent research (Sokolov, D1994) disputes them both, claiming that the marriage was no accident, that Antonina was no stranger, that Tchaikovsky was not blackmailed, and that his medical emergencies were not spontaneous. His resolve to marry grew out of his concern that Modest was becoming too fond of his deaf-mute student Kolya Konradi. Together with the composer's horror of sexual gossip, this concern brought him to proclaim the virtues of marriage as a corrective to natural inclinations in himself and Modest, expressed in famous letters from the autumn of 1876. Pyotr's sexuality must also have fuelled the coming disaster, as he stressed to Antonina that the marriage be platonic. Yet the folly of this arrangement, the basis of notorious popular psychology in the West which disdains other causes, figures little in the new research. Tchaikovsky's marriage came in the confluence of other developments.

The first was money. Even when his income was high Tchaikovsky overspent, an embarrassing fault which required Jürgenson frequently to send him additional funds. In 1877 his financial situation was acute, a point he raised in correspondence with Antonina, who was coming into an inheritance.

The second was teaching. Tchaikovsky was tethered to the conservatory, and frustrated by the time and energy teaching diverted from composition. While this had long been true, the estrangement implicit in keeping his marriage secret from his colleagues bespeaks a particular dissatisfaction at this time, possibly directed at Nikolay

Rubinstein. While grateful to Rubinstein, Tchaikovsky could also recall his mockery of the Artôt affair, his delight when it failed, his capricious judgment of the First Piano Concerto, and his contention that Tchaikovsky should be free to become the glory of Russian music, provided he earned little enough to keep him on the faculty.

The third was inspiration. In memoirs published six months after Tchaikovsky's death, Antonina stated that the cause of their separation was evil tongues claiming that marriage would dry up her husband's creativity. Given Tchaikovsky's perpetual sensitivity on this point, her claim rings true and was confirmed in his deep-seated anxieties during months of recuperation. While sexual orientation surely played a part in the crisis, to focus on it exclusively disregards the threat posed by loss of inspiration. Moreover, Antonina was aware of her husband's sexuality, as she later assured him that he need not worry about her revealing it. For a time the marriage was a topic of family discussion, Sasha reproaching Pyotr for maltreating his wife. But soon his siblings closed ranks behind him, and a sanitized image of Tchaikovsky for posterity allowed Antonina to become, through generations of commentary, a monster.

The disruptions of 1877 brought fundamental changes in Tchaikovsky's life. He had left the conservatory, though the break would not be official for another year. He had also become financially independent after Nadezhda von Meck, a recently widowed, extremely wealthy woman who had conceived an eccentric attachment for his music, began sending him a regular allowance in the autumn. The correspondence between them, which had begun in December 1876, now flowered into one of the great epistolary exchanges in Western music. Conducted over the next 14 years, it is valuable despite the onset of a businesslike tone after a first stage of passionate intensity and the agreement, less eccentric than it seems, that the correspondents never meet in person. In it Tchaikovsky recounted his life, assessed his compositions, and with the exception of some guarded topics, wrote to his 'best friend' a veritable diary.

(i) The Fourth Symphony and 'Yevgeny Onegin'. Between 2/14 October 1877, when he left Russia, and 25 February/8 March 1878, when he arrived in Clarens for an extended stay, Tchaikovsky travelled, mostly in Italy. He composed nothing new, but finished two works he had begun before his marriage, the Fourth Symphony and *Yevgeny Onegin*. Both respond to the events of 1877; both imply a sympathetic view of Antonina.

He had begun the Fourth Symphony around the beginning of May, and had offered the dedication to Meck. New in expression, the symphony nevertheless recalls earlier pieces: the gesturally related outer movements of the First Symphony, the prominent folksong finale of the Second, the intricate first-movement structure of the Third, and the dense textures and virtuoso scoring of *Francesca da Rimini*, extending in the Fourth to the famous pizzicatos of the Scherzo. The striking 'fate' theme, with its ominous fanfares and enharmonic play on A♭ and G♯, suggesting some covert alien factor, its intrusive return to blur the subsections of sonata form in the first movement and its dramatic restatement in the last, repeatedly hint at alarm and tragedy. A programme for the symphony that Tchaikovsky sent to Meck, surely not intended for the dissemination it has received, does



5. Tchaikovsky with his bride, Antonina Ivanovna Milyukova, in the year of their wedding, 1877

little to dispel these connotations, and further obscures an important aspect of the work: the meaning of its finale.

That meaning resides in the ancient folksong Tchaikovsky used in this movement. 'In the field a little birch tree stood' was among the children's songs he was editing at this time: in the springtime a crowd surrounded the tree, broke off twigs to make wreaths, then danced beneath its branches. Both words and setting are significant. The birch tree is solitary, and it is the image of a woman, not only in its verbal gender, but also graphically: its leaves and branches form a female 'curly-haired one'. The wreaths are wedding wreaths, pointed in the refrain, 'Ay, lyulli lyulli', which derives from 'Lel', the name of the pagan god of love. The crowd that gathers is of unmarried women who perform a round dance and then throw their wreaths into the stream. Those whose wreaths float on the surface of the water will marry; those whose wreaths sink will not.
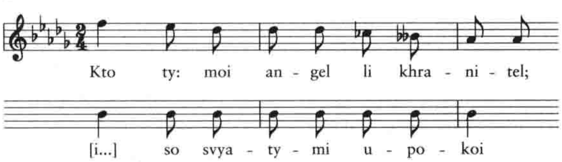
The relevance of this song to Antonina's situation is plain. Tchaikovsky had received the first letter from her on about 4/16 April 1877, had sketched the first three movements of the Fourth by 3/15 May, and the finale by 27 May/8 June, a week after his first meeting with her and four days after he proposed. He was thinking of Antonina and the little birch tree in the same time period.

The relationship of *Yevgeny Onegin* to Tchaikovsky's courtship is not in doubt: he was already corresponding with Antonina when the idea of writing *Onegin* caught fire. The striking forecast Pushkin's poem makes of Tchaikovsky's life – Onegin the worldly young man spurning a girl who declares her love in a letter – tends to

obscure other topical issues the poet raised, such as the death of inspiration when Lensky is shot and the brutality of social convention. But Tchaikovsky's alterations, for which Pushkin gave little or no cue, bring the biographical relevance of the opera into focus. These include an invocation to the muse in the opening duet of Tatyana and Olga, placed with magnificent nonchalance in the background of Madame Larina's chatter with the nurse; giving voice to Triquet and Prince Gremin, who extol Tatyana as their inspiration; and investing the folk with prophecy, when peasants returning from the harvest sing of an attractive young lad with a cudgel crossing a bridge and calling for an innocent maiden on the other side.

One passage from the Letter Scene warrants special attention. Tatyana's striking question, 'Are you my guardian angel or an insidious tempter?', is set off by its own orchestral introduction, then acts as a melodic refrain for the remainder of the scene. Expressed as rhythm, the same line fits Lensky's famous aria in Act 2, 'Where have you fled, my springtime's golden days?'. This likeness confirms the affinity between Tatyana and Lensky, who should have fallen in love with each other but did not, and marks each character's awareness of the coming of death – Lensky's physically, Tatyana's figuratively. Given Tchaikovsky's sensitivity to words, verbal rhythm can be as important an allusion as melody. This rhythm is a special case because, after the initial downbeat, it fits the prosody of a line from the Orthodox memorial service, 'With the saints have rest' (ex.1). Everything in the lives

Ex.1



of Lensky and Tatyana has brought them to a critical point, represented by the downbeat, after which the rhythm fits both Pushkin's actual words and this covert echo of the *panikhida*. Tchaikovsky, who composed the Letter Scene sometime before 6/18 June 1877, had proposed to Antonina on 23 May/4 June. The parallels between life and art seem more than random.

Be these interpretations as they may, *Onegin* represents an advance over *Vakula* in all respects. The characterization is deeper and more sensitive, the contrast of mores brighter – between country and city, and between ancient and modern in the scene with Tatyana and her nurse. A new vividness informs Tchaikovsky's animation of the libretto, in the external brilliance of the dance sequences and the subtle depiction of the change of season. The lesson Tchaikovsky had learnt was to eschew trumped up theatricality. There is neither moral nor *coup de théâtre* nor idle posturing in *Onegin*. The opera offers no more than what it is, and it does not disappoint.

In February 1878 Tchaikovsky wrote to Meck of his satisfaction with the symphony and the opera, asserting that he had taken significant steps forward. But the man who took up new composition again after this was psychically wounded. That month he described to Anatoly the dissociative feeling of being a different person from the Pyotr Il'yich who had suffered the events of 1877, and who now pressed out of himself 'weak and rotten little themelets', having to ponder every bar. The manifestations
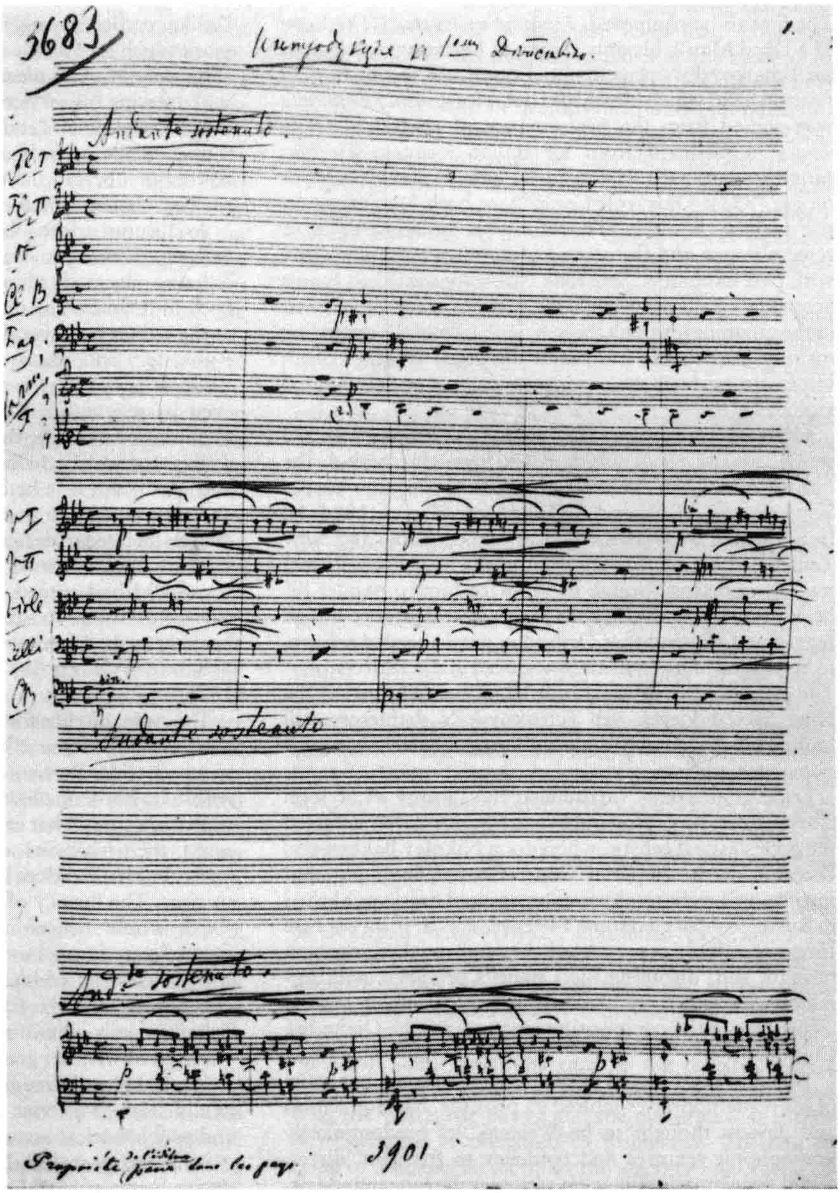


6. Nadezhda von Meck

of his wound were not so much in productivity as in a loss of deep musical sense and fertility of invention. As a palliative he took refuge in the suite, or in bravura, or in short pieces where texts or titles provided stimulation and coherence. At the same time new elements entered his thinking to mark the divide before and after 1877. Remembrance, belief and fatalism are henceforth more prominent in his music than before.

No sooner had Tchaikovsky announced to Jürgenson his intention to write some children's pieces and a setting of the Liturgy than he began two ambitious works which laid bare his impairment: the Piano Sonata op.37 and the Violin Concerto.

The concerto opens with a movement based on two happily conceived melodies which submit to effective elaboration. Here Tchaikovsky may have been inspired by the company of violinist Iosif Kotek, a former student of whom he had grown fond, who had served as intermediary between him and Meck at the outset of their relationship, and who now played through the concerto as Tchaikovsky wrote it. The point of the movement is the elaboration of these melodies, the lack of trenchant discourse, amid laboured drives to cadence and a solo cadenza placed à la Mendelssohn at the end of the development, being masked by the continuous bravura of the solo part. Mendelssohn comes to mind again in the slow movement, whose introduction forestalls any hint of the principal melody, making the effect of the Canzonetta theme a complete surprise. After a long introduction the dashing finale, a rondo with Slavonic verve, is interrupted in its headlong rush only in the middle section. Here, without any warning, Tchaikovsky invokes Tatyana's



7. Autograph MS of the opening of Tchaikovsky's 'Yevgeny Onegin', composed 1877–8; Tchaikovsky's own piano reduction for the vocal score can be seen at the foot of the page

panikhida rhythm in the same instrument (the oboe) that he announced it in the opera. In this totally dissimilar context, it is a gesture of remembrance.

Remembrance of a more unflattering kind is implicit in the Piano Sonata. In contrast to the Violin Concerto its thematic materials are inert and undistinguished, marked by uninventive, possibly unintended allusions to other composers. Of these there is an odd collection: Meyerbeer, Tchaikovsky himself, the *Dies irae*, and perhaps most importantly, Schumann, whose Sonata in F♯ minor may be the source not just of allusion (cf the opening of its first movement with bar 18 of the Sonata), but also of the rondo-like mosaic of sections which constitutes the structure. This is Tchaikovsky's grandest and most derided composition for piano, marked by sterile note-spinning, yet requiring a technique so commanding as to feign artistic merit.

In contrast, the *Album pour enfants* op.39 is an unheralded success. Whereas Schumann's influence in the Piano Sonata was noticeable but unacknowledged, in the *Album pour enfants* it is explicit but unjustified. The audience for Schumann's *Album für die Jugend* is not clear, as the pieces are tedious and repetitive, their technical demands unsuitable for children. Tchaikovsky's music is altogether more congenial, blending the perfect reckoning of rhythm, texture, hand position and fingering with a kinship of title and musical content to delight young players. He wrote the pieces at Kamenka and dedicated them to his seven-year-old nephew Bob Davïdov, to whom he would later dedicate the Sixth Symphony. Hovering behind the inspiration of setting, dedicatee and possibly Mme de Ségur's *Les malheurs de Sophie*, given the composer's recuperative state at the time, is remembrance – of Votkinsk, Dürbach and his own childhood routine, mimicked in the titles and grouping of these pieces into a diurnal cycle.

The Six Romances op.38, composed between February and July 1878, constitute the composer's occasional diary.

The first to be composed, *Lyubov′ mertvetsa* ('The Love of a Dead Man'), his only setting of Lermontov, is a gloss on Tchaikovsky's present situation of still feeling human passion from which 'death' did not release him. *Pimpinella* was copied from the performance of an Italian street singer, a postcard from his Italian journey. *To bïlo ranneyu vesnoy* ('It was in Early Spring') and *O, esli b tï mogla* ('O, If Only you Could') are both love songs on the surface, but the first ends with an apostrophe to remembrance and the second juxtaposes present sorrow with past happiness. *Serenada Don-Zhuana* ('Don Juan's Serenade') is about insanity; its terrifying aspect, explicit in the sanguine text, enhanced by Tchaikovsky's unsettling melody in the right hand and the vocal swagger of an idiomatic performance, conveys danger and irrational violence.

Hints of controversy surround Tchaikovsky's sacred music, almost all of which dates from this period: the Liturgy of St John Chrysostom op.41 (1878), the Vesper Service op.52 (1881) and the Nine Sacred Pieces (1884–5). It is in part a controversy over motivation, and why Tchaikovsky took up sacred art in the first place. Recent tragedy is reason enough in 1878 for him to ponder his belief, though he also held St John's liturgical text in high regard and claimed that Orthodox music needed reform, to be purged of Italianisms introduced in the 18th century. The express wish of Aleksandr III motivated some of the Nine Sacred Pieces, yet Tchaikovsky's detractors still faulted his doctrinal pedigree, alleging secularism, scepticism, even atheism.

Legal controversy surrounded the Liturgy of St John Chrysostom. Jürgenson published the music after it passed the ecclesiastical censor, whereupon Nikolay Bakhmetev, Director of the Imperial Court Chapel, invoking that institution's right to approve any sacred music published in Russia, confiscated some 140 copies of the print because Jürgenson had not secured his approval. Jürgenson brought suit, disputing the Chapel's privilege, and ultimately prevailed in a decision whose effect was a resurgence in the composition of music for the Orthodox Church.

Tchaikovsky's sacred music is revered today, but some of his contemporaries faulted its prosody, harmonization and devices thought to be Western. Its predominantly homophonic textures and tendency to frequent, direct, joyful proclamation have no source in European models. Its occasional imitation or striking chord progression, which appear to refute his reformist ambitions, may be rooted in Glinka's conception of Orthodox style as fundamentally chordal with occasional artifice. When writing the Liturgy, a free composition, Tchaikovsky's effort to revive his recently foundering muse may have affected his commitment to sobriety of style, producing distinctive harmonies and textures. These could be attributed to individual creativity irreverent of the text. Similarly, his use of regular metre in the Liturgy (abandoned in the Vesper Service, which comprised settings of particular chants) may have upset the expected speechlike prosody of traditional choral chanting. Yet Tchaikovsky's sacred style also had its champions, and in time it became a model for other composers.

(ii) The break with Moscow. Tchaikovsky left western Europe for Kamenka on 9/21 April 1878, worked on these pieces for a month, then travelled during the summer, briefly to Moscow, then to friends and relatives. Unlike earlier summer holidays, which produced big works such as *Vakula* and *Swan Lake*, this one brought forth only bits and pieces. Rubinstein reproached him for withdrawing his services to the World Exhibition in Paris (where at summer's end he would perform Tchaikovsky's music), while Anatoly devised a complex settlement with Antonina – before she vanished for a time, and with her the best chance Tchaikovsky ever had for a divorce.

As autumn approached he was fretful about returning to work. Writing to Meck from 4/16 to 13/25 September Tchaikovsky made a litany of complaints which persuaded both of them that he must give up teaching. He must live in the country or abroad; the newspapers were attacking Rubinstein and amorous affairs between professors and students at the conservatory, including unprintable ones; even passengers in Tchaikovsky's train were gossiping about his private life. But most of all he craved freedom – a resonant word which Meck affirmed in her response – and predicted, if it be denied, the onset of misanthropy and an aversion to composition. Ostensibly sincere, his complaints seem designed to assure Meck's continued support. When it came he moved decisively, unwilling to stay, as he had agreed, until the end of term. Back from Paris, Rubinstein toasted Tchaikovsky for the prestige he brought to the Moscow Conservatory. But it was too late: Tchaikovsky's last day as a professor was 6/18 October 1878.

The nomadic life for which he had expressed a desire was now his. Some 20 months of the next six years he spent outside Russia, and easily as much wandering within its borders, alighting from place to place for a few weeks at a time. That his departure from the conservatory eased the irritations of obligatory labour is beyond question; that freedom made him a better composer is not so clear. The fluency of inspiration he had enjoyed in his youth would henceforth revisit but occasionally. The disruptions of travel were partly to blame, as were family emergencies not of his making. But freedom and travel did not manifestly hasten his recuperation. In fact, Tchaikovsky's new freedom broaches the hackneyed question of whether great art is linked with anguish in the artist. In light of *Onegin* and the Fourth Symphony this would seem to be true. Upon reflection it becomes a glib and problematical assumption.

Some things stayed the same in Tchaikovsky's compositions between 1878 and 1885. In opera he continued to cope with a theatrical instinct which sanctioned fundamental lapses in dramatic sense and featured musical externals ever more expert and lavish. His solo songs, notably those of op.47 (1880), continued to offer commentaries on his life – in this case a painful encounter with Antonina – while projecting a nonchalant public face. His programmatic festival overture *1812* (1880) and the *Manfred* symphony (1885) continued to juxtapose music of great beauty with noise and fray. Of these, *1812*, apart from the cannon which make it popular and festive, warrants attention for quoting a liturgical melody (the opening theme) and the national anthems of Russia and France. The brassy statements of 'La Marseillaise' are another mask for personal memory, echoing Litolff's *Ouvertüre zu Maximilian Robespierre*, a favourite work of Tchaikovsky when he was a student.

The focus of new composition in these years was the orchestral suite, which became a musical commentary on the composer's freedom. In April 1884, writing to Meck,

Tchaikovsky affirmed that his sympathy for the suite originated in the freedom it offered him from the constraints of tradition, convention and rules. As a personal expression, the suite may represent an artistic rebellion comparable to Tchaikovsky's rebellion against the conservatory, or simply the admission that he had yet to recover from the shocks of 1877. A certain motleyness and the eschewal of personal confession mark the suites and provide a point of departure for critique. Yet the expectation that Tchaikovsky's music always engaged the emotions is itself biassed, disallowing him any penchant for experimentation or for expressing the beautiful, the charming, or the piquant without angst.

In the First Suite Tchaikovsky seemed to be groping to define the genre. The controlling conception is not clear, as the music projects connectivity and discourse in certain movements, and beauty for its own sake in others. In the opening movement, an 'Introduzione e fuga' linked by its title to the Sixth Suite (1871) of Franz Lachner, Tchaikovsky separates the introduction from the fugue proper by a fugal exposition whose motif is then combined with the opening theme. This anticipation of the fugue and the integration of themes suggest purely musical discourse, and establish a premise early in the suite in conflict with those discrete movements whose appeal is more to charm than logic. His quotation of the fugue subject at the end of the last movement, a Schumannesque gesture of unification which operates above or across the separate movements, compounds the confusion. The abandoned titles of the fourth movement, 'March of the Lilliputians' and the Gavotte, 'Dance of the Giants', suggest initial associations of grotesquerie with the new genre. Brass fanfares reminiscent of the motto of the Fourth Symphony in the introduction and the scherzo may be fatalistic personal touches.

For all this mix of features, a new genre was emerging in the distinctive concertante elements, contrasts between the movements, simple formal patterns, the exploitation of the characteristic, and the emphasis on what Russians would call *prelest'* – the charming, the pleasing – not least in capricious rhythms.

Tchaikovsky's experiment with freedom continued in his next instrumental work, the Second Piano Concerto (1879). Its expansive first movement, with tripartite exposition and lengthy cadenzas, is followed by a striking Andante. Here the piano is joined by solo violin and cello to form a concertino grouping in the manner of a concerto grosso. A rondo concludes the work.

The dedication of the Second Concerto to Nikolay Rubinstein betrayed powerful unspoken sentiments. In it Tchaikovsky seemed to make amends for his abrupt departure from the conservatory the year before, to thank his former colleague for his long advocacy, and to effect a true reconciliation after their differences over the First Piano Concerto in 1874. Homage to Rubinstein, whose interpretation of Beethoven's Fifth Symphony was considered superior to those of Hector Berlioz and Richard Wagner, may have moved Tchaikovsky to make his concerto an answer to Beethoven. A slow movement unique in conception and eloquence heads the list of reconceived likenesses with Beethoven's Concerto in G, which extend in the first movement to subsidiary themes in the same keys as Beethoven, a prominent new theme in the development, and the unexpected importance of C major (in Beethoven as the 'wrong' initial key of the finale, in Tchaikovsky for its emphasis in the first movement). Little doubt of his purpose remains at the close of the slow movement when Tchaikovsky refers openly to the analogous location in Beethoven's Fourth (at bar 286ff). He affirmed his esteem for Rubinstein by rejecting Ziloti's later attempts to mutilate the slow movement. The concertino had to stay, as it was somehow associated with Rubinstein: when he died in March 1881, about a month after the score of the concerto was published, Tchaikovsky apostrophized his memory in a trio for precisely the instruments of this concertino.

Before Rubinstein's death Tchaikovsky had reverted to order and limitation in the Serenade for Strings (1880). A string quintet in texture, it neutralized orchestral colour as an element of form. In contrast to the freely associative coherence of the First Suite, the Serenade holds together by as closely knit a motivic network as Tchaikovsky ever wrote, based on the descending melodic tetrachord at the beginning and on ascending scales, first at bar eight of the Sonatina, which are transformed in the waltz theme of the second movement and the introduction of the third. He also invokes now familiar strategies: the Serenade is an essay in Western/Russian rapprochement which favours Russian at the end, in that the Pezzo in forma di sonatina lacks a formal transition and development, which Tchaikovsky pointedly restores in the finale, reconciling his Russian tune with Western pattern and practice. To progress from an 'imperfect' first movement to a 'perfect' last one recalls Beethoven again, as does the finale's elegant introduction, which effectively elides the last two movements. Tchaikovsky could have drawn this idea from a number of Beethovenian models – 'La Malinconia' of op.18 no.6, op.95, or his final use of this device in op.135.

Rubinstein's memorial, the Piano Trio 'To the Memory of a Great Artist' (1882), combined experiment and conformity in a different way. With no clue except the dedication, the listener senses the music to be topical. Tchaikovsky showed an easy command of sonata-allegro in the first movement, but after a conventional beginning the theme and variations runs to the fanciful. Figural variations and a fugue mix with intonations of the music box, the waltz, the bayan and the mazurka – as if these were personal recollections of Rubinstein. To stem the flood of memory he set apart the weighty final variation, and reprised the opening theme of the first movement as a funeral march at the end.

The Second and Third Suites are musical perorations on freedom. Tchaikovsky wrote the Second between July and October 1883, after four months of enforced residence in Paris during which he helped his niece Tanya Davïdova, morphine addicted, pregnant and unwed, through detoxification and childbirth. These circumstances, of which Modest omits mention in *The Life*, may explain the work's eccentric expression, unusual demands of ensemble and scoring (including four accordions), striking image (a touching 'Rêves d'enfant', which may refer to Tanya's newborn) and blatant contrasts. These components can produce an impression of strangeness, randomness, even vulgarity. The pleasing expression of one movement may not survive juxtaposition with the next – the Scherzo burlesque followed by the 'Rêves d'enfant' followed by a Dargomïzhskian 'Wild Dance'. As the reception of the Second Suite has shown, freedom so unrestrained promotes disinterest and confusion in the listener. This work



8. Ball scene at the Larin house (Act 2 scene i) in the original production of Tchaikovsky's 'Yevgeny Onegin', Malïy Theatre, Moscow, 1879, performed by students of the Moscow Conservatory

represents Tchaikovsky's inspiration at its most wilful, its furthest remove from the integral logic of Western models.

By contrast, the Third Suite, drawing on devices used in the Serenade for Strings and the Piano Trio, illustrates the virtues of discipline without abandoning the generic markers of the suite. It is still a miscellany of movements which depend for their effect more on charm than argument. Tchaikovsky continues to avoid the rhetoric of Western music, but favours motivic consistency and colour. The juxtapositions of style in the Second Suite yield here to consistency and intermovement likenesses of pattern and metre, which increase in excitement from movement to movement in anticipation of the finale.

The finale takes its form from the last movement of the Piano Trio: a conventional beginning leads to fanciful variations, and then to an apotheosis set off from the rest of the movement. It draws its expressive arch from the Serenade for Strings, proceeding from a Western perspective to a Russian one. As this happens, the fanciful variations are no less vivid than they were in the Trio, but their connotations are unmistakable even in the absence of verbal clues. By the fourth variation Tchaikovsky has abandoned the Western cliché of consistent figuration over the bass of his theme; by variation seven he has neutralized its original character, in variation eight made a bow to Glinka, and in variation nine adopted the Russian changing background manner. The national identity achieved, he specifies his goal more precisely as courtly and monarchical in variation ten, music for a classical ballerina's solo, and in the apotheosis, variation 12, a polonaise full of pomp and ceremony.

It is tempting to attribute the reception of this vastly successful work to its auspicious première at St Petersburg in January 1885, conducted by Hans von Bülow, and performances by Tchaikovsky himself from St Petersburg to New York. That success, however, may find its origins in Tchaikovsky's curbing the extreme freedoms of its predecessor, in his leavening of novelty with control and accessibility.

The Concert Fantasia for piano and orchestra op.56 (1884) is an offspring of the Third Suite in that themes conceived for that work are used in its second movement, 'Contrasts'. It is Tchaikovsky's last essay in suite-like freedom. Its point is virtuosity, echoing a time when audiences (to paraphrase Laroche) were less concerned about what was played than how. Tchaikovsky takes his themes beyond their potential for elaboration. The solo cadenza is raised to a higher power in the first movement, where it trumps a development section with what could be, in the virtuoso frame of reference, a fantasia on the principal motif of Vasco da Gama's 'O paradis!' from Meyerbeer's *L'Africaine*.

For Tchaikovsky the need to be planning or composing an opera was constant. In this period he wrote *Orleanskaya deva* ('The Maid of Orleans', 1878–9, first performed in 1881), on the life of Joan of Arc, and *Mazepa* ('Mazeppa', 1881–3, first performed in 1884), an episode in the life of that Cossack hetman. In addition, *Yevgeny Onegin* was first produced in 1879, by students of the Moscow Conservatory (fig.8), and staged in St Petersburg in 1884.

In *The Maid of Orleans* Joan is summoned by an angelic choir to battle for Charles VII, a profligate and cowardly monarch. In combat her mercy towards an enemy knight turns to love. At Charles's coronation, Joan's father turns everyone against her by accusing her of Satanic powers. Banished, Joan exchanges endearments with her lover, he is slain, and she burnt at the stake.

After consulting many sources Tchaikovsky versified this scenario himself, drawing mainly from Schiller, whose idealism is mitigated by prosaic historical fact and operatic convention. Tchaikovsky's portrayal of Charles (who is valiant in Schiller) raises doubt about the wisdom of Joan's allegiance, while ambiguity over the nature of her passion annuls the credibility of the opera's love interest. In Schiller Joan must resist earthly love. In Tchaikovsky she faces no such imperative; she is simply empowered by her virginal purity. When later, Isolde-like, she raises her sword to kill Lionel (who becomes her lover) but forbears when moonlight illuminates his face, her loss of free agency is no more willed than that of Wagner's heroine when her glance meets Tristan's. This precludes any guilt and any justification for her denunciation, and reduces her love, in the absence of Wagner's elaborate philosophizing, to an empty dramatic device. No personal passion or conflict in Joan (who says nothing in her own defence)

offsets the grandiose elements of Tchaikovsky's conception, leaving the libretto devoid of the attribute he would later extol as 'intimate character'.

The choice of topic raises questions. Tchaikovsky's fascination with Joan reached back to childhood, but his denunciation of grand opera (to Taneyev on 2/14 January 1878) – decrying its massive stage effects and mocking the feelings of high and mighty characters – is inconsistent with this project. Explanations advanced for his choice based on the composer's affinity with Schiller's androgynous Joan are probably too limiting; more persuasive is Tchaikovsky's need for reassessment at this juncture of his life, and finding in Joan the outsider 'the liberating artistic vehicle through which he might create such a reassessment' (Kearney, E1998). In this light the opera is perhaps less an essay in sexuality than a study in the complexity of human nature and the ambivalence of human relationships.

The Maid of Orleans is a hybrid. The historical subject with religious components, big choral scenes, and elaborate ballet all point to Paris, as do certain particulars (Joan's father is a curmudgeon like Marcel in *Les Huguenots*, and the coronation at which a parent defames a child proclaimed as divine derives from *Le prophète*). Tchaikovsky uses Russian precedents to cleanse preposterous and cynical elements from the French prototype: Joan, like Musorgsky's Boris, is flawed but sincere, and the opera's religious element is meant to be taken seriously. Unlike the assassins in *Les Huguenots*, the people in *The Maid* are socially aware, even if susceptible to malign influence.

The best music in *The Maid of Orleans* overcomes the libretto and Tchaikovsky's practice of composing text and music in tandem. Joan's farewell to the forests, the prayer which precedes it, the engaging Dance of the Jesters, the fleeting duet of Charles and Agnes, the effective orchestral introductions, continued in *Mazeppa* – all these command the listener's attention amid verbose passages which betray the composer's fatigue, remarked in letters, or which illustrate his preoccupation with narrative coherence in a genre which thrives on the lyric elaboration of simple emotions.

Tchaikovsky's initial enthusiasm for this opera was muted by the trials of publication, difficult rehearsals, censorship (the problem of an archbishop on stage), and obligatory modifications. Critics savaged it after the first performance on 13/25 February 1881, and its run was cut short the next autumn by the absence of a singer for the title role. It was nevertheless Tchaikovsky's first opera to be produced abroad (in Prague in July 1882). He recognized the need for revisions, but never made them.

Mazeppa was different. Set to a ready-made libretto, it was less tinkered with in relation to its sources than *The Maid of Orleans*. The wizened Mazeppa, treacherous after many battles, has fallen in love with his goddaughter Maria, and she with him. This scandalizes Maria's parents and Andrey, a young Cossack sore with love for her. Maria's father Kochubey denounces Mazeppa as a traitor to Peter the Great, but Peter, unconvinced, delivers him back to Mazeppa, who sees to his torture and execution. At the Battle of Poltava, represented in the opera by a symphonic picture, Mazeppa does in fact turn against Peter. Fleeing in defeat, he encounters Maria, driven to madness by her father's execution, and Andrey, whom he wounds in a fight. Witless, Maria sings Andrey a lullaby as he dies.

Despite the pairing of old man and young woman, the obligatory Russian genre scenes, and the occasional overblown ensemble, *Mazeppa* is one of Tchaikovsky's great creations. A new eloquence in the orchestra is partly responsible. Horrors of the narrative notwithstanding, Tchaikovsky's characterization is consistently noble and cantabile, whether in Mazeppa's apostrophes to Maria, or Kochubey's meditations before his death, or the refrain Maria's mother sings as she urges her to intercede with Mazeppa to prevent Kochubey's execution. The shattering effect of Maria's lullaby is unprecedented in earlier Tchaikovsky. Here calm and quiet magnify the tragedy, a device not lost on Stravinsky at the end of *The Rake's Progress*. *Mazeppa* succeeded in Moscow, stalled in St Petersburg after bad performances and a hostile press, and surprised the composer by the brilliant outcome of a production in Tbilisi in 1885.

(iii) Reception outside Russia. As the composer focussed inwards, struggling to reaffirm his life and to reignite the fires of his inspiration, the fame of his music began to spread outside Russia (as it continued to grow within) during the last half of the 1870s. After a concert in Moscow in Lent of 1874 Hans von Bülow began learning Tchaikovsky's music, and went on to praise the First String Quartet, *Romeo and Juliet* and other works in a German newspaper later that year. He would become an important mentor, playing the solo part at the première of the First Piano Concerto in Boston in 1875, conducting its German première at Wiesbaden in 1879, and taking up many other Tchaikovsky works in subsequent years.

The next milestone after Bülow's recognition was Hans Richter's conducting of *Romeo and Juliet* in Vienna in November 1876. Tchaikovksy's reception was hampered by the conservative, somewhat eccentric Viennese response to new music (as the reception of Wagner and Bruckner illustrates), and by the hostility of the critic Eduard Hanslick. When the Violin Concerto was played there in 1881 it brought forth a firestorm of insults, of which Hanslick's ('stinking music') is the best known. These condemnations, however, loom small in the general embrace of Tchaikovsky's music outside Russia.

Years before Hanslick's insult to the Violin Concerto, Camille Benoît had sympathetically introduced Tchaikovsky's music to the readers of the *Revue et gazette musicale de Paris* (17 and 24 June 1877). In 1876 the composer himself had approached Edouard Colonne about the use of his orchestra for an all-Tchaikovsky concert, but abandoned the project for lack of money. For its first significant exposure to Tchaikovsky's music Paris awaited the International Exhibition of September 1878, in concerts by Nikolay Rubinstein; two months later Turgenev reported to Tolstoy that Tchaikovsky's reputation had grown as a result. But greater reputation did not bring a rash of performances: in the spring of 1879 Tchaikovsky witnessed the indifferent response of Colonne's audience to his *The Tempest*, and after Meck had sponsored a performance of the Fourth Symphony in 1880, he discouraged her from further adventures of this kind. Only with the advent of a Parisian publisher, abetted by Tchaikovsky's own conducting career in the later 1880s, did his acceptance there gradually increase.

In September 1878 Benjamin Bilse conducted *Francesca da Rimini* in Berlin, the first of many Tchaikovsky

performances in that city, which extended over the next decade to other German venues, notably Leipzig and Hamburg, the headquarters of his German publishers. Meanwhile the beginnings of an energetic following for Tchaikovsky's music had been established in London with a performance of the First Piano Concerto on 11 March 1876. In the United States there had been performances of the first and second string quartets in Boston by January 1876, in the wake of which Bülow reported to Tchaikovsky that in America he was already counted among the five most important contemporary composers, along with Brahms, Raff, Saint-Saëns and Rheinberger – a selection the composer found irritating.

The years 1877–85 were the most complex in Tchaikovsky's life. At first recuperative, they became free with the providential intercession of Nadezhda von Meck. But freedom turned into a ship without an anchor, often bound for Europe. Wandering finally prompted him – possibly in 1881 – to ask where he truly belonged. The failure of *The Maid of Orleans*, Nikolay Rubinstein's death, the assassination of Aleksandr II, Nápravník's resignation from the Russian Musical Society in St Petersburg, the first threat to Meck's fortune, all in that year, reminded him that support for neither his person nor his art was assured. The marriage crisis had eased, the flow of new compositions restored, and the joy of wandering flagged, when Tchaikovsky realized it was time to go home, find a place to live and get a job.

5. Return to life, 1885–8.

(i) Biography. Frequent travel had come to mean having no place to go; a home meant escape from the hospitality of others. Knowing this, Tchaikovsky rented a house on 5/17 February 1885 in Maydanovo, one of several residences he would occupy in or near the town of Klin, about 90 kilometres from Moscow, for the rest of his life. His first calendar year of residence, 1885, was the only one between 1869 and his death spent wholly within the Russian empire.

His job was to promote the interests of Russian music. Soon after Nikolay Rubinstein's death Tchaikovsky had resisted offers to return to the conservatory and the Russian Musical Society. His disdain for public life never diminished, but his celebrity (he explained in 1889) obliged him to be involved regardless. In time Rubinstein's death and the difficulty of replacing him must have prompted Tchaikovsky's resolve, which brought him two principal occupations. The first was director of the Moscow branch of the Russian Musical Society. In this capacity he invited in the 1889–90 season a galaxy of international stars to conduct in Moscow, including Brahms, Klindworth, Dvořák, Colonne and Massenet (Brahms declined, Massenet postponed). Once that season, when Rimsky-Korsakov despaired over a lethargic percussionist, Tchaikovsky elected to play the castanets in the *Spanish Capriccio* himself, a strategy that braced the ensemble. He had duties to the Moscow Conservatory as well, but did not return to teaching; he supported Taneyev as director, attended examinations, and brokered sensitive negotiations with the staff.

His other occupation was conducting. Despite occasional interest in reviving this skill, Tchaikovsky had conducted but once in public for almost 20 years when in December 1885 he agreed to conduct the première of his opera *Cherevichki*. This took place on 19/31 January 1887 after lessons from Hippolyte Altani of the Moscow Opera, and was followed by *Charodeyka* ('The Enchantress') in October. On 15/27 December 1887 Tchaikovsky embarked on the first of many conducting tours. These brought travel (a trip to America was pondered in July 1888), contacts with many important musicians, the dissemination of his music and new publishing outlets. He conducted mostly his own music, but also Mozart, Beethoven (symphonies including the Ninth), Gounod (*Faust*), Anton Rubinstein, Borodin, even Laroche and Heinrich Ernst.

One outcome of Tchaikovsky's labour was to win recognition in high places. In 1884 he had been awarded the Order of St Vladimir, Fourth Class, and an audience with the tsar. In 1886 he revived his correspondence with the Grand Duke Konstantin Romanov, from whom he learnt that the empress wished him to compose something for her. With the grand duke, a poet, he engaged in learned debate on various topics, from Russian prosody to Beethoven. In 1888 Aleksandr III awarded Tchaikovsky a lifetime pension. For the last decade of his life he enjoyed the mentorship of Ivan Vsevolozhsky, director of Imperial Theatres, who eased the way for the production of his theatre works.

The composer's private life during these years was hardly less eventful. Between November 1885 and August 1889 he abandoned Kamenka, his sister's estate where he once planned a permanent home. His relations with Meck cooled and their correspondence slowed; early in 1886 her fortunes suffered another setback. Old friendships made way for new, including the singer Emilia Pavlovskaya and the composer Mikhail Ippolitov-Ivanov.

Diaries survive for most of the period 1886–9, from which we may divine details of his personal life. There were a number of romantic attachments in 1886, some with tragic outcomes. That year marks Tchaikovsky's deep infatuation with his nephew Vladimir Davïdov, known as Bob. Two years earlier, in a diary entry for 23 April/5 May 1884, we find the first occurrence of the letter 'Z' as a code for 'something indefinite', which irritates and angers Tchaikovsky, followed in a few weeks by the less-mentioned and even more inscrutable 'X'. There is no cogent rationale to associate these letters with homosexuality, which would hardly have been 'something indefinite' to Tchaikovsky at the age of 44.

An ominous counterpoint sounds against the successes of this period in Tchaikovsky's health. He was unwell for much of 1886 and 1887, and came to believe that his final illness had commenced. On 29 June/11 July 1886 he drafted a will, and then, for more than a year, wrote diary entries which chronicle his misery. Meanwhile death stalked his loved ones. Iosif Kotek had died late in 1884, and by 1887 the toll was heavy; on the evening of his conducting début Tanya Davïdova died in St Petersburg; her sister Vera would follow before another year. Contemporaries were expiring of terrible illnesses, including Nikolay Gubert and Nikolay Kondrat'yev, whose demise Tchaikovsky travelled across Europe to attend for six weeks in the summer of 1887.

(ii) Works. The press of circumstances and more severe self-criticism made Tchaikovsky less productive during this period, a problem mitigated by his new home and his ability to work efficiently when living in it. His work reflects the new Tchaikovsky, his relationship with the highborn and his reflections on death.



9. Pyotr Il'yich Tchaikovsky, 1886

Tchaikovsky received many requests for ceremonial pieces: the *Hymn in Honour of SS Cyril and Methodius* (1885), *Jurists' March* for the 50th anniversary of the School of Jurisprudence (1885), *A Greeting to Anton Rubinstein* and the Impromptu in A♭ (1889), celebrating the 50th anniversary of his teacher's artistic activity. He composed the *Dumka* (Russian rustic scene) op.59 (1886), for his Parisian publisher Félix Mackar, and the Valse-scherzo in A major (1889) for the first issue of the journal *Artist* (1889).

In the songs of this period Tchaikovsky is more courtier than diarist. The romances of op.60 are a sampler offered in response to the empress's request; those of op.63, on texts by Konstantin Romanov, are an expression of esteem for his royal friend. In the songs of op.65 the composer is courtier as a troubadour to his lady. Set to French texts, they are dedicated to Désirée Artôt, with whom Tchaikovsky was warmly reacquainted in 1888, almost 20 years after their failed engagement. The poems are both flattering artifice and impassioned declaration.

He wrote some music in times of distraction. The Fourth Suite (*Mozartiana*) occurred to the composer in May of 1884 while he was translating *Le nozze di Figaro*, but was realized only in June and July 1887. Orchestrating four pieces of Mozart with Tchaikovsky's gift for sound was a happy idea. The gigue works best in its new raiment, though lovers of the *Ave verum corpus* as Mozart wrote it might not settle for alternatives, let alone one with Tchaikovsky's *Lohengrinesque* close. The period of his work on the 'Preghiera' is pertinent: he began it under treatment for his own medical problems, and finished the entire suite while attending the dying Kondrat'yev. The *Pezzo capriccioso* for cello and orchestra, a concertante piece in the mould of the *Sérénade melancolique*, was also composed during that visit.

The great orchestral works of this period – *Manfred*, the Fifth Symphony and *Hamlet* – warrant consideration together. *Manfred* was assigned to Tchaikovsky by Balakirev in 1882; Tchaikovsky initially resisted, and composed the work in 1885 merely to fulfil his promise. His resistance lay partly in the mixture of cheek and creative impotence whereby Balakirev, who demanded respect as a composer, generated work for Tchaikovsky that he could not do himself and then badgered him into doing it. Balakirev's eunuch-like control was only one problem: his programme was too blatant, too redolent of the New German School; *Manfred* was a heavy, complex work not well matched with the demands of Tchaikovsky's public responsibilities; and he was growing cool towards programme music in general.

Objections notwithstanding he proceeded, with mixed results. In the flood of notes irritation – or fatigue – may be detected in allusions to Berlioz and Balakirev, but the central problem with *Manfred* lies in the inability of the programme to inspire. Hence the insubstantial scherzo, a sound picture indebted to 'Queen Mab' that goes on too long, and the Pastorale, an incoherent chain of themes. The finale is unredeemed by the mechanical reprise of the first movement at the end, or by the grand effect of the organ. The first movement, in contrast, nicely conveys the sense of Manfred's brooding, and explains why Tchaikovsky contemplated making it a tone poem, and dispensing with the other movements.

Manfred left its mark on the Fifth Symphony and *Hamlet*, composed in the summer of 1888. It provided structural models and left an intertextual trace on the later works (the fourth movement of the Fifth Symphony, bar 122 from the fourth movement of *Manfred*, bar 151; *Hamlet*, bar 363 from the third movement of *Manfred*, bar 267). In the Fifth Symphony Tchaikovsky clearly wished to show what the motto symphony could do free of troublesome external specifications. To this end, he unified its diverse movements with devices more subtle than the motto theme. These comprise motifs which occur across movement boundaries and a rationale of keys which spans the entire symphony. Moreover, a fine sense of oratory informs the symphony, a flawless reckoning of timing and logic in the immediate succession of ideas, which assures its success despite the occasional blatant effect.
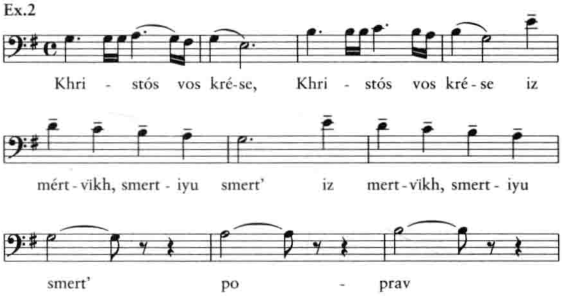
Whether the Fifth Symphony has a programme, and what it is, have generated much discussion. An incoherent sketch about bowing to fate, grumbling, doubt, complaint and reproaches has been attached to the work because the composer wrote it shortly before beginning the symphony. But these words make little sense in relation to the finished work, and came well before the burst of creativity in which most of the symphony was composed. Tchaikovsky wrote to Konstantin Romanov that it had no programme. And yet it submits to narrative interpretation, it projects a lucid sequence of persuasive thoughts, without which its legion of admirers could not be explained. Tchaikovsky, emulating Schumann's Second Symphony, could have written a motto symphony without a programme, but that explanation is too glib for his treatment of the motto, which is radically transformed from movement to movement.

A solution to this enigma may lie in verbal rhythms. Recalling the composer's habit of modifying references slightly in musical allusions, the rhythm of his motto (omitting the pickup to the third beat) corresponds to the prosody of the Orthodox Easter hymn, 'Christ is risen!' (ex.2). If that connection was intentional, various aspects of meaning in the Fifth Symphony would be clarified. The triumphal variant of the motto in the last movement would be more than a defeat-to-victory cliché, while the clash between the motto and the worldly intonations of the inner movements would make sense. Attributing meaning to the motto still would not constitute a programme, but it would make the Fifth Symphony consistent with Tchaikovsky's declaration to Taneyev a decade earlier that symphonies must express sincere feelings. For these, one needs look no further than the tragedies death had recently strewn in Tchaikovsky's path, of which Kondrat'yev's agonizing end would be the most indelible; it produced a sadness on which Tchaikovsky remarked when composing the symphony.

Hamlet was different. It does not, like *The Storm*, follow its literary model; unlike *Romeo and Juliet* or *The Tempest*, it has no composed programme; unlike *1812*, its music is not so obvious as to make a programme unnecessary. Nor does it follow a classical pattern, which would provide coherence independent of external meaning. Tchaikovsky offered only the title to explain five contrasting themes deployed in various keys and oddly articulated, now with pauses, now elided. Other than a periodically affirmed interest in Shakespeare's play and a request for a piece to be played at a charity concert, no stimulus for its composition can be identified. Unless, that is, *Hamlet* is an epigone of the first movement of *Manfred*, the tone poem that movement never became. In sketches Tchaikovsky warned himself not to begin too much like the beginning of *Manfred*. He may have succeeded as to theme, but there is no doubt of likeness as to strategy: what seems initially an introduction turns out to be a first thematic group, followed by bluntly articulated expressive contrasts. The differences are equally telling in devices whose effectiveness in *Manfred* he did not replicate: vividness of idea, and a clear sonata-allegro sharply focussed by omitting the development.

While his reason is not known – it may have been director Vsevolozhsky's persuasion, or the coronation pieces of 1883, or simply personal choice – Aleksandr III showed Tchaikovsky special favour. His support for Tchaikovsky's stage works was exceptional among Russian composers, welcoming the next regardless of its predecessor's fate, and expecting a new composition every year or two. This expectation became a rhythm of

Ex.2



['Christ is risen from the dead, he has conquered death with death.']

Tchaikovsky's life: *Mazeppa* had been staged in two major houses simultaneously, with first performances in Moscow and St Petersburg days apart. Later in 1884 *Yevgeny Onegin* was produced in St Petersburg, then opened the season in 1885 with a new écossaise composed for the revival.

The day after he moved into his own home Tchaikovsky began work on *Cherevichki* (a type of slippers, sometimes ornate, worn by women in the Ukraine). It was a revision of *Vakula the Smith*, of which, since 1878, Tchaikovsky had lamented the excesses of his inspiration. Between 15/27 February and 22 March/3 April 1885 he simplified its harmony, lightened its texture, improved its melodic lines and added numbers. Of these, couplets in Act 3 for an unnamed regal poet may represent Tchaikovsky the courtier paying homage to Konstantin Romanov. Utterly unrelated to Vakula's ride on the devil's back to fetch the Tsaritsa's *cherevichki* for Oxana, their very detachment makes this point.

Cherevichki lasted seven performances, in 1887. The new facture did little to bring out the Gogolesque in the story. Tchaikovsky exempts Oxana and Vakula from ironic scrutiny (which Gogol spared no-one), distancing them from the overtly comical characters, who look eccentric as a result. 450 additional bars did little to quicken the opera's pacing. The lyrical element still prevailed; the work was still more operetta than comedy.

Shortly before revising *Vakula* Tchaikovsky had chosen his next opera, *The Enchantress*, on a play by Ippolit Shpazhinsky, to a libretto by the playwright. The Prince of Nizhniy Novgorod seeks to close a disreputable tavern but instead falls in love with its proprietress, Nastas'ya. His jealous wife learns of this and plots Nastas'ya's death. The Prince presses his suit but Nastas'ya rejects him, as she secretly loves Yury, his son, who comes to avenge his mother. Nastas'ya pleads innocence and confesses her love to Yury, 'enchanting' him. They agree to elope, and are about to flee when the Princess, in disguise, poisons Nastas'ya, and the Prince, in a fit of jealousy, kills his son. The opera ends as the Prince dies, convulsed in guilt.

In proceeding with this scenario, Tchaikovsky disregarded advice, common sense, and any residual theatrical instinct he possessed. The double love triangle of Nastas'ya/Princess/Prince and Nastas'ya/Prince/Yury was promising but hopelessly cumbersome without radical curtailment. Shpazhinsky filled the libretto with unnecessary lines, people and action, thus diffusing characterization, obscuring plot direction, and losing critical emotions and events in a welter of incident. In the course of the opera's long gestation Tchaikovsky came to realize these problems. He resorted to last-minute revisions, but to no avail.

The music speaks where it has the opportunity. Set in 15th-century Russia, the opera made ethnic genre painting a staple rather than a seasoning. As a result Tchaikovsky wrote many effective choruses and ariosos; but as the press of period style wore thin, he slipped from imagined 15th-century into the more congenial sound world of Russo-Western mores in *Yevgeny Onegin*. Accommodating inessential words made *The Enchantress* even more short-winded musically than *The Maid of Orleans*; the listener yearns for expansive soliloquy. *The Enchantress* received its just deserts in the press, ran for 13 performances in St Petersburg and was transferred to Moscow. There, in 1890, it was given one performance.

Tchaikovsky's fortunes in the theatre were about to change. His mentor Vsevolozhsky was a maker of collaborations who aspired to the *Gesamtkunstwerk*. A graphic artist and balletomane, he dreamed of the perfect ballet, with music elevated to the level of artistry his dancers and choreographers had already achieved. When his last official ballet composer retired in 1886, Vsevolozhsky seized the moment: he called a meeting with Tchaikovsky and first balletmaster Marius Petipa. Thus began the greatest collaboration of Tchaikovsky's career.

6. YEARS OF VALEDICTION, 1889–93. In this last years, Tchaikovsky's music projected, in its concern for legacy, adherence to the highest standard, and its subtext, a late style rooted in the philosophical distinction between 'of this world' and 'not of this world'. Implicit was a sense of farewell, stimulated by his contemplation of death, and expressed in a range of images from pessimistic to utopian. Farewell had been at issue in the Third Quartet, revisited in Tatyana's anguish and Lensky's death. But after the Fifth Symphony – the closest we can locate this change in his music – valediction became a persistent theme.

It transformed his involvement with the everyday. He still took worldly tasks seriously, accepting more public engagements than ever before and bearing worldly fame and woe as best he could. Fame and woe were much in evidence: celebrating Anton Rubinstein's 50th anniversary jubilee in 1889, resigning from the Russian Musical Society and ending his relationship with Nadezhda von Meck in 1890, journeying to America in 1891, visiting Fanny Dürbach – after 44 years – in 1892, and receiving the honorary doctorate from Cambridge in 1893. But this world was consigned to a separate realm, mitigated by Tchaikovsky's acceptance of mortality as the way of things. When his day came, he would depart this earth with many worldly duties still in prospect.

The everyday was banished from the realm of creativity, where a youthful fluency flowed anew, as if relieved. With peerless skill and seasoned discipline, he accomplished stunning feats, drafting *Pikovaya dama* ('The Queen of Spades') in 43 days, *Spyashchaya krasavitsa* ('The Sleeping Beauty') in about 40, and the Sixth Symphony in about 24.

(i) Late works. These accomplishments, notably the theatre works, were not entirely his own doing. Vsevolozhsky recognized that Tchaikovsky's muse could reach extraordinary heights were it not coping with awkward decisions. To the glory of Tchaikovsky's legacy and the relief of his own budget, Vsevolozhsky negotiated the composer's new works, pre-empting Tchaikovsky's errant theatrical judgment. This strategy and Tchaikovsky's late style first came together in *The Sleeping Beauty*, the delayed outcome of meetings with the composer and Petipa in 1886 and the first large work Tchaikovsky created after the Fifth Symphony. With Petipa collaboration was different. Accustomed to lead, Petipa specified his musical requirements for each number. The composer took his advice, worked with him in private, attended rehearsals and made last-minute changes. For his part Petipa braved challenges unprecendented in his own illustrious career by setting music so powerful, diverse and rhythmically complex as Tchaikovsky's. Vsevolozhsky provided the scenario and drew the costume designs.

The tale of a princess who pricks her finger and is cast in a spell for 100 years to be awakened by a handsome prince might seem an unpromising forum for philosophy, especially when so regulated by the medium, so committed to courtiership, so infused with regality. But in the stages of Princess Aurora's life – birth, marriage, death and rebirth – and more profoundly in a fable which tells of overcoming time and evil, transforming evil in the person of Fairy Carabosse from terrifying in the prologue to inconsequential in the Dream Entr'acte of Act 2, Tchaikovsky broaches questions not of this world. His music, invariably *dansante*, ennobling and aptly attuned to the 18th-century pastiche in Act 2, proceeds on a second level untouched by Petipa. Here the contrast in theme between the Lilac Fairy and Carabosse, and the key organization of the entire work, distinguish present and future worlds.



10. Marie Petipa as the Lilac Fairy in Tchaikovsky's 'The Sleeping Beauty', Mariinsky Theatre, St Petersburg, 1890

11 days after the première of *The Sleeping Beauty* Tchaikovsky departed for Florence to compose *The Queen of Spades*. No work better illustrates the rejuvenation of his creativity late in life. Comfortably ensconced, free of distraction, he produced his richest, densest composition. It was a pendant to *The Sleeping Beauty*: whereas the ballet contained elements of alarm, its happy outcome was anticipated from the beginning; the opera, exceedingly 'of this world', veers relentlessly towards tragedy.

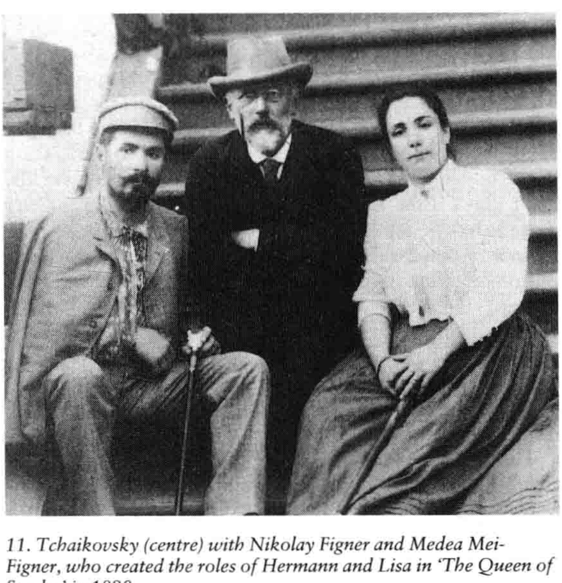
The reclusive Hermann is in love with Lisa, ward of a rich but aged Countess. The Countess harbours a secret – knowledge of three cards that always win – which Hermann, who abstains from gambling, nevertheless seeks to learn. He confronts the Countess, who dies before giving up her secret but appears to him as a ghost and

names the cards. Lisa meets Hermann in the hope that he will affirm his love; when instead he proposes a visit to the gaming hall, she despairs and drowns herself. At the tables Hermann plays the first two cards and wins. He plays the third, and instead of the expected ace, draws the Queen of Spades. The Countess's ghost appears, and Hermann stabs himself.

The libretto, attributed to Modest (with borrowings from others and help from Pyotr), is an expert adaptation from Pushkin which resonates with symbolic meanings and creates a provocative study in ambiguity. Modest rounded out the story by magnifying what in Pushkin were merely hints. From a remark that Hermann is writing his own love notes he built a substantial passion; Lisa's extinguishing a candle generates many references to light and darkness. The celebrant's eulogy at the Countess's funeral that she had lived in preparation for the midnight bridegroom found much service in the opera, from Hermann's meetings with the Countess and Lisa (changed to midnight), to the parable of the wise and foolish virgins in St Matthew, made nearly explicit when Lisa dies, and implicit in many references to sustaining or extinguishing light. This last became a framing metaphor, stated in the opening lines by little girls at play ('Shine brightly, lest the light go out'), a warning unheeded by nature (as a storm overcomes the sunlight, as day gives way to night) and by the principal characters in their ways of death. Late style resides in the opera's treatment of light, symbolically not of this world, of which we are constantly reminded by the darkness.

Unpredictable events and sudden changes in the characters produce dramatic tension. Whether Hermann is a hypocrite, or the Countess a witch, and whether the heavenly is in control, or the satanic, are questions repeatedly posed. The opera turns on this chaotic ambiguity which makes it, fantastic moments notwithstanding, profoundly realistic.

Tchaikovsky set the text with an array of allusions, from Russian folk laments and dances to Orthodox song, from Grétry to Mozart to Aleksey Kozlovsky to Bizet to French popular tunes. Responding thus to the chaos, he also produced a score which projects a commanding sense of discipline. This paradox is nicely foreshadowed in the introduction, where four unruly themes – some related to the Fifth Symphony – are contained by cadence and rhetorical gesture. He also used style to underscore the ambiguities of the story. Hermann acts like a thief but sings like a lover; the Countess's ghost appears in the wake of emphatic churchly intonations; even Prilepa and Milozvor in the divertissement re-enact the opera's dark plot in Arcadian pleasantries, to a paraphrase, wry but apropos, of Papageno's 'Ein Mädchen oder Weibchen'.



11. Tchaikovsky (centre) with Nikolay Figner and Medea Mei-Figner, who created the roles of Hermann and Lisa in 'The Queen of Spades' in 1890

To promote unity, Tchaikovsky introduced linkages of theme and key. The characters, typically unaware, mimic something which happened earlier, implying an encounter with fate. Hermann first declares his love to Lisa with a melody to which Paulina had earlier sung a lament about death being the outcome of love. Tchaikovsky revisits the key of Hermann's declaration when the Countess dies and again when Lisa dies. The eerie subtext of these connections gives order to the chaos.

Pleased, Tchaikovsky returned home where he composed, in June and July of 1890, the string sextet *Souvenir de Florence*. In letters he never connected the piece with the city, making the referents of its title obscure, though Modest explained that the first theme of the Andante was sketched in Florence. The musical materials – passionate, songful, flirtatious, beguiling – could all be Florentine, remembrances in the literal sense of the word *vospominaniya* in the Russian title. Italianate accents relate the sextet to the Serenade for Strings, to which Tchaikovsky alludes at the outset of the slow movement. If the lack of precise referentiality precludes engagement with the topical aspects of late style, *Souvenir de Florence* belongs to it as a statement about technique, specifically the reconciliation of Tchaikovsky's musical imagination with the limited mass and colour of the string ensemble. Language and medium had produced a tension in his quartets, which he masked in the five-part Serenade by putting several players on a part. Six instruments allowed him orchestral possibilities of doubling for emphasis and multiple stops for bigness of sound, yet challenged him to find suitable alternatives in lighter textures and imitation. Clarity of pattern and unbroken momentum stood in striking contrast here to the fermatas and disjunction of his recent multi-movement works.

In September 1890 Tchaikovsky received Meck's letter, no longer extant, ending their relationship. It was the first of many trials in the coming months. He responded diplomatically to her, then railed at others in anger and shame. The loss of money was hurtful, but more so the implication that he was devoted to her exclusively because she paid him. When after 13 performances (the first on 7/19 December) *The Queen of Spades* was withdrawn in St Petersburg until autumn, Tchaikovsky suspected the emperor's disfavour. This put him out of sorts in the spring of 1891 at Rouen, where he had gone to work on Vsevolozhsky's next project: a double bill, opera and ballet, *Iolanta* and *Shchelkunchik* ('The Nutcracker').

Iolanta, adapted by Modest from Hertz's *Kong Renés Datter* ('King René's Daughter') tells of its blind heroine's sight restored through the revelation of her malady, the treatment of a Moorish physician, and her love for the knight who first tells her of the wonders of light. In *The Nutcracker*, after Hoffmann, young Clara becomes infatuated with a toy nutcracker, a present from her godfather Drosselmeyer. She comes down at midnight to visit the

nutcracker, and experiences a fantasy in which all the toys come to life in response to an attack by an army of mice. The Nutcracker defeats the Mouse-King with Clara's deft assistance, whereupon they visit his realm, Confiturembourg. The ballet ends with a divertissement, joined by the benevolent Sugar Plum Fairy, to celebrate the Nutcracker's safe return home.

Neither opera nor ballet held out the promise of its predecessor. *Iolanta* might have fared better as a cantata, where its lack of drama would count for less. Tchaikovsky was obviously drawn to depicting the utopia made complete by the provision of light and love, while Modest presented the heroine as childlike, moralistic and sentimental, a pre-Raphaelite figure in her finely wrought medieval setting. But the opera is wholly free of tension, and the composer's effort to excite, as when the knight Robert extols the delights of physical love, succeeds only in rending the mood. It ran for 11 performances starting on 6/18 December 1892, separated from the ballet after a month, rarely to be revived. Gustav Mahler produced it in Hamburg in 1893, and remembered it in the finale of his 'Resurrection' Symphony (cf the beginning of no.4).

In Rouen, however, *The Nutcracker* was the greater problem. Never pleased with the scenario, Tchaikovsky named 'Confiturembourg' in a letter to Vsevolozhsky as the most serious problem demonizing his efforts to compose. His anguish, exceptional in the normal run of his complaints and for being addressed to a patron, intensified when the next day he learnt of the death of his sister Sasha, and the day after that set sail for New York to celebrate the opening of Carnegie Hall. The crisis over *The Nutcracker* was never resolved in a manner traceable in letters, nor was the scenario changed, nor did Tchaikovsky complain about the piece again. A diary written on the ship provides a clue to that resolution. As in 1878 after the marriage crisis, he now again felt as if he were someone else, and that thoughts of Sasha were like recollections of a distant past. Just as the *Album pour enfants* may have commemorated a distant past in 1878, Confiturembourg may now have come to signify the past at Kamenka, Sasha's memory personified in the luminous Sugar Plum Fairy. At the beginning of that character's first and only *pas*, Tchaikovsky introduced the rhythm from the *panikhida* he had used in music for Tatyana and Lensky in *Yevgeny Onegin*. If this were his purpose, it counted little in that Confiturembourg was atheatrical and inconclusive on stage; it was now an *otpevaniye*, a 'singing-away' of Sasha's spirit.

Tchaikovsky's American visit in April and May of 1891 was eventful, pleasant within the limits of a heavy schedule, and successful enough for him to consider returning in 1892. One pleasure was the surprise that his music was so well known. By the time Tchaikovsky arrived in New York, *Francesca da Rimini* and the fourth and fifth symphonies had been heard, with *Hamlet* and the First Piano Concerto (again) to follow later in the year, and the suite from *The Nutcracker* in 1892.

(ii) The last symphony. On 29 October 1889 Tchaikovsky had expressed to Konstantin Romanov his wish to compose a grand symphony, the conclusion of his compositional career, and to dedicate it to the tsar. No mere chauvinism, this remark was early witness to his testamentary frame of mind. The first sign that he acted on it came in sketches from April to June 1891, during his anguish over Confiturembourg and the American journey. Progress was delayed until 1892, when by 29 May he had composed the first and last movements of a Symphony in E♭. After more delay, he nearly finished the sketches and began to score in October, when newspapers in St Petersburg announced his 'Sixth Symphony' for the coming season. Then in December, with little ado, he decided to destroy the symphony. He didn't, instead transforming one movement into the Third Piano Concerto. Taneyev transformed two others into an Andante and Finale, published as op.79, while Semyon Bogatïryov, in 1951–5, restored and completed the entire work as Symphony no.7.

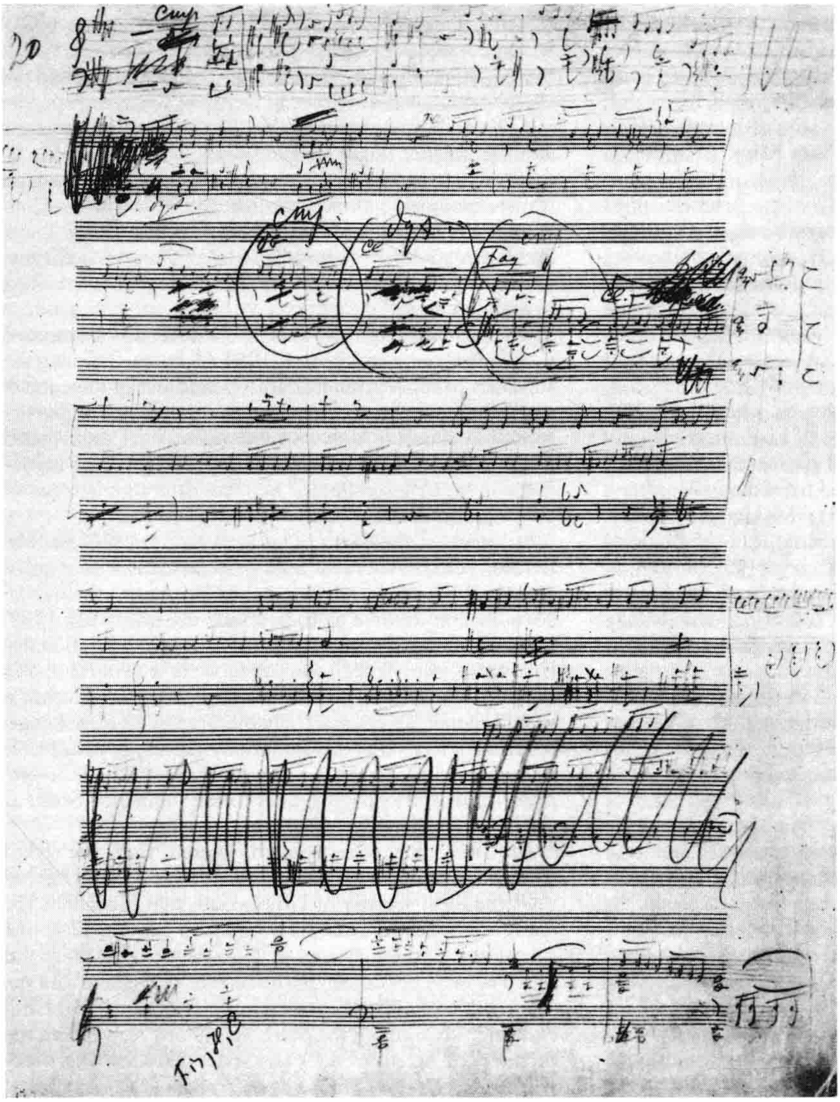
The Sixth Symphony that we know was composed during February and March 1893 and scored during the summer. In conception it affirms Tchaikovsky's approach to the genre: a first movement of compositional density rooted in classical form and discourse; inner movements more involved with beauty than philosophy, of simple pattern; a striking finale; and continuous richness of connotation in melody, gesture and sonority.

In message the Sixth Symphony is more inscrutable. Before, Tchaikovsky had used musical ideas with explicit meanings – such as folksongs – or motto themes so strongly connotative as to preclude neutrality. By 1893, however, virtually everything in his music was connotative. He acknowledged the existence of a programme in the Sixth Symphony to Bob Davïdov, but claimed that it would remain an enigma. Whether a tease or a challenge, his remark has made this symphony especially susceptible to interpretation, from the allusion to Beethoven's *Sonate pathétique* in its opening bars to the 'lamento' figure at the basis of the finale.

All the same, the popular notion that the Sixth Symphony is rife with confession warrants challenge, as does the idea, worthy of Hollywood, that it predicts the composer's death. There is nothing so pessimistic in the symphony as the outcome of *The Queen of Spades*, and much to belie pessimism in the second movement and the scherzo, which Tchaikovsky described as triumphant and exulting. Meaning in the Sixth Symphony flows from the premises of Tchaikovsky's late style. It shares with every work since *The Sleeeping Beauty* a sense of valediction. It is part of a cycle – which, if the evidence to hand is any indication, would have continued had his death come later – of alternating 'not of this world' with the sadder contrasts 'of this world'. The sequence was systematic: first *The Sleeping Beauty*, then *The Queen of Spades*; next *Iolanta* and *The Nutcracker* – the first an explicit utopia, the second a fantasy one occurring on Christmas night – and then the Sixth Symphony.

This possibility is bolstered by evidence from the music. A quotation of the *panikhida* melody in the development section of the first movement – from whose words Tchaikovsky had taken the rhythm in *Yevgeny Onegin*, the Violin Concerto and *The Nutcracker* – is widely seen as proof of a funereal outlook in the whole. It is, but it merely signals the presence of that enigmatic programme which he reported to Bob Davïdov. Using his well-practised technique of prosodic quotation, Tchaikovsky underlaid every important theme of the first movement with verbal rhythms from the funeral service, and returned to them in the second movement and the finale.

The problem with the Sixth Symphony is not that it gives evidence, but that the evidence it gives is construed to pertain exclusively to Tchaikovsky. Nothing in this



12. Tchaikovsky's autograph sketches for the opening of the Allegro non troppo from the first movement of his Sixth Symphony ('Pathétique'), composed 1893 (RUS-Mcm)

work is necessarily autobiographical, any more than are the religious implications of *The Queen of Spades* or the various elegies from the 1880s. The Sixth Symphony was conceived almost a year, its content fixed seven months, before it was performed. Linking that performance with the composer's death ten days later is rank speculation. In general, accounts of Tchaikovsky's death are flawed by inordinate attention paid to his last days at the expense of causes originating long before. He may have experienced a premonition of death in his last months. If so, it fell within the larger time frame of his late style, and much evidence for it comes after the symphony was composed: setting the melancholy poems of op.73; and losing more friends and colleagues – Konstantin Shilovsky, co-librettist of *Yevgeny Onegin*, Karl Albrecht of the Moscow Conservatory, Vladimir Shilovsky, to whom the composer had once been deeply attached, and Aleksey Apukhtin, his exact contemporary, former classmate and lifelong friend. These events alone would suffice to cause a premonition.

Tchaikovsky conducted the first performance of the Sixth Symphony on 16/28 October 1893; five days later he fell ill; in the morning of 25 October/6 November, after heroic efforts by the best doctors, he died. The cause has never been established. Modest wrote that his brother drank unboiled water, from which he contracted cholera. In 1980 the musicologist Aleksandra Orlova published a theory proposing that he died by suicide, carrying out a sentence passed by a court of honour of his classmates at the School of Jurisprudence: Tchaikovsky's sexual advances to a young man of high birth were about to be made public, and death was nobler than bringing dishonour upon the school.

The polemics over his death have reached an impasse, one side supporting a biographer not invariably committed to the truth, the other advocating something preposterous by the mores of the day. Neither version withstands scrutiny, making all conclusions provisional. Rumour attached to the famous dies hard: Paganini's pact with the devil, Salieri's poison. As for illness, problems of evidence offer little hope of satisfactory resolution: the state of diagnosis; the confusion of witnesses; disregard of long-term effects of smoking and alcohol. We do not know how Tchaikovsky died. We may never find out, any more

than we shall learn what killed the composer whose music first filled him with sacred delight.

7. RECEPTION. Tchaikovsky's posthumous reputation differs by locale – within Russia or without – and by the distinction between his music and his person. Outside Russia, his art was debated in discourses from programme notes to books, most aimed at defining his Russianness. These could be simple attempts to locate his style in the welter of modern musical voices, or complex explanations, as from Hugo Riemann or Iwan Knorr or even Hanslick in his later writings, of the multifarious nature of Tchaikovsky's gift – European or Asiatic, dramatic or lyrical, symphonic or operatic.

Inside Russia, the composer's immense stature spawned imitators and performances so numerous as to risk devaluation of the genuine artistic coinage. Yet Tchaikovsky's art, paradoxically, was sustained and renewed by the cultural avant garde. Arkady Klimovitsky (E1995) cites *The Queen of Spades* as stimulus for a Tchaikovsky cult founded mostly by poets, painters and philosophers for whom Tchaikovsky exemplified a 'Petersburg mythos' which embraced a disparate collection of cultural motifs: phantasmagoria, transformed Western influence, continuity with the 18th century or with Pushkin and the Golden Age of Russian literature, or an interface with Wagner for Russian symbolists. Tchaikovsky excited these tendencies with works such as *The Nutcracker*, with its marionette-like, Harlequinesque figures, and *Iolanthe*, with its audible echoes of *Tristan* (in the english horn solo of the introduction), answering the *Liebestod* in the survival and gratification of the mythic lovers.

Tchaikovsky's reputation among concert audiences is secure. In Great Britain, the United States and many other countries, his music has won a following throughout the 20th century second only to Beethoven's, in contrast to such temporary fashions as Skryabin enjoyed in the 1910s and 20s, and Sibelius through the 1950s. When he was alive, and in the first decades after his death, no significant link was posited between Tchaikovsky's art and life. Innuendo about his personal life in the Russian press was occasional, and virtually non-existent elsewhere, at the same time that his music was described in robust terms. Albert Stanley, introducing the Sixth Symphony to audiences of the Ann Arbor May Festival in 1897, wrote of the virility of Tchaikovsky's music, and described the Serenade for Strings in 1902 as having a 'primal quality' and a style 'of breadth and fervor'. The more widely read James Huneker remarked in 1899 on Tchaikovsky's 'unfortunate and undoubted psychopathetic temperament', referring to the Sixth as the 'Suicide Symphony', yet praised his 'tremendous sincerity' and his 'passionate, almost crazy intensity'.



13. *Pyotr Il'yich Tchaikovsky, 1893*

Linking Tchaikovsky's popularity with the emotional appeal of his music, Western aesthetes disdained it for half a century as vulgar, wanting in philosophy and elevated thought. Then, with the removal of taboos in public discussion of the 1960s and 70s, Tchaikovsky's life was caught up in a discourse, exceptional for its tenacity, linking his music with his sexuality, an indignity that would have caused the composer unspeakable humiliation. When historical factors were brought into play – especially Freud's pathologizing of homosexuality – specialist opinion of Tchaikovsky's music changed accordingly, and dubiously slanted assessments of his music followed suit.

In Soviet Russia, by contrast, Tchaikovsky's sexuality, together with his religious belief and monarchist politics – all aspects of his personality – were largely suppressed. Although his music was part of the canon (Lenin favoured the Sixth Symphony), and it garnered support among advocates of heritage, it came to be criticized through the 1920s as irrelevant to avant gardists in a non-bourgeois, revolutionary society. Detractors claimed that it was ideologically corrupt, that it suffered from a kind of social malaise, and that its emotions were alien to the new Soviet audience. Thus A.N. Ostretsov (C1929), writing a dismissive and tedious account of Tchaikovsky's socialist and musical characteristics in 1929, found him to be a bad citizen: Europeanized, connected his entire life with bureaucratic and landowning circles, detached from the new political reality. The last was killing for his music, which from the 1880s was subjective, unrealistic, and too profoundly personal to manifest any socially redeeming qualities. For these reasons Tchaikovsky could not be credited with resurrecting Beethoven's symphonic thought – Beethoven the 'active musician-citizen' who conveyed the 'joy of life', striving for the realization of democratic emotions, and for 'bold, collective musical self expression'. Nor did claims of pathology escape the Soviets, though couched in clinical terms and never achieving much notoriety. In 1929 a psychiatrist from Perm (E.R. Klevezal) found clear evidence of *raptus melancholicus* in the Andante cantabile of the First String Quartet: by using muted strings Tchaikovsky transformed the weeping of his soul into a quiet murmur; the monotonous repetition, present in the first phrase and intensified in the second, was characteristic of the melancholic, while the second theme expressed the highest intensity of Tchaikovsky's spiritual pain – the primeval outcry of the suffering soul.

With the advent of Socialist Realism in 1932 these judgments fell silent, and Tchaikovsky's music was affirmed in the mainstream of concert life; in the increasingly muted cultural debate, however, it was emasculated by political expediency. In the 1930s and 40s a new generation of advocates – Al'shvang, Budyakovsky, Kremnev, Zhitomirsky, Yakovlev, Yarustovsky – rehabilitated the composer, writing learned if dogmatic studies about Tchaikovsky which continued to the end of the Soviet era.

In the early 1980s freedom of expression exercised by Soviet emigrés joined forces with modernist criticism (and its penchant for psycho-sexual analysis) and with a politically aggressive gay scholarship to refute stale notions of Tchaikovsky's pathology. Parallel with this development has come a revival of documentary studies (notably by Thomas Kohlhase and Polina Vaydman) which seek to clarify various questions about Tchaikovsky and his music in the post-Soviet atmosphere of openness.

WORKS

Edition: *P.I. Chaykovsky: Polnoye sobraniye sochineniy* [Complete works], ed. B.V. Asaf'yev and others (Moscow and Leningrad, 1940–90) [T]
P.I. Chaykovsky: Novoye polnoye sobraniye sochineniy [New complete works] (Moscow and Mainz, 1993) [NTE]

printed works published in Moscow unless otherwise stated

STAGE

MML – Moscow Maliy Theatre
MOB – Moscow, Bol'shoy Theatre
SPM – St Petersburg, Mariinsky Theatre
SPB – St Petersburg, Bol'shoy Theatre

Op.	Title	Genre, acts	Text	Composed	First performance	Published	T/NTE
—	Boris Godunov	music for the Fountain Scene	A.S. Pushkin	?1863–4 (lost)	—	—	—
—	Dmitry Samozvanets i Vasily Shuysky [Dmitry the Pretender and Vasily Shuysky]	incid music, 2 pieces:	A.N. Ostrovsky	by 30 Jan/11 Feb 1867	MML, 30 Jan/11 Feb 1867		—
		Introduction				ed. T1955	xiv, 3
		Mazurka		June 1867		ed. T1962	xiv, 8
		Mazurka, pf arr.			Klin, 7 May 1986	ed. 1986	—
—	Putanista [The Tangle]	couplets for the vaudeville	P. Fyodorov	Dec 1867 (lost)	Dec 1867	—	
3	Voyevoda [The Provincial Governor]	op, 3	Ostrovsky and P.I. Tchaikovsky, after Ostrovsky: *Son na Volge* [A Volga dream]	8/20 March 1867— sum. 1868	MOB, 30 Jan/11 Feb 1869	ed. T1953	i*a*, *b*, *v*; i suppl (vs)

Remarks: destroyed by Tchaikovsky; reconstructions by S.S. Popov, lost, and P. Lamm and others, ed. T1953; text modified in T

Op.	Title	Genre, acts	Text	Composed	First performance	Published	T/NTE
—	Le domino noir (D.-F.-E. Auber)	recitatives and choruses	It. trans. of E. Scribe	Oct 1868	MOB, 10/22 Jan 1870	ed. T1971	lx, 151
—	Undina [Undine]	op, 3	V. Sollogub, after V.A. Zhukovsky's trans. of F.H.C. de la Motte Fouqué	Jan–July 1869	frags. only, MOB 16/28 March 1870	ed. T1950	
	Undine's aria						ii, 3; ii, 161 (vs)
	Act I finale						ii, 44; ii, 169 (vs)

Remarks: destroyed by Tchaikovsky mid-1870s; only frags survive

Op.	Title	Genre, acts	Text	Composed	First performance	Published	T/NTE
—	Mandragora	op, Chorus of Flowers and Insects only, mixed and children's vv, pf	S. Rachinsky	27 Dec 1869/8 Jan 1870; orchd by 13/25 Jan 1870	Moscow, 18/30 Dec 1870	1902 (vs), ed. T1950	ii, 93; ii, 191 (vs)
—	Oprichnik [The Oprichnik]	op, 4	Tchaikovsky, after I. Lazhechnikov	Feb 1870–April 1872	SPM, 12/24 April 1874	St Petersburg, 1874 (vs); St Petersburg, 1896 (fs)	iii*a*, *b*; xxxiv (vs)

Remarks: entr'acte to Act 2 by V.S. Shilovsky

Op.	Title	Genre, acts	Text	Composed	First performance	Published	T/NTE
—	Le barbier de Séville	couplets 'Vous l'ordonnez' for Almaviva, 1v, 2 vn	P.-A. Beaumarchais, trans. M.P. Sadovsky	by 12/24 Feb 1872	Moscow, Conservatory, 12/24 Feb 1872	1906	xiv, 19
12	Snegurochka [The Snow Maiden]	incid music, solo vv, chorus, small orch	Ostrovsky	March–April 1873	MOB (with actors from the MML), 11/23 May 1873	1873 (vs); 1895 (fs)	xiv, 23; xxxiii, 211 (vs)
14	Kuznets Vakula [Vakula the Smith]	op, 3	Ya. Polonsky, after N.V. Gogol: *Noch' pered rozhdestvom* [Christmas Eve]	June–21 Aug/2 Sept 1874	SPM, 24 Nov/6 Dec 1876	1876 (vs)	xxxv

Remarks: rev. as Cherevichki

Op.	Title	Genre, acts	Text	Composed	First performance	Published	T/NTE
—	Le nozze di Figaro (W.A. Mozart)	recitatives	L. da Ponte, trans. Tchaikovsky	1875	Moscow, Conservatory, 5/17 May 1876	1884 (vs)	lx, 192

Op.	*Title*	*Genre, acts*	*Text*	*Composed*	*First performance*	*Published*	*T/NTE*
20	Lebedinoe ozero [Swan Lake]	ballet, 4	?V. Begichyov and V. Geltser	Aug 1875–10/22 April 1876	MOB, 20 Feb/4 March 1877	1877 (pf red.); 1895 (fs)	xi*a*, *b*; lvi (pf red.)
24	Yevgeny Onegin [Eugene Onegin]	lyric scenes, 3	K.S. Shilovsky and Tchaikovsky, after Pushkin	May 1877–20 Jan/1 Feb 1878	MML, 17/29 March 1879	1878 (vs), 1880 (fs)	iv; xxxvi (vs)
—	Romeo i Dzhul'etta [Romeo and Juliet]	duet, S, T, orch	W. Shakespeare, trans. A.L. Sokolovsky	?1878		1894	lxii, 211; lxii, 267 (vs)
Remarks: partly based on fantasy ov; inc., completed by S.I. Taneyev							
—	Oprichnik	aria for Prince Vyazemsky, Act 2	G.A. Lishin	Oct 1878	—	in *SovM*, vi (1986), 83–6 [vs]	—
—	Orleanskaya deva [The Maid of Orléans]	op, 4	Tchaikovsky, after Zhukovsky's trans. of F. von Schiller: *Die Jungfrau von Orleans*, J. Barbier: *Jeanne d'Arc* and A. Mermet	5/17 Dec 1878–23 Aug/4 Sept 1879; rev. 1882	SPM, 13/25 Feb 1881	1880 (vs) 1902 (fs)	v*a*, *b*; xxxvii (vs)
Remarks: text modified in T							
—	La fée	cradle song and (?) waltz for the play	O. Feuillet	?July 1879	comp. ?July 1879; lost	ed. 1955 [see Remarks]	—
Remarks: reconstruction of cradle song pubd in Glumov, *Muzïka v russkom dramaticheskom teatre* (Moscow, 1955), 258							
—	Montenegro at the moment of receiving the news that Russia had declared war on Turkey	music for tableau	—	27 Jan/8 Feb–30 Jan/11 Feb 1880	lost	—	—
—	Mazepa [Mazeppa]	op, 3	V. Burenin, rev. Tchaikovsky, after Pushkin: *Poltava*; text for interpolated aria, Act 2, V.A. Kandaurov	sum. 1881–29 April/10 May 1883	MOB, 3/15 Feb 1884	1883 (vs), 1899 (fs)	vi*a*, *b*; xxxviii (vs)
—	Cherevichki [The Fancy Slippers]	comic-fantastic op, 4	Polonsky, after Gogol: *Noch' pered rozhdestvom* [Christmas Eve]; text for interpolated aria, Act 2, N. Chayev	Feb–22 March/3 April 1885	MOB, 19/31 Jan 1887	1885 (vs) 1898 (fs)	vii*a*, *b*; xxxix (vs)
Remarks: rev. of Kuznets Vakula							
—	Charodeyka [The Enchantress]	op, 4	I.V. Shpazhinsky	Sept 1885–6/18 May 1887	SPM, 20 Oct/1 Nov 1887	1887 (vs), 1901 (fs)	viii*a*, *b*; xl*a*, *b* (vs)
Remarks: text modified in T							
—							
—	Voyevoda	Domoyov's monologue for the play	Ostrovsky	13/25–17/29 Jan 1886	MML, 19/31 Jan 1886	ed. T1940	xiv, 277
66	Spyashchaya krasavitsa [The Sleeping Beauty]	ballet, prol, 3	M. Petipa and I. Vsevolozhsky, after C. Perrault: *La belle au bois dormant*	Dec 1888–20 Aug/1 Sept 1889	SPM, 3/15 Jan 1890	1889 (pf red.); ed. T1952 (fs)	xii*a*, *b*, *v*, *g*; lvii (pf red.)
68	Pikovaya dama [The Queen of Spades]	op, 3	M.I. Tchaikovsky and P.I. Tchaikovsky, after Pushkin	19/31 Jan–8/20 June 1890	SPM, 7/19 Dec 1890	1890 (vs) 1891 (fs)	ix*a*, *b*, *v*; xli (vs)
67a	Hamlet	incid music, solo vv, small orch	Shakespeare, trans. Dumas and P. Meurice	1/13 Jan–22 Jan/3 Feb 1891	St Petersburg, Mikhaylovsky, 9/12 Feb 1891	1892 (fs)	xiv, 285
69	Iolanta [Iolanthe]	lyric op, 1	M.I. Tchaikovsky, after V.R. Zotov's adaptation of H. Hertz: *Kong Renés Datter* [King René's Daughter]	10/22 July–15/27 Dec 1891	SPM, 6/18 Dec 1892	1892 (vs and fs pubd separately)	x, xlii
Remarks: commissioned as companion piece to Shchelkunchik ballet; text modified in T xlii							

Op.	Title	Genre, acts	Text	Composed	First performance	Published	T/NTE
71	Shchelkunchik [The Nutcracker]	ballet-féerie, 2	?M. Petipa, after A. Dumas *père*'s version of E.T.A. Hoffmann: *Nussknacker und Mausekönig*	Feb 1891–23 March/4 April 1892	SPM, 6/18 Dec 1892	1892 (pf red. and fs pubd separately)	xiii*a*, *b*; liv (pf red.)

ORCHESTRAL

for full orchestra unless otherwise stated

Op.	Title, forces	Composed	Published/MS	First performance	T/NTE
—	Allegro ma non tanto, G, str	1863–4	ed. T1967	—	lviii, 29
—	Little Allegro, with introduction, D, 2 fl, str	1863–4	ed. T1967	—	lviii, 33
—	Andante ma non troppo, A, small orch	1863–4	ed. T1967	—	lviii, 60
—	Agitato and allegro, e, small orch	1863–4	ed. T1967	—	lviii, 40
—	Allegro vivo, c	1863–4	ed. T1967	—	lviii, 90
—	The Romans in the Coliseum	1863–4	lost	—	—
76	Groza [The Storm], ov. after Ostrovsky, E	sum. 1864	St Petersburg, 1896	St Petersburg, 24 Feb/7 March 1896	xxi, 3
—	Characteristic Dances [rev. as Dances of the Serving Maidens in op Voyevoda]	wint. 1864–5	—	Pavlovsk, 30 Aug/11 Sept 1865	—
—	Overture, F				
	1st version for small orch	aut. 1865	ed. T1952	St Petersburg, 14/26 Nov 1865	xxi, 85
	2nd version for full orch	Feb 1866	ed. T1952	Moscow, 4/16 March 1866	xxi, 121
—	Concert Overture, c	sum. 1865–Jan 1866	ed. T1952	Voronezh, 12 Oct 1931	xxi, 213
13	Symphony no.1, g ('Winter Daydreams')				
	Incomplete draft	March–Aug 1866	—	—	—
	1st version	March–Nov 1866	—	Moscow, 3/15 Feb 1868	xv*a*, 169, frags. only
	2nd version	1874	1875	Moscow, 19 Nov/1 Dec 1883	xv*a*, 5
15	Festival Ov. on the Danish National Hymn, D [arr. pf 4 hands (1878), T l*a*, 1]	before 12/24 Nov 1866	1892	Moscow, 29 Jan/10 Feb 1867	xxii, 1
77	Fatum [Fate], sym. poem, c [destroyed by Tchaikovsky, reconstructed R.R. Shoring, 1896]	Sept–Dec 1868	St Petersburg, 1896	Moscow, 15/27 Feb 1869	xxii, 85
—	Romeo i Dzul'etta [Romeo and Juliet], fantasy ov. after Shakespeare, b				
	1st version	Oct–Nov 1869	ed. T1950	Moscow, 4/16 March 1870	xxiii, 3
	2nd version	sum. 1870	Berlin, 1871	St Petersburg, 5/17 Feb 1872	xxiii, 199, frags. only
	3rd version	completed 29 Aug/10 Sept 1880	Berlin, 1881	Tbilisi, 19 April/1 May 1886	xxiii, 89
—	Serenade for Nikolay Rubinstein's nameday, small orch	by 1/13 Dec 1872	ed. T1961	Moscow, 6/18 Dec 1872	xxiv, 3
17	Symphony no.2, c ('Little Russian')				
	1st version [arr. pf 4 hands (St Petersburg, 1874), T xlvii, 93]	June–Nov 1872	ed. T1954	Moscow, 26 Jan/7 Feb 1873	xv*b*, 169
	2nd version [arr. pf 4 hands (St Petersburg, 1880), T xlvii, 7]	Dec 1879–Jan 1880	St Petersburg, 1880	St Petersburg, 31 Jan/12 Feb 1881	xv*b*, 9
18	Burya [The Tempest], sym. fantasia after Shakespeare, f [arr. pf 4 hands by E. Langer (1875)]	7/19 Aug–10/22 Oct 1873	1877	Moscow, 7/19 Dec 1873	xxiv, 13
29	Symphony no.3, D ('Polish')	5/17 June–1/13 Aug 1875	1877	Moscow, 7/19 Nov 1875	xvi*a*
31	Slavyansky marsh [Slavonic March] (Serbo-Russky marsh), B♭ [arr. pf (1876), T l*b*]	completed 25 Sept/7 Oct 1876	1880	Moscow, 5/17 Nov 1876	xxiv, 117 [music modified]
32	Francesca da Rimini, sym. fantasia after Dante, e [arr. pf 4 hands by K. Klindworth (1877)]	Oct–5/17 Nov 1876	1878	Moscow, 25 Feb/9 March 1877	xxiv, 186
36	Symphony no.4, f	May 1877–26 Dec 1877/7 Jan 1878	1880	Moscow, 10/22 Feb 1878	xvi*b*
43	Suite no.1, D [arr. pf 4 hands (1879), T xlix, 5]	15/27 Aug 1878–22 Aug/3 Sept 1879	1879	Moscow, 8/20 Dec 1879	xix*a*

Op.	Title, forces	Composed	Published/MS	First performance	T/NTE
45	Capriccio Italien, A [arr. pf 4 hands (1880), T I*a*, 45]	Before 16/28 Jan–12/24 May 1880	1880	Moscow, 6/18 Dec 1880	xxv, 3
48	Serenade, C, str [arr. pf 4 hands (1881), T I*b*, 3]	9/21 Sept–14/26 Oct 1880	1881	St Petersburg, 18/30 Oct 1881	xx, 301
49	1812, festival ov., E♭ [arr. pf, and pf 4 hands (1882)]	After 30 Sept/12 Oct–7/19 Nov 1880	1882	Moscow, 8/20 Aug 1882	xxv, 97 [music modified]
—	Festival Coronation March, D [arr. pf (1883), T I*b*, 89]	5/17 March–before 23 March/4 April 1883	1883	Moscow, 23 May/4 June 1883	xxv, 187 [music modified]
53	Suite no.2, C [arr. pf 4 hands, collab. A. Hubert (1884), T xlix, 85]	July–13/25 Oct 1883	1884	Moscow, 4/16 Feb 1884	xix*b*
55	Suite no.3, G [arr. pf 4 hands (1885), T xlix, 175]	April–19/31 July 1884	1885	St Petersburg, 12/24 Jan 1885	xx, 3
—	Elegy in honour of Ivan Samarin, G, str [used as Act 4 entr'acte, Hamlet, 1891]	2/14–6/18 Nov 1884	1890	Moscow, 16/28 Dec 1884	xxvi, 5
58	Manfred, sym. after Byron, b [arr. pf 4 hands, collab. A. Hubert (1886), T xlviii, 5]	April–22 Sept/4 Oct 1885	1886	Moscow, 11/23 March 1886	xviii
—	Jurists' March, D	Oct–5/17 Nov 1885	1894	St Petersburg, 5/17 Dec 1895	xxvi, 15
61	Suite no.4, G ('Mozartiana') [based on works by Mozart]	17/29 June–28 July/9 Aug 1887	1887	Moscow, 14/26 Nov 1887	xx, 225
64	Symphony no.5, e	?9/21 May–14/26 Aug 1888	1888	St Petersburg, 5/17 Nov 1888	xvii*a*
67	Hamlet, fantasy ov. after Shakespeare, f	June–7/19 Oct 1888	1890	St Petersburg, 12/24 Nov 1888	xxvi, 47
78	Voyevoda, sym. ballad, after A. Mickiewicz, a	Sept 1890–22 Sept/4 Oct 1891	St Petersburg, 1897	Moscow, 4/18 Nov 1891	xxvi, 153
71a	Shchelkunchik [The Nutcracker], suite from the ballet [arr. pf (1897)]	Jan–8/20 Feb 1892	1892	St Petersburg, 7/19 March 1892	—
—	Symphony no.7, E♭ [unfinished; sketches used for Pf Conc. no.3, and for Andante and Finale, pf, orch; restored and completed by S.S. Bogatïryov]	May–Dec 1892	ed. S.S. Bogatïryov, 1961	Moscow, 7 Feb 1957	—
74	Symphony no.6, b ('Pathétique') [arr. pf 4 hands (1893), T xlviii, 131]	4/16 Feb–19/31 Aug 1893	1894	St Petersburg, 16/28 Oct 1893	xvii*b*/xxxix*b*

SOLO INSTRUMENT AND ORCHESTRA

Op.	Title, forces	Composed	Published/MS	First performance	T/NTE
23	Piano Concerto no.1, b♭	Nov 1874–9/21 Feb 1875	1879	Boston, 13/25 Oct 1875	xxviii, 5
	arr. 2 pf		1875		xlvi*a*, 5
26	Sérénade mélancolique, b, vn, orch	Jan–Feb 1875	1879	Moscow, 16/28 Jan 1876	xxx*a*, 3
	arr. vn, pf		1876		lv*a*, 3
33	Variations on a Rococo Theme, A, vc, orch	Dec 1876	ed. W. Fitzenhagen, 1889	Moscow, 18/30 Nov 1877	—
	arr. vc, pf		ed. W. Fitzenhagen, 1878		—

Remarks: T incl. both orchestral score (xxx*b*, 5) and red. for vc and pf (lv*b*) in Tchaikovsky's original version

Op.	Title, forces	Composed	Published/MS	First performance	T/NTE
34	Valse-scherzo, C, vn, orch	early 1877	1895	Paris, 20 Sept 1878	xxx*a*, 19
	arr. vn, pf		1878		lv*a*, 15
35	Violin Concerto, D	5/17 March–30 March/11 April 1878	1888	Vienna, 4 Dec 1881	xxx*a*, 39
	arr. vn, pf		1878		lv*a*, 39
44	Piano Concerto no.2, G	10/22 Oct 1879–28 April/10 May 1880	1881	Moscow, 18/30 May 1882	xxviii, 167
	arr. 2 pf		1880		xlvi*a*, 131
56	Concert Fantasia, G, pf, orch	June–24 Sept/6 Oct 1884	1893	Moscow, 22 Feb/6 March 1885	xxix, 5
	arr. 2 pf		1884		xlvi*b*, 5
62	Pezzo capriccioso, b, vc, orch	12/24 Aug–30 Aug/11 Sept 1887	1888	Paris, 28 Feb 1888	xxx*b*, 51
	arr. vc, pf		1888		lv*b*, 43
75	Piano Concerto no.3, E♭ [1 movt; also named Allegro de concert and Konzertstück]	23 June/5 July–3/15 Oct 1893	1894	St Petersburg, 7/19 Jan 1895	xxix, 161
	arr, 2 pf		1894		xlvi*b*, 73
79	Andante, B♭, Finale, E♭, pf, orch [unfinished; completed and orchd S. Taneyev]	? begun 1891	St Petersburg, 1897	St Petersburg, 8/20 Feb 1896	lxii, 3
	arr. 2 pf		St Petersburg, 1897		lxii, 137

CHORAL

Op.	Title, forces	Composed	Published/MS	First performance	T/NTE
—	[oratorio]	?1863–4	lost	—	—
—	Na son gryadushchiy [At Bedtime] (N. Ogaryov), unacc. chorus [arr. mixed chorus, orch (1960), T, xxvii, 455, xxxiii, 201]	1863–4	ed. 1941	—	xliii, 5
—	K radosti [To Joy] (cant., Schiller: *An die Freude*, trans. K. Aksakov and others), S, A, T, B, SATB, orch	Nov–Dec 1865	ed. 1960	St Petersburg Conservatory, 29 Dec 1865/10 Jan 1866	xxvii, 3, xxxiii, 3
—	Priroda i lyubov' [Nature and Love] (Tchaikovsky), S, S, A, chorus, pf	Dec 1870	1894	Moscow, 16/28 March 1871	xliii, 59
—	Vesna [Spring], S, S, A, women's chorus	*c*1871	*c*1871	—	—
—	Cantata in commemoration of the bicentenary of the birth of Peter the Great (Ya. Polonsky), T, chorus, orch	Feb–March 1872	ed. 1960	Moscow, 31 May/12 June 1872	xxvii, 189, xxxiii, 85
Remarks: Pubd in T with new text by S. Gorodetsky; music modified					
—	Chorus in celebration of the golden jubilee of Osip Petrov (N. Nekrasov), T, chorus, orch	by 17/29 Dec 1875	ed. 1960	St Petersburg Conservatory, 24 April/6 May 1876	xxvii, 341, xxxiii, 151
—	Vecher [Evening] (Tchaikovsky), unacc. chorus, 1st version, in C	by 1876	by 1876	—	—
41	Liturgy of St John Chrysostom, unacc. chorus [arr. pf, 1879]	May–August 1878	1879	Kiev, June 1879	lxiii, 17
—	Cantata, unacc. 3-pt. women's chorus [text by student of the Patriotic Institute]	Aug–Sept 1880	lost	—	—
—	Vecher [Evening] (N.N. [Tchaikovsky]), unacc. 3-pt. men's chorus, 2nd version, in G	by 13/25 Dec 1881	1881	—	xliii, 9
52	Vesper Service, unacc. chorus (17 harmonizations of liturgical songs) [also with pf acc. (1882)]	May 1881–7/19 Dec 1882	1882	Moscow, 27 June/9 July 1882	lxiii, 67
—	Moskva [Moscow] (coronation cant., A. Maykov), Mez, Bar, chorus, orch	9/21 March –24 March/5 April 1883	vs, 1885; fs, 1888	Moscow, Kremlin, 15/27 May 1883	xxvii, 361, xxxiii, 161 (vs)
—	9 sacred pieces, unacc. mixed chorus [also with pf acc., 1885]:		1885	—	lxiii, 203
	Kheruvimskaya pesnya [Cherubic Hymn], F	Nov 1884		Moscow, 17 Feb/1 March 1886	
	Kheruvimskaya pesnya, D	Nov 1884		Moscow, 2/14 Nov 1903	
	Kheruvimskaya pesnya, C	Nov 1884		Moscow, 22 Oct/3 Nov 1891	
	Tebe poyom [We Sing to Thee]	April 1885		Moscow, 17 Feb/1 March 1886	
	Dostoyno est' [It is Truly Fitting]	April 1885		Moscow, 2/14 Nov 1903	
	Otche nash [Our Father]	April 1885		Moscow, 12/24 Dec 1893	
	Blazhenni yazhe izbral [Blessed are They, whom Thou hast Chosen]	April 1885		Moscow, 17 Feb/1 March 1886	
	Da ispravitsya [Let my Prayer Ascend], S, S, A, SATB	April 1885		Moscow, 17 Feb/1 March 1886	
	Nïne silï nebesnïye [Now the Powers of Heaven]	April 1885		Moscow, 28 March/9 April 1891	
—	Hymn in honour of SS Cyril and Methodius (Tchaikovsky), unacc. chorus, based on a Cz. hymn [arr. pf (1885)]	6/18–8/20 March 1885	1885	Moscow Conservatory, 6/18 April 1885	lxiii, 263
—	Jurist's Song in honour of the 50th anniversary of the School of Jurisprudence (Tchaikovsky) unacc. chorus	by 27 Sept/9 Oct 1885	1885	St Petersburg, 5/17 Dec 1885	lxiii, 265
—	Otche nash [Our Father]	late 1880s	1990	—	lxiii, 270
—	Blazhen, kto ulïbayetsya [Blessed is he who Smiles] (K. Romanov), unacc. 4-pt. men's chorus	7/19 Dec 1887	1889	Moscow, 8/20 March 1892	xliii, 14
—	Angel vopiyashe [An Angel Cried Out], unacc. chorus	18 Feb/2 March 1887	ed. 1906	Moscow, 8/20 March 1887	lxiii, 255

Op.	*Title, forces*	*Composed*	*Published/MS*	*First performance*	*T/NTE*
—	Nochevala tuchka zolotaya [The Golden Cloud has Slept] (M.Y. Lermontov), unacc. chorus	5/17 July 1887	ed. 1922	—	xliii, 12
—	A greeting to Anton Rubinstein for his golden jubilee as an artist (Ya. Polonsky), unacc. chorus	20 Sept/2 Oct–30 Sept/12 Oct 1889	1889	St Petersburg, Hall of the Court Assembly, 18/30 Nov 1889	xliii, 18
54/5	Legenda [Legend] (A.N. Pleshcheyev), unacc. chorus [arr. of solo song]	Jan 1889	1890	St Petersburg, 19/31 March 1889	lxiii, 267
—	Solovushka [The Nightingale] (Tchaikovsky), unacc. chorus	by 15/27 Dec 1889	1890	Moscow, 13/25 Dec 1892	xliii, 23
—	Ne kukushechka vo sïrom boru ['Tis not the Cuckoo in the Damp Pinewood] (N. Tsïganov), unacc. chorus	by 14/26 Feb 1891	1894	—	xliii, 26
—	Bez porï, da bez vremeni [Without Time, Without Season] (Tsïganov), unacc. 4-pt, women's chorus	by 14/26 Feb 1891	1894	—	xliii, 34
—	Chto smolknul veseliya glas [The Voice of Mirth Grew Silent] (A.S. Pushkin), unacc. 4-pt, male chorus	by 14/26 Feb 1891	1894	—	xliii, 30
—	Noch' [Night] (Tchaikovsky), SATB, pf [reworking of part of Mozart's Fantasia in c K475]	1/13–3/15 March 1893	1893	Moscow Conservatory, 9/21 Oct 1893	xliii, 43

CHAMBER MUSIC

op.

— Adagio, C, 4 hn, 1863–4, T lviii, 10

— Adagio, F, 2 fl, 2 ob, 2 cl, eng hn, b cl, 1863–4, T lviii, 26

— Adagio molto, E♭, str qt, hp, 1863–4, T lviii, 14

— Allegretto, E, str qt, 1863–4, T lviii, 4

— Allegretto moderato, D, str trio, 1863–4, T lviii, 3

— Allegro, c, pf sextet (pf, 2 vn, va, vc, db), 1863–4, T lviii, 17

— Allegro vivace, B♭, str qt, 1863–4, T lviii, 6

— Andante ma non troppo, e, prelude, str qt, 1863–4, T lviii, 11

— Andante molto, G, str qt, 1863–4, T lviii, 9

— String Quartet, B♭ [1 movt only], 15/27 Aug – 31 Oct/11 Nov 1865, ed. (1940), T xxxi, 3

11 String Quartet no.1, D [Andante cantabile arr. vc, str orch by Tchaikovsky, Feb 1888, ed. (1956), T xxx*b*, 73], Feb 1871 (1872), T xxxi, 25

22 String Quartet no.2, F, completed by 18/30 Jan 1874, parts (1875), score (1876), T xxxi, 63

30 String Quartet no.3, e♭ [Andante funebre arr. vn, pf by Tchaikovsky, 1877 (1877), T lv*a*, 143], early Jan–18 Feb/1 March 1876 (1876), T xxxi, 115

42 Souvenir d'un lieu cher, vn, pf, March–May 1878 (1879), T lv*a*, 105
1 Méditation, d
2 Scherzo, c
3 Mélodie, E♭

50 Piano trio, a, Dec 1881–28 Jan/9 Feb 1882 (1882), T xxxii*a*

70 Souvenir de Florence, str sextet, D, 12/24 June–Aug 1890 (sketches begun in 1887); rev. Dec 1891–Jan 1892 (1892), T xxxii*b*

PIANO

for solo piano unless otherwise stated

op.

— Valse [Anastasiya valse], 1854, facs. in *Den'* (21 Oct/2 Nov 1913), suppl.

— Piece on the tune 'Vozle rechki, vozle mostu' [By the river, by the bridge], Sept–Dec 1862 lost [a musical jest on the pianist Anton Herke, based on music by Konstantin Lyadov]

— Allegro, f, 1863–4, inc., T lviii, 205

— Theme and variations, a, 1863–4, ed. S. Taneyev (1909), T li*a*, 3

80 Sonata, c♯, 1865, ed. S. Taneyev (1900), T li*a*, 27

1 Two pieces, March 1867 (1867), T li*a*, 81
1 Scherzo à la russe, B♭, on Ukrainian folktune [adaptation of 1-movt str qt, B♭]
2 Impromptu, e♭, 1863–4

2 Souvenir de Hapsal, June–July 1867 (1868), T li*a*, 105:
1 Ruines d'un château, e
2 Scherzo, F
3 Chant sans paroles, F

— Potpourri on themes from the opera Voyevoda, 1868 (1868) [pubd under pseud. Cramer], T li*b*, 197

4 Valse caprice, D, Oct 1868 (1868), T li*b*, 3

5 Romance, f, Nov 1868 (1868), T li*b*, 23

7 Valse-scherzo [no.1], A, by 3/15 Feb 1870 (1870), T li*b*, 31

8 Capriccio, G♭, by 3/15 Feb 1870 (1870), T li*b*, 43

9 Trois morceaux, by 26 Oct/7 Nov 1870 (1871), T li*b*, 57:
1 Rêverie, D
2 Polka de salon, B♭
3 Mazurka de salon, d [reworking of mazurka from incid music to Dmitry Samozvanets i Vasily Shuysky]

10 Deux morceaux, Dec 1871/Jan 1872 (1876), T li*b*, 81:
1 Nocturne, F, pubd separately (1874)
2 Humoresque, e, pubd separately (1875) [arr. vn, pf by Tchaikovsky, 1877, T lv*a*, 137]

19 Six morceaux, by 29 Oct/8 Nov 1873 (1874), T li*b*, 91:
1 Rêverie du soir, g
2 Scherzo humoristique, D
3 Feuillet d'album, D
4 Nocturne, c♯ [arr. vc, small orch by Tchaikovsky, Feb 1888, T xxx*b*, 83]
5 Capriccioso, B♭
6 Thème original et variations, F

21 Six morceaux, composés sur un seul thème, by 28 Nov/10 Dec 1873 (St Petersburg, 1873), T li*b*, 139:
1 Prélude, B
2 Fugue à 4 voix, g♯
3 Impromptu, c♯
4 Marche funèbre, a♭
5 Mazurque, a♭
6 Scherzo, A♭

37b Les saisons, Dec 1875–Nov 1876 (1876), T lii, 3:
1 Janvier: Au coin du feu, A
2 Février: Carnaval, D
3 Mars: Chant de l'alouette, g
4 Avril: Perce-neige, B♭
5 Mai: Les nuits de mai, G
6 Juin: Barcarolle, g
7 Juillet: Chant du faucheur, E♭
8 Août: La moisson, b
9 Septembre: La chasse, G
10 Octobre: Chant d'automne, d
11 Novembre: Troika, E
12 Décembre: Noël, A♭

— Funeral March on themes from opera The Oprichnik, pf 4 hands, 7/19–16/28 March 1877, lost

— March for the Volunteer Fleet, C, 24 April/6 May 1878 (1878) [pubd under pseud. P. Sinopov], T lii, 65

39 Album pour enfants: 24 pièces faciles (à la Schumann), ?14/26 Feb–Oct 1878 (1878), T, lii, 139 [Tchaikovsky's orig. sequence; nos. in brackets indicate Jürgenson's pubd order]:
1 (1) Prière du matin, G
2 (2) Le matin en hiver, D
3 (4) Maman, G
4 (3) Le petit cavalier, D
5 (5) Marche des soldats de bois, D
6 (9) La nouvelle poupée, B♭
7 (6) La poupée malade, g

8 (7) Enterrement de la poupée, c
9 (8) Valse, E♭
10 (14) Polka, B♭
11 (10) Mazurka, d
12 (11) Chanson russe, F
13 (12) Le paysan prélude, B♭
14 (13) Chanson populaire (Kamarinskaya), D
15 (15) Chanson italienne, D
16 (16) Mélodie antique française, g
17 (17) Chanson allemande, E♭
18 (18) Chanson napolitaine, E♭
19 (19) Conte de la vieille bonne, C
20 (20) La sorcière (Baba Yaga), e
21 (21) Douce rêverie, C
22 (22) Chant de l'alouette, G
23 (24) A l'église, e
24 (23) L'orgue de barberie, G

40 Douze morceaux (difficulté moyenne), 12/24 Feb–30 April/12 May 1878 (1879), T lii, 73
1 Etude, G
2 Chanson triste, g
3 Marche funèbre, c
4 Mazurka, C
5 Mazurka, D
6 Chant sans paroles, a
7 Au village, a/C
8 Valse, A♭
9 Valse, f♯ [1st version, 4/16 July 1876, T liii, 235; rev. 1878]
10 Danse russe, a
11 Scherzo, d
12 Rêverie interrompue, f

37 Sonata, G, ?1/13 March–26 July/7 Aug 1878 (1879), T lii, 173

— Nathalie-valse, G, 5/17 Aug 1878 (1949), T liii, 32

51 Six morceaux, Aug–10/22 Sept 1882 (1882), T liii, 3–31, 34:
1 Valse de salon, A♭
2 Polka peu dansante, b
3 Menuetto scherzoso, E♭
4 Natha-valse, A [New version of the Nathalie-valse]
5 Romance, F
6 Valse sentimentale, f

— Impromptu-caprice, G, Sept 1884 (Paris, 1885), T liii, 57

59 Dumka: Russian rustic scene, c, 15/27 Feb–21 Feb/5 March 1886 (1886), T liii, 63

— Valse-scherzo [no.2], A, by 16/28 Aug 1889 (1889), T liii, 77

— Impromptu, A♭, 20 Sept/2 Oct–30 Sept/12 Oct 1889 (1897), T liii, 85

— Aveu passionné, e, ?1892 (Moscow and Leningrad, 1949), T liii, 229 [largely a transcr. of an episode in the sym. ballad The Voyevoda, 1890–91]

— Military march [for the Yurevsky Regiment], B♭, 24 March/5 April–5/17 May 1893 (1894), T liii, 91

72 Dix-huit morceaux, 7/19 April–22 April/4 May 1893 (1893), T liii, 97:
1 Impromptu, f
2 Berceuse, A♭
3 Tendres reproches, c♯
4 Danse caractéristique, D
5 Méditation, D
6 Mazurque pour danser, B♭
7 Polacca de concert, E♭
8 Dialogue, B
9 Un poco di Schumann, D♭
10 Scherzo-fantaisie, e♭
11 Valse bluette, E♭
12 L'espiègle, E
13 Echo rustique, E♭
14 Chant élégiaque, D♭
15 Un poco di Chopin, c♯
16 Valse à cinq temps, D
17 Passé lointain, E♭
18 Scène dansante (invitation au trépak), C

— Impromptu (Momento lirico), A♭, 1892 (1894), T lxiii, 295 [inc., completed by Taneyev, sketches in T lxii, suppl.]

SONGS AND DUETS

duets in T xliii, songs in T xliv–xlv

op.

— Moy geniy, moy angel, moy drug [My Genius, my Angel, my Friend] (A. Fet: K Ofeliy [To Ophelia], *c*1855–60, ed. in *SovM* (1940), nos.5–6

— Mezza notte (P.I. Tchaikovsky), *c*1860 (St Petersburg, *c*1865)

— Nochnoy posmotr [The Midnight Review] (V.A. Zhukovsky), *c*1864, lost

6 Shest' romansov [Six Romances], 23 Nov/5 Dec–30 Nov/12 Dec 1869 (1870); Ne ver', moy drug [Do not believe, my friend] (A.K. Tolstoy); Ni slova, o drug moy [Not a word, O my friend] (A. Pleshcheyev, after M. Hartmann: Molchaniye [Silence]); I bol'no, i sladko [It is both painful and sweet] (E.P. Rostopchina: Slova dlya muzïki [Words for Music]); Slyeza drozhit [A Tear Trembles] (A.K. Tolstoy); Otchevo? [Why?] (L. Mey, after H. Heine: Warum sind dann die Rosen so blas? from *Lyrisches Intermezzo*); Net, tol'ko tot, kto znal [No, Only One who has Known] (Mey, after J.W. von Goethe: Nur wer die Sehnsucht kennt, Mignon's song from *Wilhelm Meister*) [known in Eng. as None but the Lonely Heart]

— Zabït' tak skoro [To Forget so Soon] (A. Apukhtin), before 26 Oct/7 Nov 1870 (1873)

— Pesn' Zemfirï [Zemfira's song] (A.S. Pushkin: *Tsïganï* [The Gypsies]), ?1870s, ed. in *SovM* (1940), nos.5–6

16 Shest' romansov [Six Romances], ?Dec 1872 (St Petersburg, 1873): Kolïbel'naya pesnya [Cradle Song] (A. Maykov, from cycle Novogrecheskiye pesni [New Greek Songs]), arr. pf, 1873, T l*ib*, 181; Pogodi! [Wait!] (N. Grekov); Poymi khot raz [Accept this Once] (Fet: Anruf an die Geliebte of Beethoven from the cycle *Melodies*); O, spoy zhe tu pesnyu [O Sing that Song] (Pleshcheyev, after F. Hemans: Mother O Sing me to Rest), arr. pf, 1873, T l*ib*, 184, and vn, pf, 1873; Tak chto zhe? [So what, then?] (N.N. [Tchaikovsky]), arr. pf, 1873, T l*ib*, 189; Novogrecheskaya pesnya [New Greek Song] (Maykov, from Novogrecheskiye pesni [New Greek songs])

— Unosi moyo serdtse [Take my Heart Away] (Fet: Pevitse [To the Songstress]), by 29 Sept/11 Oct 1873, ed. in *Nuvellist* (1873), no.11

— Glazki vesnï golubïye [Blue Eyes of Spring] (M. Mikhaylov, after Heine: Die blauen Frühlingsaugen), by 29 Sept/11 Oct 1873, ed. in *Nuvellist* (1874), no.1

25 Shest' romansov [Six Romances], Feb–March 1875 (St Petersburg, 1875): Primiren'ye [Reconciliation] (N. Shcherbina); Kak nad goryacheyu zoloy [As Over Burning Embers] (F. Tyutchev); Pesn' Min'onï [Mignon's Song] (Tyutchev, after Goethe: Kennst du das Land, from *Wilhelm Meister*); Kanareyka [The Canary] (Mey); Ya s neyu nikogda ne govoril [I Never Spoke to Her] (Mey, from cycle *Oktavï* [Octaves]); Kak naladili: Durak [As they Kept Saying: Fool] (Mey: Pesnya [Song])

27 Shest' romansov [Six Romances], ?March–before 8/20 April 1875 (1875): Na son gryadushchiy [At Bedtime] (N. Ogaryov); Smotri, von oblako! [Look, the Cloud there!] (N. Grekov; Stansï [Stanzas]); Ne otkhodi ot menya! [Do not Leave Me!] (Fet, from Melodii [Melodies]); Vecher [Evening] (Mey, after T. Shevchenko); Ali mat' menya rozhala [Did my Mother Bear Me?] (Mey, after A. Mickiewicz: Pesnya [A Song]); Moya balovnitsa [My Little Favourite] (Mey, after Mickiewicz: Pieszczotka moja); rev. later

28 Shest' romansov [Six Romances], by 11/23 April 1875 (1875): Net, nikogda ne nazovu [No, I Shall Never Tell] (Grekov, after A. de Musset: Chanson de fortunio); Korol'ki [The Little Corals] (Mey, after L.-V. Kondratowicz); Zachem? [Why?] (Mey); On tak menya lyubil [He loved me so] (?A. Apukhtin); Ni otzïva, ni slova, ni priveta [Neither Response, nor Word, nor Greeting] (Apukhtin); Strashnaya minuta [The Fearful Moment] (N.N. [Tchaikovsky])

— Khotel bï v edinoye slovo [I should like in a single word] (Mey, after a poem in Heine's *Die Heimkehr*), before 3/15 May 1875, ed. in *Nuvellist* (1875), no.9

— Ne dolgo nam gulyat [We have not far to walk] (Grekov), before 3/15 May 1875, ed. in *Nuvellist* (1875), no.11

— Sobaka nizkaya [Lowly Dog] (Tchaikovsky), jesting song, 1876, MS Moscow, State Central Archive for Literature and Art, fond 1336, Opis 1, ed. khr 16, listy 4, 14, text in TW v, 416

38 Shest' romansov [Six Romances] 11/23 Feb–13/25 July 1878 (1878): Serenada Don-Zhuana [Don Juan's Serenade] (A.K. Tolstoy: Don Zhuan); To bïlo ranneyu vesnoy [It was in the early spring] (A.K. Tolstoy); Sred' shumnovo bala [Amid the din of the ball] (A.K. Tolstoy); O, esli b tï mogla [O, if only you could] (A.K. Tolstoy); Lyubov' mertvetsa [The love of a dead man] (M.Y. Lermontov); Pimpinella (N.N. [Tchaikovsky]), from a Florentine popular song)

46 Shest' duetov [Six Duets], 4/16 June–24 Aug/5 Sept 1880 (1881): Vecher [Evening] (I. Surikov), S, Mez; Shotlandskaya ballada [Scottish ballad] (A.K. Tolstoy trans.: Edward), S, Bar; Slyozï [Tears] (Tyutchev), S, Mez; V ogorode, vozle brodu [In the garden, near the ford] (Surikov, after Shevchenko), S, Mez; Minula strast' [The Passion has Passed] (A.K. Tolstoy), S, T; Rassvet [Dawn] (Surikov), S, Mez, orchd, T xxvii, 473

47 Sem' romansov [Seven Romances], July–before 30 Aug/11 Sept 1880 (1881): Kabï znala ya [If only I had known] (A.K. Tolstoy); Gornimi tikho letela dusha nebesami

[Calmly the spirit flew up to heaven] (A.K. Tolstoy); Na zemlyu sumrak pal [Dusk fell on the earth] (N. Berg, after Mickiewicz); Usni, pechal'nïy drug [Sleep, poor Friend] (A.K. Tolstoy); Blagoslavlyayu vas, lesa [I Bless you, Forests] (A.K. Tolstoy, from John Damascene); Den' li tsarit? [Does the day reign?] (Apukhtin), orchd 12/24 Feb 1888, lost; Ya li v pole da ne travushka bïla? [Was I not a little blade of grass?] (Surikov: Malorossyskaya pesnya [Ukrainian song]), orchd by 25 Sept/7 Oct 1884, T xxvii, 489

54 Shestnadtsat' pesen dlya detey [Sixteen Songs for Children], nos.1–15, late Oct–3/15 Nov 1883, no.16, 7/19 Jan 1881; nos.1–16 (1884): Babushka i vnuchek [Granny and Grandson] (A.N. Pleshcheyev, after L. Kondratowicz); Ptichka [The Little Bird] (Pleshcheyev, after Kondratowicz); Vesna (Travka zeleneyet) [Spring (The Grass is Turning Green)] (Pleshcheyev: Sel'skaya pesnya [Country Song], trans. from Pol.); Moy sadik [My Little Garden] (Pleshcheyev); Legenda [Legend] (Pleshcheyev, from an Eng. source), orchd 2/14 April 1884 (1890), T xxvii, 501, arr. unacc. mixed chorus Jan 1889 (?1890), T lxiii, 267; Na beregu [On the Bank] (Pleshcheyev: Kartinka [A Picture]; Zimniy vecher [Winter Evening] (Pleshcheyev); Kukushka [The Cuckoo] (Pleshcheyev: Basnya [Fable], after C. Gellert); Vesna (Uzh tayet sneg) [Spring (The Snow is Already Melting)] (Pleshcheyev); Kolïbel'naya pesn' y buryu [Lullaby in a Storm] (Pleshcheyev); Tsvetok [The Little Flower] (Pleshcheyev, after L. Ratisbonne); Zima [Winter] (Pleshcheyev: Iz zhizni [From Life]); Vesennyaya pesnya [Spring Song] (Pleshcheyev); Osen' [Autumn] (Pleshcheyev); Lastochka [The Swallow] (Surikov, after T. Lenartowicz); Detskaya pesenka [Children's Song] (K. Aksakov) (1881)

57 Shest' romansov [Six Romances], no.1, ?early 1884; nos.2–3, Sept/Oct 1884; nos.4–6, 19 Nov/1 Dec–1/13 Dec 1884; nos.1–6 (1885): Skazhi, o chom v teni vetvey [Tell me, what in the shade of the branches] (V. Sollogub); Na nivï zhyoltïye [On the golden cornfields] (A.K. Tolstoy); Ne sprashivay [Do not Ask] (A. Strugovshchikov, after Goethe: Heiss mich nicht reden, from *Wilhelm Meister*); Usni! [Sleep!] (D. Merezhkovsky); Smert' [Death] (Merezhkovsky); Lish tï odin [Only thou Alone] (Pleshcheyev, after A. Kristen)

60 Dvenadtsat' romansov [Twelve Romances], 19/31 Aug–8/20 Sept 1886; nos.1–6 (1886), nos.7–12 (1887): Vcherashnyaya noch' [Last Night] (A. Khomyakov: Nachtstück); Ya tebe nichevo ne skazhu [I'll Tell you Nothing] (Fet: Romans [Romance], from Melodii [Melodies]); O, esli b znali vï [O, if Only you Knew] (Pleshcheyev, after S. Prudhomme); Solovey [The Nightingale] (Pushkin, from Pesni zapadnïkh slavyan [Songs of the Western Slavs], after V.S. Karadžić: Tri velichayshikh pechali [The Three Greatest Sorrows]); Prostïye slova [Simple Words] (N.N. [Tchaikovsky]); Nochi bezumnïye [Frenzied Nights] (Apukhtin); Pesn' tsïganki [Gypsy Song] (Ya. Polonsky); Prosti [Forgive] (N. Nekrasov); Noch' [Night] (Polonsky); Za oknom v teni melkayet [Behind the Window in the Shadow] (Polonsky: Vizov [The Summons]); Podvig [The Heroic Deed] (Khomyakov); Nam zvyozdï krotkiye siyali [The mild stars shone for us] (Pleshcheyev: Slova dlya muzïki [Words for Music])

63 Shest' romansov [Six Romances] (K. Romanov), Nov–Dec 1887 (1888): Ya snachala tebya ne lyubila [I did not love you at first]; Rastvoril ya okno [I opened the window]; Ya vam ne nravlyus [I do not please you]; Pervoye svidaniye [The first meeting]; Uzh gasli v komnatakh ogni [The fires in the rooms were already out]; Serenada (O ditya, pod okoshkom tvoim) [Serenade (O child, beneath thy window)]

65 Six mélodies (Fr. texts, trans. A. Gorchakova), sum.–10/22 Oct 1888 (1889): Sérénade (Où vas-tu, souffle d'aurore) (E. Turquéty: Aurore); Déception (P. Collin); Sérénade (J'aime dans le rayon de la limpide aurore) (Collin); Qu'importe que l'hiver (Collin); Les larmes (A.-M. Blanchecotte); Rondel (Collin)

73 Shest' romansov [Six Romances] (D. Rathaus), 22 April/5 May–5/17 May 1893 (1893): Mï sideli s toboy [We Sat Together] (from cycle Romansï [Songs]); Noch' [Night]; V etu lunnuyu noch' [On this Moonlit Night]; Zakatilos solntse [The Sun has Set]; Sred' mrachnïkh dney [Amid Sombre Days] (from cycle Romansï [Songs]); Snova, kak prezhde, odin [Again, as Before, Alone]

— Kto idyot? [Who Goes?] (Apukhtin), lost

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C.M. von Weber: Scherzo, Pf Sonata, op.39 (J199), orchd 1863, T lviii, 121

L. van Beethoven: Pf Sonata, op.31 no.2, orchd ?1863; 4 versions

L. van Beethoven: exposition, Vn Sonata, op.47 ('Kreutzer'), orchd 1863–4, T lviii, 177

J. Gungl: Valse: Le retour, pf, orchd 1863–4, T lix, 17

R. Schumann: Adagio and Allegro brillante from Symphonische Etüden, op.13, orchd 1864, T lviii, 136

K. Kral: Triumphal March, pf, orchd May 1867

A.S. Dargomïzhsky: Malorossiyskiy kazachok [Little Russian Kazachok], fantasia, arr. pf 1868, T lx, 3

E. Tarnovskaya: Ya pomnyu vsyo [I Remember Everything], song transcr. pf by Dubuque, arr. pf 4 hands 1868, T lx, 31

50 Russ. folksongs, arr. pf 4 hands, ?aut. 1868 (nos.1–25), and by 25 Sept/7 Oct 1869 (nos.26–50) [1–25 taken mostly from the collection of K. Villebois (1860); 25–50 taken mostly from M.A. Balakirev's collection (1886); no.23 collected by A. Ostrovsky, nos.24, 47, collected by Tchaikovsky], T lxi, 3

A. Rubinstein: Ivan Grozny [Ivan the Terrible], musical picture, orch, arr. pf 4 hands, 26 Sept/8 Oct–30 Oct/11 Nov 1869, T lx, 39

A.I. Dubuque: Maria-Dagmar, polka, pf, orchd ?1866, T lix, 24

A.S. Dargomïzhsky: Nochevala tuchka zolotaya [The Golden Cloud has Slept], 3vv, pf, pf pt. orchd ?1876, T lix, 319

A. Rubinstein: Don Quixote, musical picture, orch, arr. pf 4 hands 1870, T lx, 93

A. Stradella: O del mio dolce, aria, 1v, pf, orchd 29 Oct/10 Nov 1870, T lix, 269

D. Cimarosa: Trio, Le faccio un inchino, from Il matrimonio segreto, orch from vs 1870, T lix, 276

C.M. von Weber: Finale (Perpetuum mobile) from Pf Sonata no.1 J138, 1871, T lx, 14

V. Prokunin: 66 Russ. folksongs, ed. 1872, T lxi, 61

M.A. Mamontova: A Collection of Children's Songs on Russ. and Ukrainian Melodies, harmonized by 26 Aug/7 Sept 1872 (1st issue, 24 songs, pubd 1872), and by May 1877 (2nd issue of 19 songs, pubd 1949, T lxi, 169

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J. Haydn: Gott erhalte, Austrian national anthem, orchd by 12/24 Feb 1874, T lix, 35

R. Schumann: Ballade vom Haideknaben, op.122 no.1, declamation, 1v, pf, orchd 28 Feb/11 March 1874, T lix, 43

F. Liszt: Der König in Thule, 1v, pf, orchd 22 Oct/3 Nov 1874, T lix, 305

M.I. Glinka: S nebesi uslïshi [From the Heavens Hearken], 4vv, underlaid text, before 15/27 Dec 1877 (1878)

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H. Laroche: Karmozina, fantasy ov., pf, orchd 15/27 Aug–9/21 Sept 1888, T lix, 60

S. Menter (?collab. F. Liszt): Ungarische Zigeunerweisen, pf, arr. pf, orch 1893, T lix, 179

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G. Meyerbeer/E. Scribe: *Les Huguenots*: Urbain's cavatina 'Une dame noble et sage', by 5/17 June 1868 (1868)
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12 persische Lieder, op.34 (F. von Bodenstedt, after Mirza Shafi), by 12/24 Dec 1869 (1870)
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6 romances, op.72, ?1870–71 (?1871)
6 romances, op.76, ?1871 (?1872)
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F. Vitachek: *Ocherki po iskusstvu orkestrovki XIX veka: istoricheskiy-stilisticheskiy analiz partitur Berlioza, Glinki, Vagnera, Chaykovskogo i Rimskogo-Korsakova* [Essays in the art of orchestration in the 19th century: historico-stylistic analysis of the scores of Berlioz, Glinka, Wagner, Tchaikovsky and Rimsky-Korsakov] (Moscow, 1979)
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N. Sin'kovskaya: *O garmonii P.I. Chaykovskogo: ocherki* [About Tchaikovsky's harmony: essays] (Moscow, 1983)
D. Arutyunov: *Sochineyiya P.I. Chaykovskogo v kurse analiza muzïkal'nïkh proizvedeniy* [Works of Tchaikovsky in a course in musical analysis] (Moscow, 1989)
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S. Dammann: *Gattung und Einzelwerk im symphonischen Frühwerk Čajkovskijs* (Stuttgart, 1996)

ROLAND JOHN WILEY

Tchaikowsky, André (*b* Warsaw, 1 Nov 1935; *d* Oxford, 26 June 1982). British pianist of Polish birth. Having lost his parents during the Nazi occupation, he was smuggled from Poland to Paris, but returned at the age of ten to enter the State Music School in Łódz. In 1948 the Polish government allowed him two years at the Paris Conservatoire, after which he studied the piano and composition at the Warsaw Conservatory (1950–56). In 1957 he attended the American Conservatory at Fontainebleau for further tuition in composition with Nadia Boulanger, and also had private piano lessons from Stefan Askenase. He made his American début in 1957, and introduced himself to London in 1958, settling in England soon afterwards. Tchaikowsky's repertory extended from Bach to 20th-century music (excluding the avant garde) with Mozart as a favourite. Though sometimes over-subjective in music requiring a firm backbone, he was an exuberant natural musician with an intimate understanding of what a keyboard can yield. Composition interested him as much as the piano, and among his main works were a sonata for clarinet and piano (1959), a string quartet (1967), a cycle of Inventions for piano (1960–61), a piano concerto (1966–71) and two song cycles. A notorious eccentric, he bequeathed his skull to the Royal Shakespeare Company for use in the gravediggers' scene in *Hamlet*.

JOAN CHISSELL/R

Tchakarov, Emil (*b* Burgas, 29 June 1948; *d* Paris, 4 Aug 1991). Bulgarian conductor. He studied at the State Conservatory in Sofia, where he conducted the youth orchestra (1965–72). From 1968 to 1970 he was also conductor of the chamber orchestra of Bulgarian Radio and Television. After winning a prize in the 1971 Herbert von Karajan Competition, he worked as Karajan's assistant at the Salzburg Festival and spent periods studying with Ferrara (1972) and Jochum (1974). In 1974 he was appointed chief conductor of the Plovdiv State PO, and in the following years developed an international career, with a Metropolitan début (conducting *Yevgeny Onegin*) in 1979, appearances at Covent Garden, La Fenice and other major opera houses, and guest engagements with leading symphony orchestras in Europe. In 1985–6 he was musical director of the Royal Flanders PO, and in 1986 he founded the Sofia Festival Orchestra, with which he made a fresh and idiomatic series of recordings of Russian operas. In 1989, two years before his premature death, Tchakarov was appointed permanent guest conductor of the Leningrad PO.

RICHARD WIGMORE

Tcherepnin. Russian and American family of composers.

(1) Nikolay (Nikolayevich) Tcherepnin (*b* St Petersburg, 3/15 May 1873; *d* Issy-les-Moulineaux, nr Paris, 26 June 1945). Russian composer, conductor and teacher. He graduated from the University of St Petersburg in 1895 and in 1898 from the conservatory there, studying composition with Rimsky-Korsakov and the piano with K.K. Fan-Arkh. From 1899 he directed the orchestral class at the Court Chapel before returning to the conservatory to teach (1905–18, from 1909 as professor) where he became the first in Russia to give orchestral conducting classes; his pupils included Gauk, Mal'ko, Prokofiev and Shaporin. In 1902 he became the regular conductor of the Russian Symphonic Concerts and later made guest appearances with the Russian Music Society, the Moscow Philharmonic Society, the Siloti Concerts and Vasilenko's Historic Concerts as well conducting at the Mariinsky Theatre (1906–9). A member of the Belyayev circle, he was also involved with the *Kruzhok sovremennoy muzïki* ('The Contemporary Music Circle') and worked with the *Mir isskustva* ('World of Art') movement. He conducted performances of the 1909 *Saison russe* and was later involved in performances by Diaghilev's Ballets Russes in Berlin, London, Monte Carlo, Paris and Rome (1909–14); his ballets *Le pavillon d'Armide* and *Narcisse et Echo* were performed by the company. He lived for a while in Georgia (1918–21), having been asked to direct the conservatory and conduct in the opera house in Tbilisi, before settling in the suburbs of Paris where he lived intermittently until his death. He worked with Anna Pavlova and her ballet troupe as composer and conductor (1922–4) and made concert tours around Europe and the USA but abandoned his concert career in 1933 because of a deterioration in his hearing. He had founded the Russian Conservatory in Paris in 1925 and served as its director for a number of years (1925–9 and 1938–45). In 1926 he became a member of the board of trustees of the Belyayev publishing house and from 1937 served as its president.

Nikolay Tcherepnin's numerous musical activities left a distinctive mark on Russian music of the period. As a composer he represented a link between the somewhat formal nationalism of the Belyayev circle and the forward-looking World of Art movement; described by Asaf'yev as a 'modernist among the Belyayev composers', he was influenced by French Impressionism (and especially its harmonies and orchestrational devices) and the new harmonic sensibilities of Skryabin. Tcherepnin employed modes based on diminished, augmented and dominant chords. Preoccupation with small-scale forms is felt in even his largest works which are often constructed by means of episodic, but organic alternation. On the whole, he adheres to traditional formal designs and combines these rather eclectically with new melodic and harmonic material. The range of subjects which attracted him is typical of the tastes of the World of Art movement and Symbolism as a whole, with the stylized classical world being reflected in *Narcisse et Echo*, Eastern exoticism in *Iz Gafiza* ('From Hafiz') and the Russian magic fairytale in the symphonic poem *Mar'ya Morevna*. Although he wrote in virtually all genres, he achieved greatest popularity with his vocal miniatures and ballets. His sacred works, which include an oratorio, remain little known. As a teacher, Tcherepnin was noteworthy for his outstanding erudition and sensitivity towards new tendencies, and for this reason he was conspicuous among the predominantly conservative staff of the St Petersburg Conservatory. During his years of emigration he was a uniquely consolidating figure for Russian musicians.

WORKS

Ops: Svat [The Matchmaker] (after N. Ostrovsky: *Bednost' ne porok* [Poverty is not a Vice]), 1930, Paris, 1930; Van'ka-klyuchnik [Van'ka the Steward] (after F. Sologub), 1932, Belgrade, 1933

Ballets: Le pavillon d'Armide (A. Benois, after T. Gautier), 1907, St Petersburg, Mariinsky, 1907; Nartsiss (Narcisse et Echo) (1, L. Bakst, after Ovid: *Metamorphoses*), 1911, Monte Carlo, Casino, 1911; Maska krasnoy smerti [The Masque of the Red Death] (choreodrama, 1, after E.A. Poe), 1915, Brussels, La Monnaie, 1956; Vakkh [Bacchus], 1922, London, Covent Garden, 1922; Russkaya volshebnaya skazka [Russian Magic Fairytale], 1923, London, 1923; Roman mumii [The Romance of the Mummy] (after Gautier), 1924, London, Covent Garden, 1924

Choral: 2 khora, chorus, orch, 1899; Pesn' Safo [The Song of Sappho] (cant., Ye. Zarin), S, female chorus, orch, 1899; Khozhdeniye Bogoroditsï po mukam [The Descent of the Virgin Mary to Hell] (orat, Russ. apocryphal texts), 1934
Orch: Printsessa 'Gryoza' (La princesse lointaine), op.4 [sym. prelude to play by E. Rostand], 1896; Sym. 'Makbet' [Macbeth], op.12 [after W. Shakespeare: *Macbeth*, act 4, scene 1], 1902; Iz kraya v kray [From Land to Land], dramatic fantasy after F. Tyutchev, 1903; Pf Conc., c♯, 1905; Mar'ya Morevna, sym. poem, 1909; Zacharovannoye tsarstvo [The Enchanted Kingdom], sym. sketch, 1910; 6 muzïkal'nïkh illyustratsiy k 'Skazke o rïbake i rïbke' Pushkina [6 Musical Illustrations to Pushkin's 'Tale about the Fisherman and the Fish'], 1917; Sud'ba (Le destin), 3 sym. fragments after Poe, 1938
Chbr and solo inst: Str Qt, 1898; Liricheskaya poėma [Lyrical Poem], vn, pf, 1900; Melodiya, vn, pf, 1902; 5 morceaux, pf, 1904; 6 Qts, 4 hn, 1910; Azbuka v kartinkakh [The Alphabet in Pictures], pf, 1910 [14 sketches after Benois]; Cadence fantastique, vn, pf, 1915
Other works: sacred choral works; romances after K. Bal'mont, Hafiz, Jap. poetry and A.S. Pushkin
Orchestrations: Musorgsky: Sorochinskaya yarmaka [Sorochinsky Fair], Monte Carlo, 1923; M. Sokolovsky: Mel'nik-koldun, obmanshchik i svat [The Miller-Wizard, Cheat and Matchmaker], 1925, Paris, 1929

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M. Bikhter: 'Listki iz knigi vospominaniy: N.N. Cherepnin' [Pages from my book of recollections], *SovM* (1959), no.9, pp.130–31
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O. Tompakova: *Nikolay Nikolayevich Cherepnin: ocherk zhizni i tvorchestva* [An outline of his life and work] (Moscow, 1991)
D. Street: 'A Forgotten Firebird', *MT*, cxix (1978), 674–6

(2) Alexander (Nikolayevich) Tcherepnin (*b* St Petersburg, 8/21 Jan 1899; *d* Paris, 29 Sept 1977). Russian composer, pianist and conductor. The son of Nikolay Tcherepnin. Much of his early training was haphazard, but the musical atmosphere of the home was enriched by such visitors as Lyadov, Cui, Rimsky-Korsakov, Stravinsky and Prokofiev. By the age of 14, Alexander had composed many piano pieces, later gathered to form sonatas and other cycles; such is the origin of Tcherepnin's most famous work, the *Bagatelles*, op.5, published in Paris in 1922. Some of these pieces already evidence experiments with bitonality, dissonance and irregular rhythms. A year after the Russian Revolution of 1917, Nikolay moved the family to Tbilisi. The experience of living in Georgia provided Alexander with ideas for scales and harmonies developed in later works. The communist takeover of the region caused the family to move to Paris in 1921. Here Alexander studied piano with Isidore Philipp, who promoted his music.

Tcherepnin increasingly composed large-scale works in Paris, such as the First Symphony (1927) which is remarkable for its dissonance, contrapuntal clarity and soloistic percussion in the Scherzo. The winning of the Schott prize in 1925 for the *Concerto da camera* for violin, flute and chamber orchestra catapulted his compositional career. During this period he wrote several ballets and operas including *01–01* (1924–30) and *Die Hochzeit der Sobeide* (1930), the latter based on a drama of Hugo von Hofmannsthal. The expressionistic and primitivistic music of this period is exemplified by the *Magna Mater* for orchestra (1926–7) and the driving *Message* for solo piano (1926). New musical ideas were provided by tours to the near East in 1931 and to China in 1934. Tcherepnin remained in China and Japan, with intervals in Europe, until 1937, studying Chinese classical music. The resultant interest in pentatonicism is reflected in the *Technical Studies on the Pentatonic Scale* (1936) – which also reveal Tcherepnin's interest in teaching – while the *Cinq études de concert* (1934–6), with the brilliant *Hommage à la Chine*, employ colouristic effects.

In 1938, Tcherepnin married Lee Hsien Ming, a pianist he met in China. In the same year the couple returned to Paris, where Tcherepnin collected his *Anthology of Russian Music* (1938) and composed a series of works for unusual solo instruments, such the elegant *Sonatine sportive* (1939) for solo saxophone and piano. Caught in the German occupation of Paris, he survived the war by making musical arrangements. In 1948, he received an invitation from DePaul University in Chicago to teach composition, analysis and music history; in 1949, he moved his family to Chicago, where they remained for 15 years. The Second Symphony, begun in 1945 and first performed by Rafael Kubelík with the Chicago SO in 1951, is said to reflect the agony of the war years. Its assured large scale and synthesis of previous styles mark it as a significant transition into the Chicago period.

During the Chicago years, Tcherepnin promoted contemporary music and taught composers such as Robert Muczynski, Gloria Coates, John Downey and Phillip Ramey. These years yielded his most significant orchestral works: the *Divertimento* (1955–7), the Fourth Symphony (1956–7) and the *Symphonic Prayer* (1959). The Fourth Symphony reverses the normal tempo flow by placing its fastest movement (a comic-grotesque Scherzo) in the middle. The third and final movement, based on a Russian chant for the dead, is one of this century's most moving symphonic conclusions. Late works such as the Piano Concerto no.5 (1963) and the Serenade for Strings (1964) employ pointillism and radical contrasts between movements, suggesting new stylistic explorations.

In 1958, Tcherepnin became a citizen of the United States. He retired from DePaul and moved to New York in 1964 to begin a period of international activity as pianist, conductor and composer. His 1967 concert tour to Russia, at the invitation of the Soviet government, was personally important in that it allowed him to visit places associated with his youth. He died in Paris of a heart attack on 29 September 1977. At the time of his death, he was working on two symphonies, one for percussion alone.

Tcherepnin's music is marked by several personal compositional techniques, discussed in *Basic Elements of My Musical Language* which he wrote in New York in 1962 but which has remained unpublished. His 9-step scale results from the combination of minor and major hexachords and is first found in the *Sonatine romantique* for piano (1918). Through transposition and other manipulations, 36 forms of this scale result. The 8-step scale is derived from the Greek chromatic tetrachord and becomes increasingly favoured in later works, such as the Piano Sonata no.2 (1961). These scales together with the major and minor pentatonic combine with Georgian harmonies and Russian liturgical modality to form an expanded tonality. Interpoint (or the interpenetration of melodic lines in the manner of medieval hocket) is also typical and finds its most extreme expression in the Piano Concerto no.3 (1931–2). Alexander Tcherepnin clearly

belongs to the Russian tradition, though he also considered himself a 'Eurasian' composer. Conciseness, contrapuntal textures, and strongly articulated structures are typical of his works. His originality also finds expression in the emphasis on percussion, under-used instruments, rhythmic transformations and unusual scales.

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(*selective list*)

DRAMATIC

Ops: 01–01, op.35 (L. Andreyev), 1925, Weimar, 1928, rev. 1930, New York, 1934; Die Hochzeit der Sobeide, op.45 (after Hofmannsthal), 1930, Vienna, 1933; Die Heirat, op.53 [completion of Musorgsky work], 1933–5, Essen, 1937; The Farmer and the Nymph, op.72 (Siao Yu), Aspen, Colorado, 1952

Ballets: Ajanta's Frescoes, op.32, London, 1923; Der fahrende Schüler mit dem Teufelbannen, op.54 (after H. Sachs), 1937, orch score lost, reorchd, Kiel, 1965; Trepak, New York, 1938; La légende de Razine, Paris, 1941; Le déjeuner sur l'herbe [after Lanner], Paris, 1945; Chota Roustaveli (3, Lifar), Act 2 only, other acts by Honegger and Harsányi, Monte Carlo, 1946; La femme et son ombre, op.79 (Claudel), Paris, 1948; Le gouffre (after Andreyev), 1953, Nuremberg, 1969

Radio score: The Story of Ivan the Fool (Tolstoy), BBC, 24 Dec 1968

ORCHESTRAL

Pf Conc. no.1, op.12, 1919–20; Rhapsodie géorgienne, op.25, vc, orch, 1922; Pf Conc. no.2, op.26, 1923; Conc. da camera, op.33, fl, vn, chbr orch, 1924; Magna mater, op.41, 1926–7; Sym. no.1, op.42, 1927; Pf Conc. no.3, op.48, 1931–2; Suite géorgienne, op.57, pf, str, 1938; Sym. no.2, op.77, 1947–51; Pf Conc. no.4 (Fantaisie), op.78, 1947; Sym. no.3, op.83, 1952; Harmonica Conc., op.86, 1953; Suite, op.87, 1953; Divertimento, op.90, 1955–7; Sym. no.4, op.91, 1956–7; Georgiana, op.92, suite [from Chota Rostaveli], 1959; Sym. Prayer, op.93, 1959; Pf Conc. no.5, op.96, 1963; Pf Conc. no.6, op.99, 1965; Russian Sketches, op.106, 1971

OTHER WORKS

Vocal: Les douze, op.73 (A. Blok), spkr, chbr orch, 1945; Le jeu de la Nativité, op.74, solo vv, chorus, perc, str, 1945; 7 Chinese Folksongs, op.95, 1v, pf, 1962; Vom Spass und Ernst, op.98, cant., A/B, str orch, 1964; Mass, op.102, 3 female vv, 1966; 6 Liturgical Songs, op.103, chorus, 1967; 4 Russian Folksongs, op.104, chorus, 1967; The Lost Flute, spkr (fl, hp, pf; str qt)/orch, op.89; Baptism Cantata, chorus, orch, 1972

Chbr: Str Qt no.1, op.36, 1922; Str Qt no.2, op.40, 1926; Pf Qnt, op.44, 1927; Duo, op.49, vn, vc, 1932; Sonatine sportive, op.63, sax, pf, 1939; Sonata da chiesa, op.101, va da gamba, org/(fl, str, hpd), 1966; Qnt, op.105, 2 tpt, hn, trbn, tuba, 1972; Qnt, op.107, ww, 1976; Duo, op.108, 2 fl, 1977

Kbd etc.: Bagatelles, op.5, pf, 1913–18, also with orch; Sonatine romantique, pf, 1918; Pf Sonata no.1, op.22, 1918; Message, pf, 1926; 5 études de concert, pf, 1934–6; Etudes sur la gamme pentatonique, 1936; Showcase, op.75, pf, 1946; 12 Preludes, op.85, pf, 1952–3; Partita, accordion, 1961; Pf Sonata no.2, op.94, 1961; Processional and Recessional, org, 1962; Suite, op.100, hpd, 1966; Tzigane, accordion, 1966; Invention, accordion, 1967; Caprices diatoniques, Celtic hp, 1973

MSS in *CH-Bps*

Principal publishers: Associated, Belaieff, Boosey & Hawkes, Chester, Durand, Eschig, Geng, Heugel, Marks, MCA, Peters, Presser, Schirmer, Schott, Templeton, Universal

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E. Arias: *Alexander Tcherepnin: a Bio-Bibliography* (Westport, 1989)

(3) Serge (Alexandrovich) Tcherepnin (*b* Issy-les-Moulineaux, nr Paris, 2 Feb 1941). American composer and electronic musical instrument builder of Russian-Chinese parentage, son of (2) Alexander Tcherepnin. As a violinist he played professionally with his father while in his teens. He later studied composition with his father (after tuition in harmony from Boulanger), at Harvard (1958–63) with Billy Jim Layton and Leon Kirchner, at Princeton (1963–4), and finally in Europe with Eimert, Stockhausen, Nono, Earle Brown and Boulez. A naturalized American in 1960, Tcherepnin participated in the Intermedia Program at New York University (1968–70). While working at the school of music at the California Institute of the Arts (1970–73) he was involved with multimedia experiments with Nam June Paik and the dancer Simone Forti, and undertook research into electronic music. He taught at Dartington in 1979, 1980 and 1988; he collaborated with his father on the tape part of *The Story of Ivan the Fool* for the BBC. In 1986 Tcherepnin moved to France; in 1987, along with Pärt and Volkonsky, he became active in the Kuratoren-Konseil, a foundation dedicated to helping composers from the former Soviet Union gain an audience in the West.

In 1973 Tcherepnin designed the Serge, a modular voltage-controlled synthesizer manufactured from 1974 by his own company, Serge Modular Music Systems, in Hollywood and then in San Francisco. Any number and combination of modules can be assembled in one or more consoles and linked with patchcords; the flexibility of the patching and the interconnections that are possible between modules ensure a large range of sonic possibilities and made the Serge one of the most effective modular systems for live performance. In 1990 the Serge began to be manufactured under licence by Sound Transforms in Oakland, California.

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Inst: Inventions, pf, 1960; Str Trio, 1960; Str Qt, 1961; Kaddish (A. Ginsberg), spkr, fl, ob, cl, vn, pf, 2 perc, 1962; Figures-Grounds, 7–77 insts, 1964; Morning After Piece, sax, pf, 1966; For Ilona Kabos, pf, 1968; Definitive Death Music, amp sax, inst ens, 1968

Elec: 2 Tapes (Giuseppe's Background I–II), 4-track tape, 1966; 2 More Tapes (Addition and Subtraction), 2-track tape, 1966; Quiet Day at Bach, solo inst, tape, 1967

Multimedia: Piece of Wood, pfmrs, actors, 1967; Piece of Wood with Weeping Woman, pfmrs, women, stagehand, tape, 1967; Film, 1967; 'Hat' for Joseph Beuys, actor, tape, 1968

Film scores: Paysages électroniques, 1977; Samba in Aviary, 1978

Principal publishers: Belaieff, Boosey & Hawkes

(4) Ivan (Alexandrovich) Tcherepnin (*b* Issy-les-Moulineaux, nr Paris, 5 Feb 1943; *d* Boston, 11 April 1998). American composer of Russian-Chinese parentage, son of (2) Alexander Tcherepnin. He received early training in music from his parents. Naturalized as an American in 1960, Tcherepnin studied with Kirchner and Thompson at Harvard (BA 1964, MA 1969), pursuing further studies with Stockhausen, Pousseur and Boulez in 1965. After holding teaching positions at the San Francisco Conservatory and at Stanford, he joined the Harvard music faculty in 1972 as an associate professor and director of the electronic music studio, remaining there until his death.

A conductor and lecturer of worldwide experience, Tcherepnin's honours as a composer include grants from the NEA and the Rockefeller Foundation, the 1996 Grawemeyer Award for his Double Concerto (1995) and

commissions from bodies including the Merce Cunningham Dance Company and the Oratorio Music Society. He was composer-in-residence at institutions including the Dartington Summer School, the Korsholm Music Festival and the Santa Fe Chamber Music Festival.

In the mid-1960s Tcherepnin began his innovative exploration into live electronic music and multimedia composition. Many of the synthesizers he employed were designed by his brother Serge. Ivan Tcherepnin held a deep conviction that the connection between ear and mind is the most important avenue for communication and development available to humans. Keeping this channel open and free of artificial constraints was one of his primary artistic goals. In his work, traditional and revolutionary, old and new, instrumental and electronic were not mutually exclusive. Rather, they co-existed and cross-pollinated, creating new musical life-forms.

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(selective list)

Orch: Le va et le vient, 1978; Conc., ob, sym. band, 1981; The New Consonance, str, 1983; Solstice, chbr orch, 1983; Statue, sym. band, 1986; Constitution, nar(s), sym. band, 1987; Conc. for 2 Continents, Kurzweil synth, sym. band, 1989; Conversation between Moon and Venus Overheard by an Earthling, chbr sym. band, 1994; Double Conc, vn, vc, orch, 1995; Triple Concertino, eng hn, trbn, E♭-cb cl, sym. band

Chbr: Suite progressive pentatonique, fl, vc, timp, 1959; 2 entourages pour un thème russe, (ondes martenot, pf, perc)/(hn, pf, perc), 1961; Mozartean Suite, fl, cl, bn, 1961; Reciprocals, fl, cl, bn, 1962; Cadenzas in Transition, fl, cl, pf, 1963; Work Musik, cl, hn, vc, elec gui, 1965; Wheelwinds, 9 wind insts, 1966; Summer Brass, brass sextet, 1970; Trio Fantasia, pf trio, 1985; Duo Fantasia 'A Rose is a Rose is', vn, vc, 1991; Music for Otto Hall, 4 hn, 3 tpt, 1991

Pf: 4 Pieces from Before, 1959–62; Beginnings, 1964; 2 Reminiscences, 1968; 12 Variations on 'Happy Birthday', 1970–79; 3 Pieces, 2 pf, 1971; Fêtes, 1975; Summer Nights, 1980

With elecs: AC-DC (Alternating Currents), 8 perc, elecs, 1967; Rings, str qt, ring modulators, 1967; Globose Floccose, str qt, brass qnt, elecs, 1973; Set, Hold, Clear and Squelch, ob, elecs, 1976; 5 Songs, C, a fl, elecs, 1979; Flores musicales, ob, vn, opt. vc, elecs, 1980; Cantilenas/Hybrids, vn, elecs, 1983; Explorations, fl, cl, pf qt, elecs, 1984; Rhythmantics, synth, 1985; New Rhythmantics, str, sampler, delay, 1985; New Rhythmantics IV, tpt, str qt, sampler, delay, 1987; The Creative Act, 4 pfmrs, elecs, 1989; Pictures at an Exhibition I: 'Untitled' by Jasper Johns, samplers, 1992

Multimedia: Light Music With Water, 4 inst groups, tape, elecs, lights, 1970; Les adieux, T, A, 14 insts, tape, elecs, lights, 1971; Santūr Opera, santūr, elecs, projections, 1977; Santūr Opera II: the Sequel, santūr, elecs, projections, 1994; Pictures at an Exhibition II: 'Sin Fronteras' by Ivonne Abaki, video, elecs, 1995

Tape: Grand Fire Music, 1966; Beethoven's Late Qt, 1967; Reverberations, 1968; Watergate Suite, 1972; USA Film (film music, E. Martin), 1976; Sky Piece (film music, A. Guzzetti), 1978; Bachamatics, 1985

Vocal: Star, SATB, hp, 1982; And so it came to pass, S, T, chorus, orch, 1991; There Was No Wind, S, str qt, 1996

Principal publishers: Belaieff, Boosey & Hawkes, Schott

SVETLANA SAVENKO (1), ENRIQUE ALBERTO ARIAS (2), CHRISTOPHER PALMER/BARRY SCHRADER (3), JOEL CHADABE (4)

Te. The leading note of a major scale or second degree of a minor scale in TONIC SOL-FA. The name was first introduced by SARAH ANNA GLOVER as a replacement for *si*. John Curwen followed her example in his Tonic Sol-fa, and the same name was later adopted in German, Swiss and Hungarian teaching methods, in which the spelling is 'ti'.

Teagarden, Jack [Weldon Leo; Big T] (*b* Vernon, TX, 29 Aug 1905; *d* New Orleans, 15 Jan 1964). American jazz trombonist, singer and bandleader. He started learning the piano with his mother when he was five, then turned to the baritone horn, and took up the trombone at the age of ten. He began playing professionally as a teenager, working mainly in the Southwest with local bands. He then went to New York, where he played briefly with Wingy Manone. After working freelance for a while he joined Ben Pollack's band in 1928, though he continued to play and record with other musicians, such as Red Nichols, Louis Armstrong and Eddie Condon. In December 1933 he became a member of Paul Whiteman's band. For one month in 1936 he played after hours at the Hickory House on 52nd Street in New York with his fellow Whiteman sidemen Frankie Trumbauer and his brother Charlie Teagarden, calling themselves the Three T's. Teagarden remained as a star soloist and singer with Whiteman until December 1938. He then set up his own big band, a venture which was successful musically but financially unrewarding, as it ended with his being declared bankrupt in 1946. He led a sextet from late 1946 until he joined the first Louis Armstrong All Stars in 1947, then formed his own dixieland group, also known as the All Stars, in 1951. He continued to lead small groups until his death.

Teagarden is considered by many critics to be the finest of all jazz trombonists, but his style was so personal that he had few followers and founded no school. Significantly, he grew up in rough Southwestern towns containing large black populations, and was far more familiar than most early white jazz players with black spirituals, work songs, and the blues, having experienced them first hand from earliest childhood. As a consequence he was one of the first white jazz musicians to master the blues, and probably the first to make use of blue notes. He usually detached his solo line markedly from the ground beat, weaving lazy arabesques of melody. He tended to play in the upper register of the instrument, and his cloudy tone, at first relatively rough, grew smoother in his later years. Because of his deceptively simple style, few listeners realized how technically adroit he was; he was particularly skilled in playing lip trills, which became a prominent feature of his style. Teagarden is also considered one of the finest jazz singers. His style was much simpler than that of his highly decorative playing, but characterized by a similar lazy quality, and his husky voice was particularly suitable for the blues. Teagarden's recorded output is very consistent, but especially fine are his performances on *Knockin' a jug* (1929, OK), *Jack hits the road* (1940, Col.) and *Makin' Friends* (1928, OK), the last named including an eccentric solo played with the bell of the trombone removed.

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Oral history material in *LNT*

JAMES LINCOLN COLLIER

Tear, Robert (*b* Barry, 8 March 1939). Welsh tenor. He was a choral scholar at King's College, Cambridge, and made his operatic début in 1963 as the Male Chorus (*The Rape of Lucretia*) with the English Opera Group, for which he created Meshach (*The Burning Fiery Furnace*, 1966), Younger Son (*The Prodigal Son*, 1968), and the title role in Crosse's *Grace of Todd* (1969). At Covent Garden he created Dov in *The Knot Garden* (1970), the Deserter in *We Come to the River* (1976) and Rimbaud in Tavener's *Thérèse* (1976). Tear's many other roles there, revealing his versatility and his gifts as a vivid character actor, included Lensky, Paris (*King Priam*), Jack (*The Midsummer Marriage*), Froh, Loge, Tom Rakewell, Admetus (*Alceste*), Captain Vere, Peter Grimes, David (*Die Meistersinger*), Jupiter (*Semele*), Prince Shuysky, Herod, Monostatos, the Emperor Altoum, Don Basilio, Handel's Samson, the Director (British première of Berio's *Un re in ascolto*, 1989) and Capito (British première of *Mathis der Maler*, 1995). He sang the Painter/Negro in *Lulu* (première of the three-act version, 1979, Paris) and Aschenbach in *Death in Venice* (1989, Glyndebourne tour). In 1991 he created the title role of Penderecki's *Ubu Rex* at Munich. He continued to sing character parts into his sixties. In concerts he was admired in choral works ranging from Monteverdi, Purcell, Handel and Bach to Britten's *War Requiem* and Tippett's *A Mask of Time* (taking part in the première, 1984); his recital repertory was similarly varied, and he was a notable exponent of English song. Tear's keen mind and clear, highly distinctive voice has illuminated all his work, as can be heard on his numerous recordings. He was made a CBE in 1984.

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Singer Beware (London, 1995)

ALAN BLYTH

Teatro Colón. Opera house opened in BUENOS AIRES in 1908 (preceded by a theatre of the same name that was active 1857–88).

Tebaldi, Renata (*b* Pesaro, 1 Feb 1922). Italian soprano. She studied at the Parma Conservatory with Carmen Melis and made her début in 1944 as Elena in Boito's *Mefistofele* at Rovigo. In 1946 she took part in the reopening concert at La Scala, under Toscanini, and subsequently sang Mimì and Eva in the rebuilt theatre's first winter season (1946–7). She sang regularly at La Scala from 1949 to 1954; her roles included Maddalena (*Andrea Chénier*), Adriana Lecouvreur, Tosca, Desdemona and the title role of Catalani's *La Wally*. She also made frequent appearances at S Carlo, Naples, and in South America, where she was compared with Claudia Muzio, especially for her interpretation of Violetta.

She made her London début at Covent Garden as Desdemona, on the opening night of the Scala company's London season in 1950, and returned to London in 1955 to sing Tosca. Her American début was in San Francisco in 1950 as Aida. She also sang in Chicago, and became a member of the Metropolitan in 1955, remaining with the company for nearly 20 years. Besides the usual *lirico spinto* repertory, she sang such rarely heard roles as Spontini's Olympia, Pamyre in Rossini's *Le siège de Corinthe*, Cleopatra in Handel's *Giulio Cesare* and the title role of Verdi's *Giovanna d'Arco*.

Tebaldi possessed one of the most beautiful Italian voices of this century; her *mezza voce* singing was a joy to hear. She relied more on her rich, impeccably produced tone and inborn sense of style than on her acting ability to convey character and feeling. She made many recordings, most notably as Aida, Desdemona, Mimì, Tosca, Maddalena, Wally and, perhaps best of all, as Leonora in a live recording of *La forza del destino* under Mitropoulos and on a video from Naples (1958).

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HAROLD ROSENTHAL/ALAN BLYTH

Tebaldini, Giovanni (*b* Brescia, 7 Sept 1864; *d* S Benedetto del Tronto, Ascoli Piceno, 11 May 1952). Italian scholar, composer and conductor. He studied at the Milan Conservatory with Panzini and Ponchielli (1883–5) and with Haller and Haberl at the Kirchenmusikschule, Regensburg (1888). He was *maestro* of the Schola Cantorum of S Marco, Venice (1889–93), *maestro di cappella* of the basilica of S Antonio, Padua (from 1894), director of the Parma Conservatory (1897–1902) and music director at the Santa Casa of Loreto (1902–24). In 1925 he took charge of the courses in Palestrina interpretation at the Naples Conservatory and in 1931 became director of the Ateneo Musicale, Genoa.

Although Tebaldini was active as a historian, conductor and composer (most notably of sacred works, but also of much orchestral and chamber music), he was most important for his long and devoted scholarly research and his promotion of the Cecilian movement for the reform of church music. (He was probably among those who inspired the *Motu proprio* of Pius X on church music in 1903.) He actively supported Gregorian societies and concerts of 16th- and 17th-century sacred and secular music, for which he often prepared performing editions. He gave numerous lectures in Italy and abroad, especially on Palestrina, and contributed to many newspapers and journals, founding one himself, *La scuola veneta di musica sacra* (1892).

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SERGIO LATTES

Tebaldini, Nicolò (*fl* Bologna, 1627–39). Italian publisher. Between 1627 and 1639 he printed four music

publications: Costanzo Fabrizio's *Fior novello, libro primo di concerti* (1627); Bartolomeo Guerra's *Il diletto del notturno* (1634; the publication, however, is without the intended music); two books of Ascanio Trombetti's *Intavolatura di sonate per chitarra* (1639). The last-named uses an unusual kind of tablature notation, which, as the author explained in his advice to the reader, incorporates letters of the alphabet and celestial symbols such as the sun to indicate repetitions. The same letter notation but without celestial signs is employed in the *Fior novello*; in this publication each page is printed half in the normal way and half upside-down so that it may be read by a person facing the first performer. All the pages are enclosed in an ornamental frame and every canzona finishes with an elegant frieze. Tebaldini also published Adriano Banchieri's *Lettere scritte a diversi patroni ed amici* (1630).

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ANNE SCHNOEBELEN

Tebir. Sign used in Hebrew EKPHONETIC NOTATION. *See also* JEWISH MUSIC, §III, 2(ii).

Tecchler [Dechler, Decler, Teccler, Techler, Teckler, Tekler], **David** (*b* Augsburg, *c*1668; *d* Rome, after 1747). Italian violin maker of German birth. The leading violin and cello maker of the Roman school, he is thought to have learnt the rudiments of his craft in Augsburg before moving to Rome some years before the end of the 17th century. Once settled there he became a prolific instrument maker, particularly of cellos. The only significant makers of bowed string instruments in Rome before Tecchler were Alberto Platner (1642/3–1713), another outstanding German-born maker, and Platner's son-in-law, Joannes Georg Tännigar [Tanigardi, Dangher] (*b* 1664–6; *d* after 1735), who was also renowned for his cellos. In Rome as in other Italian cities, the last quarter of the 17th century saw a sudden demand for violins and cellos, and Tecchler's productions would have found a ready market.

Tecchler was no copyist of Stainer, though the great Austrian maker's work was without doubt a powerful influence in Rome as elsewhere. He seems to have taken the Cremonese as his main example, though from the beginning he gave a distinct and appealing personal touch to his instruments. In particular the scrolls are handsome in design and deeply and emphatically carved. He is known chiefly for his cellos, many of which are used by leading professional players. With few exceptions they were originally of very large dimensions, and many have been reduced in size to suit the players of the 19th and 20th centuries. He also made some excellent violins, and others which are perhaps less admirable, made in the style of Stainer. He made almost no violas, noting on the label of one made in 1730 that it was only the third he had constructed.

A Tecchler viola dated 1743, now in the Museo Strumentale of the Accademia Nazionale di S Cecilia, Rome, carries a label from which we can work out the year of his birth: 'DAVID TECHLER / Fecit Romae An. Dni 1741 [corrected: 1743] / aetatis suae 73 [corrected: 75]'. Of the violin makers mentioned by Francesco Galeazzi in his 1791 treatise, Tecchler (listed among the 'good', but not the 'best' makers) is the only name from the Roman region. His activity began to decline about 1730.

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CHARLES BEARE/PATRIZIO BARBIERI

Tech a Curia, Nikolaus. *See* DECIUS, NIKOLAUS.

Techelmann, Franz Matthias (*b* Hof, Moravia [now Dvorce, Czech Republic], *c*1649; *d* Vienna, 26 Feb 1714). Austrian composer of Moravian birth. By 1678 he was active in Vienna, apparently at St Michael. From May 1685 until his retirement in 1713 he held the post of second organist at the Hofkapelle. Together with his colleague F.T. Richter he represents the generation of court organists in Vienna after Kerll and Poglietti, and his music belongs to the Viennese keyboard tradition passed down from Froberger. Two sets of keyboard pieces by him survive in a manuscript presentation copy (*A-Wn* 19167; ed. in DTÖ, cxv, 1966) dedicated to Emperor Leopold I; the title-page describes him as organist at St Michael, and the allemande in the second set is subtitled 'Dell'allegrezze alla liberazione di Vienna', evidently referring to the Turkish siege of 1683. The dances from the second set recur among 14 anonymous suites in another source (*A-GÖ* Kerll 2), but there is no evidence that the other 13 suites are by him. The two authentic sets resemble Poglietti's *Rossignolo* in format. Each is unified by key, opening with a toccata followed by a canzona and ricercare and ending with a dance suite. The first set also contains an *Aria semplice* with variations. Techelmann used traditional procedures such as sectional design in the canzonas, thematic linking of allemande and courante, and fugato treatment of the gigue. Although the dances are generally simple in style, there is considerable virtuosity in the allemande of the second set as well as in the toccatas and variations. The canzonas mix traditional figuration with advanced harmonic structures.

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SUSAN WOLLENBERG

Techler, David. *See* TECCHLER, DAVID.

Technitai [synoditai] (Gk.: 'artists', 'craftsmen'; Lat. *artifices*). Professional artists incorporated in guilds (*synodoi*, later *koina*), beginning at Athens in the 3rd century BCE. They included actors, members of the choruses, solo singers, instrumentalists, dancers, *chorēgoi* and others

concerned with the production and performance of tragedy, comedy, epic and other musical genres at the great public festivals. The term *technitai* (pl. of *technitēs*) was used in antiquity as an abbreviation of *hoi peri ton Dionuson technitai* (literally 'the artists around Dionysus'; Lat. *Dionysiaci artifices*: 'Dionysiac artists'); these *technitai* were religious associations led by a priest of Dionysus elected every year by the Assembly (Athenaeus, v, 197c–198c). The various guilds sometimes honoured the Muses and the Pythian Apollo, as well as Dionysus. The *technitai* supplanted the older tradition of the citizen-musician, and their members enjoyed substantial privileges such as exemption from taxation and military duty and unusual freedom to travel. With the expansion of musical activity in the Hellenistic period, their importance increased, and they must have played an important part in the spread of Greek music throughout the Hellenistic world (*see* ROME, §I, 3(iii)) – for example, 3000 artists are reported to have attended the wedding of Alexander the Great at Ecbatana. At first confined to single cities such as Athens, *technitai* later enjoyed royal and imperial patronage and played a part in the state cults of various provinces, notably Ptolemaic Egypt and Pergamum. Comparable guilds at Rome included the so-called *parasiti Apollinis*; for the various types of musicians' guilds at Rome see Fleischhauer, and Wille (1967, pp.357ff).

See also LIMENIUS.

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THOMAS J. MATHIESEN

Techno. A form of 20th-century club dance music. As its name suggests, it is mostly electronic and at its genesis was a mix of Chicago house music, funk, early hip hop and electro. The term was first used in 1988 to describe the music of the DJs and musicians Kevin Saunderson, Juan Atkins and Derrick May in Detroit. The style was relatively simple in structure and tempo: like practically all club dance music it was in 4/4, with a pounding bass-drum effect often driving through the music. It was more relentlessly percussive and artificial than the contemporary house music, without which techno, however, would not exist. Beyond the rhythm track and bass line, instrumentation was basic and invariably electronic, a minimalist approach that owed as much to Kraftwerk as to other concurrent dance music. The term soon expanded to take in more mainstream pop such as Saunderson's Inner City, whose approach was more song-based than before. The synthesized artifice of techno developed still further in the early 1990s, so much so that almost any dance music that could not reasonably be described as house or garage was given the label, from the ambient techno of The Orb or the acid house-influenced music of Baby Ford to the dub reggae-influenced sounds of Andrew Weatherall's Sabres of Paradise.

WILL FULFORD-JONES

Technology and instruments. *See* INSTRUMENTS AND TECHNOLOGY.

Teckler, David. *See* TECCHLER, DAVID.

Tedesca (It.; Ger. *Teutscher*, *Deutscher*). A term meaning 'German' or 'in the German style'. It is found applied to dances from the end of the 15th century. In the late 16th century, madrigal-like compositions of a light character with texts mimicking a German accent in Italian were called *tedesche* (*see* TODESCA). In the Baroque period the word was sometimes used as an alternative name for the ALLEMANDE, an association still evident in Beethoven's use of the term, since the 'Alla danza tedesca' of the Quartet in B♭ op.130 is marked 'Allemande Allegro' in one of the sketches. Beethoven's 'Presto alla tedesca' in the Piano Sonata in G op.79 furnishes another instance. By this time, however, as Beethoven's Bagatelle 'A l'allemande' from op.119 also suggests, the term 'allemande' was associated with quick dances in triple time of which the deutscher Tanz, ländler and waltz were the chief types. Beethoven's 'Alla danza tedesca' therefore means 'in the style of a deutscher Tanz'. *See* GERMAN DANCE.

MAURICE J.E. BROWN

Tedeschi, Luigi Maurizio (*b* Turin, 7 June 1867; *d* Cairate, Varese, 1944). Italian harpist and composer. Tedeschi received a degree in natural science but turned to the harp and studied under Angelo Bovio in Milan, and later under Félix Godefroid in Paris. As a composer he was self-taught. From 1890 he toured Europe as a soloist and in 1899 was appointed professor at the conservatory in Venice. In 1902 he became professor of harp at Milan Conservatory, where he gained an outstanding reputation as a teacher; among his pupils were Maria Grossi, Marguerita Hazon and Maria Giulia Scimeca. Ricordi commissioned him to revise the teaching repertory of the harp. Tedeschi became a member of the Commission of Italian and Foreign Artists and received honours from both the Italian and French governments. He composed an opera *Jocely*, which was produced at St Remo in 1908, and about 50 pieces for the harp.

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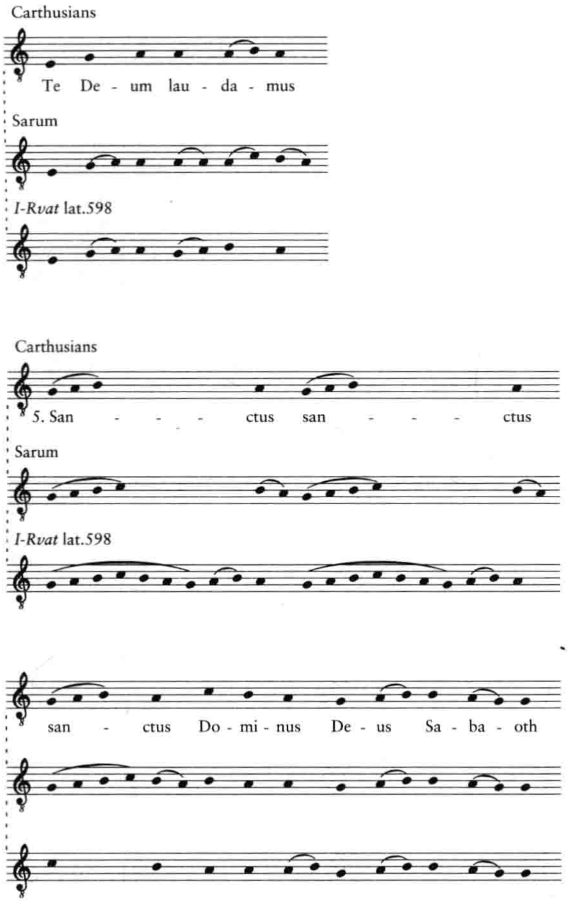
ALICE LAWSON ABER-COUNT

Tedeschi [Tedescho], **Simplicio.** *See* TODESCHI, SIMPLICIO.

Tedeschino, Il. Nickname of GIOVANNI BATTISTA GIGLI.

Te Deum. A chant in praise of God sung at the end of Matins on Sundays and feast days, either after the last responsory (the medieval practice) or in its stead (the

Ex.1



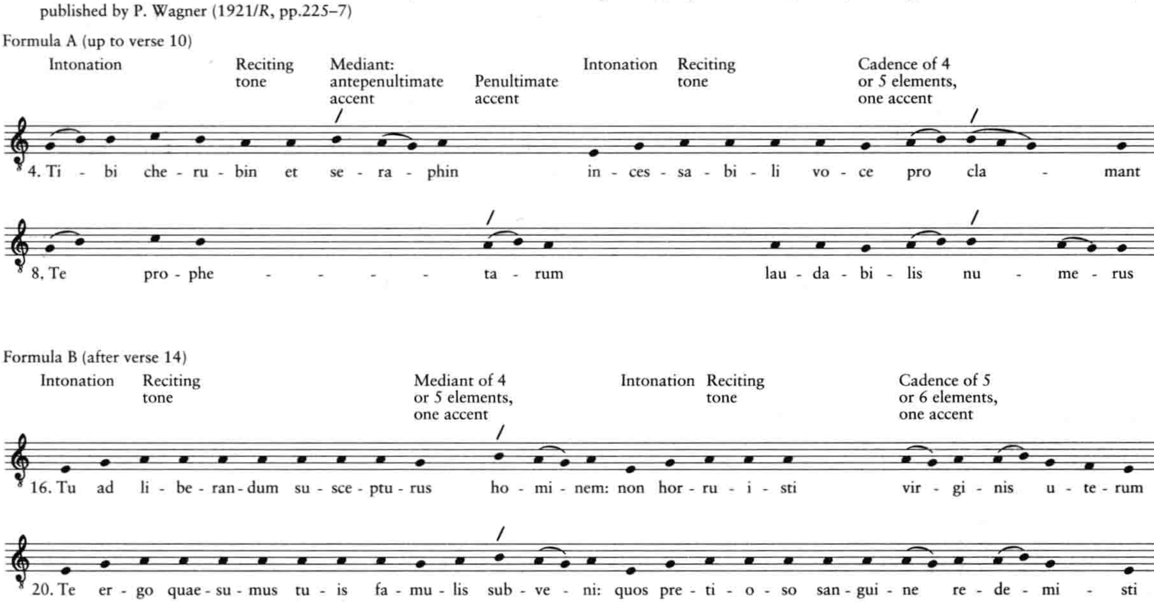
modern one). It has also been used as a processional chant, the conclusion for a liturgical drama, a song of thanksgiving on an occasion such as the consecration of a bishop, and a hymn of victory on the battlefield. During the Middle Ages it was widely believed that St Ambrose and St Augustine composed the *Te Deum* as an improvised prayer at the baptism of St Augustine. Some studies have named NICETA OF REMESIANA the probable author, but the matter remains unsettled.

1. Text. 2. Melody. 3. Polyphonic settings.

1. TEXT. The text of the *Te Deum*, seemingly of Latin origin, consists of 29 verses of prose (or 30, depending on how the last verse is treated). In the first ten, which praise God the Father, parallel construction is the rule: 'Te Deum laudamus, te Dominum confitemur'. The Sanctus of the Mass is quoted in verses 5 and 6; elsewhere the vocabulary and sequence of ideas suggest a connection with the popular hymnody of the 2nd century. Verses 11 to 13 are a doxology and are thought to be a later addition to the basic text. A second section, in praise of Christ, begins with verse 14, 'Tu rex gloriae Christe', and continues to verse 23. (Two verses in this section appear to be later additions: verse 15, 'Tu Patris sempiternus es filius', and verse 19, 'Judex crederis esse venturus'.) The last four verses of this section are a prayer; (verses 22 and 23 are borrowed from Psalm xxviii.9 and form the conclusion of what is now regarded as the principal part of the text, about which the manuscript sources are in substantial agreement). The final section, from verse 24 to the end, consists almost entirely of psalm verses that adapt what has preceded them to daily recitation: 'Per singulos dies benedicimus te', etc. (Psalm cxliv.2.).

Kähler's exhaustive analysis of the text reveals important similarities between the *Te Deum*'s principal part (vv.1–23) and the formulae of the Gallican and Mozarabic liturgies. He concluded that the hymn originated before the middle of the 4th century as the Preface, the Sanctus and the prayer following the Sanctus of an old Latin Mass of the Easter vigil, a Mass of baptism. Lending further support to Kähler's argument are the references to the *Te Deum* at Gallican festal Matins mentioned in the two earliest descriptions of the Gallican Office, those by the

Ex.2 Formulae A and B for the *Te Deum* of a 12th-century north Italian Carthusian gradual (Jacques Rosenthal, Kat. 7, Nr.933; present whereabouts unknown) published by P. Wagner (1921/*R*, pp.225–7)
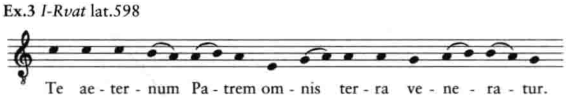


6th-century bishops of Arles St Caesarius (534–42) and St Aurelian (547–51). The *Te Deum*'s position at the beginning of the early vigil service in the Ambrosian rite came at a later, though probably still archaic, stage in the canticle's early history.

2. Melody. The regular place for the *Te Deum* in medieval manuscripts is among the canticles of the Divine Office that are written without musical notation in the appendix to the liturgical psalter. Early manuscripts containing the *Te Deum* melody written precisely are still urgently sought; the earliest source indicated for any of the published transcriptions currently available is of the 12th century. (The transcriptions in the Solesmes editions, the *Liber usualis* and the *Antiphonale monasticum*, are from unspecified sources; Huglo has implied that in at least one respect the version of the *Antiphonale monasticum* is the 'original' one.) There is only one chant melody for the *Te Deum*, and no significant disagreement among the manuscripts concerning its broad outlines up to the end of verse 20. There are discrepancies of detail, such as differentiate the 'solemn tone' and the 'simple tone' of the *Liber usualis*; ex.1 shows how different sources treat the beginning and verse 5 (verses 11 and 13, later additions, begin like verse 5).

Most of the text is chanted to a 4th-mode formula in which the principal reciting note is A. Two versions of the formula are used: the first in verses 1–10 (except for verse 5), the second in verses 14–20. (Omitted from consideration for the present are verses 24–9.) Ex.2 shows these two versions in the *Te Deum* melody of a 12th-century north Italian Carthusian gradual. In a 13th-century manuscript written in France (the musical supplement to *I-Rvat* lat.598, quoted by Wagner, 1907, p.67), the beginning of formula A is simplified as in ex.3,

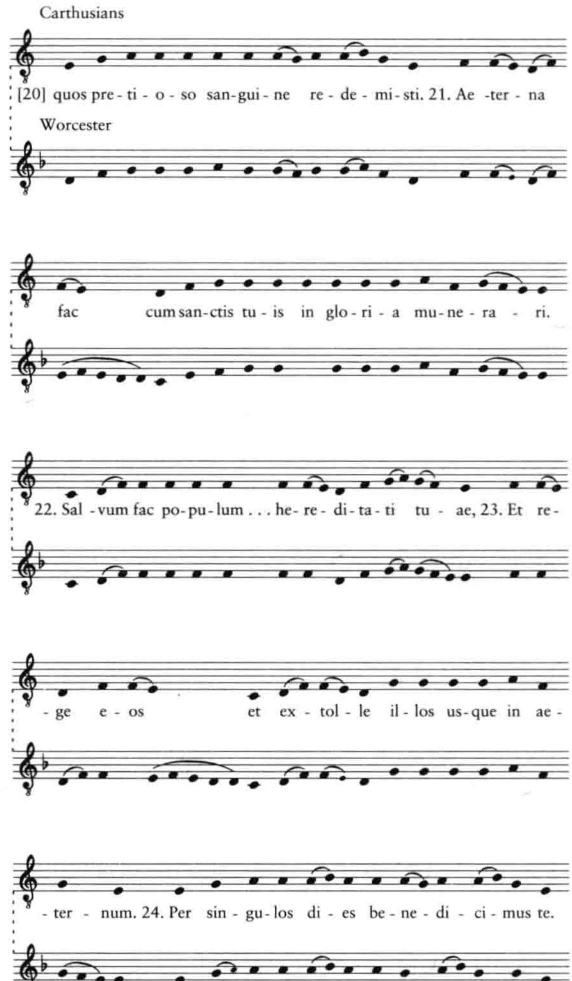
Ex.3 *I-Rvat* lat.598



although the rest remains essentially the same. In formula B the intonation of the second half of the line is frequently omitted or condensed, but not that of the first half.

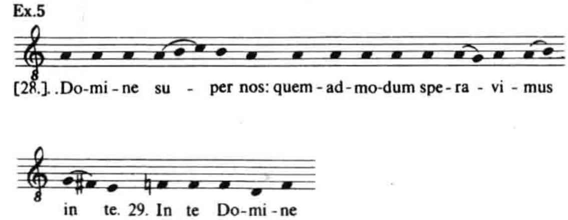
It is interesting to consider the treatment of the second degree of the scale in formula B (it does not appear in formula A). Wagner's Carthusian source gives it as F♮. The Solesmes editions and the Sarum version of the chant (Harrison, 66) avoid it, substituting G, the third degree. Other sources, including an important early one, the *Musica enchiriadis* (which quotes only one verse of the *Te Deum*), clearly indicate a pattern of intervals that would require either notating the second degree of formula B as F♯, or else transposing this part of the chant down a tone, with D as the final and B♭ in the key signature. The 13th-century Worcester Antiphoner (*GB-WO* F.160: PalMus, 1st ser., xii, 1922/*R*, pp.5–6) opts for the latter solution, but runs into difficulties after verse 20. Verses 21–3 are rather like antiphons in style; if Kähler's conclusions concerning the text can be applied also to the music, then they form the original ending of the chant. In the Carthusian version, and in both Solesmes editions, there is reciting on G in verses 21 and 23, which have similar melodies, and in verse 22 the reciting is on F. To preserve these relationships, the Worcester Antiphoner would have had to write E♭ for the reciting note of verse 22; rather than do this it made several changes (ex.4).

Ex.4



Verse 24 marks the beginning of the later supplement to the chant. It opens with the melody of 'Te Deum laudamus', blending it into formula B, and this continues until the end of verse 28. The final verse is sung to a more elaborate form of the melody of verse 22. The second degree of formula B of the *Te Deum* melody posed a difficult problem for notators and analysts of Gregorian chant during the Middle Ages and the Renaissance, and it was not until the late 17th century, in Paris, that chant books offered the simple, precise solution of ex.5.

Ex.5



3. Polyphonic settings. The earliest known setting of a part of the *Te Deum* is in the *Musica enchiriadis* (*c*880 or earlier), where the verse 'Tu Patris sempiternus es filius' is used to illustrate various kinds of parallel organum. A number of references from the 10th to 14th centuries

suggest that a festive performance of the *Te Deum* was normally accompanied by instruments (in particular organ and bells), the normal concomitant of which would be polyphony of some kind. Nevertheless, such polyphony was essentially improvised; no written settings of the *Te Deum*, apart from the verse just mentioned, are known to have survived from before the early 14th century. From this period comes an isolated setting in an English manuscript (*GB-Cgc* 334) of the final verse, 'In te Domine speravi', with the plainchant in the bass surmounted by two upper parts mostly in parallel movement (*ReeseMMA*, 339). The harmonies are largely a succession of 6-3 chords, interspersed with 8-5 chords at cadences and elsewhere, and an occasional 10-5 and 5-3 also. Such parallel movement is clearly descended from the earliest forms of organum, and may represent in written form a type of singing that was more readily improvised, such as Faburden).

15th-century settings are rare. The work by Binchois sets every verse in fauxbourdon, the plainchant paraphrased in the upper part throughout. From England there are early 16th-century settings by Taverner and Sheppard, and an anonymous work based on the faburden of the chant (*GB-Lbl* Add.17802–5). Aston set a variant of the text, *Te matrem Dei laudamus*, together with a *Te Deum* Mass based on the plainchant. Another English work based on the plainchant was Taverner's antiphon *Ave Dei Patris Filia*. There are *alternatim* organ settings by Burton, Redford (two) and Blitheman, and from the Continent a setting in Attaingnant's sixth collection of keyboard music (1531). Continental liturgical settings of the polyphonic period include works by G.F. Anerio (two), Festa, Kerle (two), Lassus, Morago, Resinarius, Handl and Vaet; and there is the *Te Deum* Mass by Palestrina. Like the contemporary hymn and *Magnificat*, the *Te Deum* was frequently performed in *alternatim* fashion, plainchant or organ versets alternating with choral polyphony. There are also reports of instrumental ensembles used antiphonally, particularly on festive occasions. At the coronation of Pius III, for example, 'tibia una et tribus tubis contortis quos trombones vulgo appelant' responded in turn to the intonations of the *Te Deum* (C. Mazzi: *La Congrega dei Rossi di Siena del secolo XVI*, Florence, 1882, p.44).

A new tradition of festive settings was inaugurated in the Baroque era with the large-scale works of Benevoli, Lully, C.H. Graun and others, and continued in the later 18th century with the settings by Giuseppe Sarti, Michael Haydn (who wrote six) and the two by Joseph Haydn. Joseph Haydn's second work is a remarkably fine piece from 1800 or shortly before, the first of a number of striking compositions of the 19th and 20th centuries. These include works by Berlioz (written for the Paris Exhibition, 1855), Bruckner (1885), Dvořák (1896), Verdi (1898, Paris) and Kodály (1936, written to celebrate the 250th anniversary of the relief of Buda from Turkish occupation).

After the Reformation, settings of the *Te Deum* in English occupied a regular place in the Anglican SERVICE; there is a modified version of its melody in Merbecke's *Booke of Common Praier Noted* (1550). Luther's version, *Herr Gott dich loben wir*, also based on the Gregorian melody, gave rise to such widely diverse settings as the six by Michael Praetorius, the organ settings of Scheidt (*Tabulatur-Buch*, 1650), Buxtehude and J.S. Bach, and Bach's four-part chorale version in the edition of C.P.E. Bach.

The tradition of festal settings in English begins with Purcell's of 1694 (for St Cecilia's Day, with *Jubilate*) and continues with those of Handel ('Utrecht', 1713, and 'Dettingen', 1743), Sullivan (1900), Parry (1911), Stanford (B♭, 1898) and Walton (1953). Parry and Stanford also wrote Latin works (1898, 1900) and Parry revised his Latin setting to English words for performance in 1913. Walton's piece, a distinguished contribution to the genre, was written for the coronation of Queen Elizabeth II.

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RUTH STEINER/KEITH FALCONER (1, 2), JOHN CALDWELL (3)

Teeus. *See* THEEUS family.

Teiber. *See* TEYBER family.

Teike, Carl (Albert Hermann) (*b* Altdamm, nr Szczecin, 5 Feb 1864; *d* Landsberg an der Warthe [now Gorzów Wielkopolski], 28 May 1922). German composer. From the age of 14 he took instruction on several wind instruments from Paul Böttcher, bandmaster at Wollin, and for four summers he played in Böttcher's band at the Baltic resort of Misdroy. In 1883 he became oboist in the band of the 123rd Rifle Regiment stationed at Ulm, where he also played in the town's opera orchestra. At this time he composed his first marches, including *Alte Kameraden* which brought him international fame. From 1890 he was a policeman until ill-health forced his retirement to Landsberg an der Warthe in 1909. Besides *Alte Kameraden* Teike composed about 100 marches, including *In Treue fest*, *Treue um Treue* and *Graf Zeppelin*, and also a number of dances. (K.A. Döll: *Alte Kameraden*, Bad Homburg, *c*1965; Eng. trans., 1971)

ANDREW LAMB

Teiler (Ger.). *See* DIVIDER.

Teilich, Philipp. *See* DULICHIUS, PHILIPP.

Teitelbaum, Richard (Lowe) (*b* New York, 19 May 1939). American composer and performer. He studied at Haverford College and Yale University (MM 1964), where his teachers included Allen Forte and Mel Powell. Fulbright grants enabled him to pursue further study with Nono and Petrassi in Italy (1964–6), where he became

interested in the Moog synthesizer and biofeedback music, which uses electronics to orchestrate signals produced by the human body (i.e. breathing, pulse, brainwaves, etc.). While in Rome, he co-founded, with Rzewski and Curran, Musica Elettronica Viva for the performance of live electronic music. He returned to the USA in 1970 for further postgraduate study at Wesleyan University, where he founded the World Band, a multi-cultural collective improvisation group comprised of Asian, Indian, African, Middle Eastern and North American musicians. In 1976, on a Senior Fulbright, he travelled to Japan, where he studied gagaku with Masataro Togi and shakuhachi with Katsuya Yokoyam. *Blends*, for shakuhachi, synthesizers and percussion, was composed during that year. In the early 1980s, he began to use microcomputer systems to control synthesizer keyboards. His teaching appointments include positions at the California Institute of the Arts (1971–2), the Art Institute of Chicago (1972–3), York University, Toronto (1973–6) and Bard College.

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(*selective list*)

TRADITIONAL MEDIA

Intersections, pf, 1963; Music, fl, 1963; The Rose, 1v, pf, 1963; Concerto da camera, 14 insts, 1965; Tutto e perduto, 1v, insts, 1965; High Culture Imports, world band, 1970–71; Tuning, wind, kbd, 1970–71; A Space, insts, 1974; Hi kaeshi hachi mi fu, shakuhachi, 1974; Iro was niodeco, male chorus, 1986

SYNTHESIZER

With insts: Tuning II, wind, tpt, pf, synth, perc, 1973; Kei-San, perc, synth, 1975; Behemoth Dreams, b cl, synth, 1976; Crossing, wind, synth, 1976; Blends, perc, shakuhachi, 2 synth, 1977; Headlines, s sax, trbn, vib, pf, synth, 1977; In memoriam: H.M., fl, sax, pf, synth, perc, 1977; Via della luce, s sax, tpt, trbn, pf, vib, melodica, synth, 1977; Duets, wind, synth, 1981; Digital Music and Jazz Live, wind, synth, 1984; Improvisations, 2 vn, 2 synth, 1984; Man Made Ears, vn, shamisen, synth, 1987; Mountain Dreams, City Scenes, shakuhachi, sampler + synth, 1994

With digital pf: Concerto grosso, wind, brass, digital pf, synth, 1985; Digital Kbd Music, digital pf, synth, 1985; Interlace, trbn, digital pf, synth, 1985; The Emperor Walks, disklavier, synth, 1993

With cptr: BLT, synth, cptr, 1981; Colorless Green Ideas Sleep Furiously, synth + cptr, 1981; Golem I, synth, sampler, cptr, 1987; Golem Sketches, vn, synth, cptr, 1987; Golem Studies, synth, sampler, cptr, 1987; The Sea Between, vn, synth, cptr, 1987; Concerto Grosso no.2, trbn, pf, robotic pf, synth, interactive cptr music system, 1988; Kyotaku/Senshi, shakuhachi, db, perc, sampler + synth, cptr, 1995

OTHER ELECTRO-ACOUSTIC

Tape: La mattina presto, 1970–71; Threshold Music, soft insts, tape, 1974; Ghosts, bells, tape, 1975; Valley, perc, tape, 1975; Mirror on the Mall, 1980

Multimedia: Border Region, 1v, Optigan, tape, film, slide projections, 1972; Tai chi alpha tala, pfmr, biomedical telemetry system, synth, video synth, 1974; Is This the Boid?, film, vocoder, synth, 1980; Golem (interactive op), vv, vn, trbn, perc, robotic pf, interactive video system, 1989–94

Digital pf system: Interlude in Polog, 1982; In the Accumulate Mode, 1982; Solo, 3 pf, 1982; Solo, pf ens, 1982; Dramland, 1983; Frankfurt Cakewalk, 1983; Reverse Polish Notation, 1983; Run Some By You, 1983; Short Shift, 1983

Other: In Tune, biofeedback music, body, synth, 1967; Ode, 1v, harmonizer, 1980; Melog xram (radio music), 1990; Intera, Jap. fl, ww, interactive cptr music system, 1992

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JOAN LA BARBARA

Teixeira, António (*b* Lisbon, 14 May 1707; *d* Lisbon, ? after 1769). Portuguese composer. He was sent to Rome as a royal scholar at the age of nine and remained there until 1728, when he returned to Lisbon and, on 11 June, was elected chaplain-singer of Lisbon Cathedral and examiner in plainchant of all the ordinands in the Lisbon patriarchy. He wrote a few festive cantatas for members of the aristocracy, including *Gli sposi fortunati*, performed at the house of Antónia Joaquina de Menezes de Lavra during Carnival 1732, and a *Componimento drammatico* to celebrate the wedding of the Marquis of Cascais during Carnival 1738. He also composed the music for two Singspiel-type Portuguese operas by the Brazilian-born lawyer António José da Silva, *Guerras do alecrim e manjerona* and (according to a contemporary diary) *Os encantos de Medeia*. José Mazza, writing at the end of the 18th century, stated that Teixeira composed seven operas and he may therefore have written the music to the remaining librettos of António José da Silva, who was burnt at the stake by the Inquisition in 1739: *Vida do grande D. Quixote de la Mancha e do gordo Sancho Pança*, *Anfritrião, ou Júpiter e Alcmena*, *O labirinto de Creta*, *As variedades de Proteu*, *Precipício de Faetonte* and *Esopaida, ou Vida de Esopo*. These operas, all but two of which are on mythological subjects, were performed by large-size puppets at the Teatro do Bairro Alto in Lisbon between 1733 and 1739. Teixeira's extant theatrical music shows him to be a competent practitioner of the contemporary Italian style. His most important sacred work, a 20-voice *Te Deum* for the church of S Roque, effectively alternates the massive polychoral style of the Roman Baroque with an operatic style in the solo sections. He was probably the same António Teixeira who became a member of the Irmandade de S Cecília on 28 November 1765 and was the composer of sacred works now in the archive of Lisbon Cathedral, one of which is dated 1770.

WORKS

SACRED VOCAL

Mass, 8vv; mass, 4vv; Miserere, 8vv; pss, 4vv, for S Antonio dei Portoghesi, Rome; offs, Lamentations, motets: all *P-Lf*

Te Deum, 20vv, orch, 31 Dec 1734; O salutaris hostia, 5vv, 2 vn, b, org; Tantum ergo, 5vv, 2 vn, b, org; all Lisbon, church of Loreto

SECULAR VOCAL

Gli sposi fortunati (componimento da cantarsi), Lisbon, carn. 1732, lost

Os encantos de Medeia (ópera, 2, A.J. da Silva), Lisbon, Bairro Alto, May 1735, lost

Guerras do alecrim e manjerona (ópera joco-séria, 2, Silva), Lisbon, Bairro Alto, carn. 1737, *P-VV*

Componimento drammatico da cantarsi in ocasione delle felicissime nozze dell'Illust. ed Eccelent. Signora D. Giovanna Perpetua di Bargança [sic] coll'Illustrissimo, ed Eccelentissimo Signore Marchese di Cascais D. Luigi di Castro, 1738, lost

Cantata a 3 voci concertata [Gloria, Fama, Virtù], *Ln*

Duet, 2vv, bc, *EVp*

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MANUEL CARLOS DE BRITO

Teixidor y Barceló, Joseph [José] **de** (*b* Serós, Lérida, *c*1752; *d* after 1809). Spanish music historian, theorist, organist and composer. He was possibly related to Domingo Teixidor, *maestro* of Lérida Cathedral from 1716 until his death in 1737. By 1774 he was in Madrid, as chaplain and principal organist at the Convent of the Descalzas Reales. Four years later, on 22 June 1778, he won a public competition to enter the royal chapel as *vicemaestro* and deputy rector of the choir school. He competed for posts at the cathedrals of Córdoba in 1781 and Santiago de Compostela in 1784, but without success. On 7 March 1788 he was appointed fourth organist of the royal chapel, and was promoted to third organist on 18 March 1801 and second organist on 6 May 1805. He remained in this post until 1 January 1810, the date on which, as a result of the Peninsular War, the royal chapel was suppressed. Teixidor's refusal to work under Joseph Bonaparte is the reason why we have no precise knowledge of his last years, nor the date and place of his death.

Teixidor's surviving music comprises only a small number of sacred and secular works. More important are his theoretical and historical writings. He was the first to recognize the need for a history in which Spanish music occupied a more important place than it had been accorded by earlier writers. Only the first volume of his *Discurso sobre la historia universal de la música* was published, however; the other two volumes remained in manuscript, but they formed the basis for some 19th-century writings on Spanish music, including those of Soriano Fuertes, Hilarión Eslava and Baltazar Saldoni. Teixidor's work, like Hawkins's *General History*, lays great emphasis on the music of the past, judging works and writers in accordance with the author's own aesthetic criteria. His strong desire to emphasize the importance of Spanish music in Europe anticipated the nationalistic tendency characteristic of 19th-century historians.

WORKS

VOCAL

5 masses: Eripe me, SSAT, SATB, insts, 1779, *E-Mp*; mass, 4vv, 8vv, insts, *Zs*; mass, 12vv, org, db, *E*; Messe sacri solennis, 12vv, *E*; Soli Deo honor et gloria, SATB, SATB, insts, 1780, *Mp*

6 motetes de difuntos, 4vv, 1806, Barcelona, Seminario: Circundederum me dolores; Credo quot Redenptor; Fuissem quasi nom essem; Peccatem me quotidie; Recogitabo tibi; Tu autem Domine euristi

Letania de nuestra Señora, 8vv, org, bc, *E*; Visperas de santos, SSAT, SATB, insts, 1781, *Mp*; Laetatus sum, ps, 9vv, *VAc* (doubtful); Pange lingua, hymn, 4vv, org, Barcelona, Seminario; Rosario, 1795, La Geltrú, S Maria

2 villancicos, 8vv, vns, bc, 1772, *E*: Pastores alerta; Pastorcillos de belen

Algunas canciones arabes, Barcelona, Seminario

INSTRUMENTAL

Str qt (Madrid, ?1801)

12 variaciones sobre el himno del Sacri solemniis, org, *E-Mba*

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BEGOÑA LOLO

Tejeda [Texeda], **Alonso de** (*b* Zamora, *c*1540; *d* Zamora, 7 Feb 1628). Spanish composer. He was the son of Benito de la Torre, but used the name of his maternal grandfather, a royal councillor. After studying at Salamanca, he held successive appointments as *maestro de capilla* at Calahorra (20 April 1572), Ciudad Rodrigo, León (8 February 1591), Salamanca (11 November 1593), Zamora (3 December 1601), Toledo (3 August 1604, confirmed 12 November), Burgos (18 April 1618) and Zamora (1623–8). According to his death notice (discovered by Luis Iglesias), he was over 88 when he died, making him of an older generation of composers than previously thought.

He had also won the post of *maestro* of the royal chapel at Granada on 12 March 1601, but withdrew in favour of returning to Zamora. At Toledo he argued with the singers whose insults eventually caused him to resign on 27 May 1617; he then briefly dallied with the idea of becoming an Augustinian friar in Madrid. At Burgos too he fell foul of the singers, who complained that his compositions lacked brilliance, and who deliberately made mistakes while singing them. Despite Tejeda's unpopularity with singers, the 17th-century dramatist Lope de Vega ranked him along with Guerrero among the five best late 16th-century composers. Tejeda's 83 motets, extant at Zamora Cathedral, contain four of the earliest examples of Spanish polychoral writing; they stress modal unity and are beautifully crafted, with many of the learned devices favoured by Morales. Tejeda was one of the few composers of his day to write motet settings of nearly all of Christ's words on the cross (*Domine memento mei*, 5vv, ed. in D. Preciado, ii, 1974–7, pp. 375–88). His works are published in *Alonso de Tejeda: Obras completas* (ed. D. Preciado, Madrid, 1974–7).

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A. Luis Iglesias: 'La música policoral de Alonso de Tejeda', *Anuario del Instituto de Estudios Zamoranos Florián de Ocampo* (1987), 331–437 [incl. transcriptions and new biographical information]

D. Preciado: 'Obras desconocidas de autores conocidos en los cantorales de Silos', *RdMc*, xv (1992), 631–5, 673–89

ROBERT STEVENSON

Tejeda, Eduardo (*b* Buenos Aires, 25 May 1923). Argentine composer. At the National Conservatory he studied the violin with Emilio Napolitano, harmony with Gilardo Gilardi and counterpoint and fugue with Luis Gianneo. In 1957 he founded the Association of Young Composers and in 1963 he was elected secretary of the Argentine Union of Composers.

Tejeda's awards include two Buenos Aires Municipal Prizes for *3 piezas* (1962) and for *Homenaje a Walt Whitman* (1987–8). He has taught in various institutions including the Teatro Colón's art institute, and has served on the jury of various national and international competitions. In 1970 he moved towards an avant-garde compositional style.

WORKS
(*selective list*)

Orch: El panal (ballet), 1983; Concertino, pf, orch, 1984; Fantasía concertante; Ficheriana, vn, str; Conc., vn, str, 1990; Conc., 2 vn, str, 1991; Trbn Conc., 1992; Conc., gui, str, 1993; Conc., hn, str, 1996

Chbr and solo inst: 3 piezas, 1v, 5 insts, 1962; Str Qt, 1968; Mantran II, fl, vc, pf, 1970; Mantran III, gui, 1971; Argentum, Anmtakarana, fl, pf, 1976; Trio, cl, vc, gui, 1981; Conc., vn, vc, pf, perc, 1994

Vocal: Homenaje a Walt Whitman (cant.), 1987–8

Elec: Senzar, el-ac, 1976; Cántico de gloria a Juan Manuel de Rosas, elecs, 1988; Poesis, el-ac, 1992

VALDEMAR AXEL ROLDAN

Te Kanawa, Dame **Kiri** (*b* Gisborne, Auckland, 6 March 1944). New Zealand soprano. Winner of many prizes in New Zealand and Australia, she later studied at the London Opera Centre with Vera Rozsa. In 1969 her singing of Elena in *La donna del lago* at the Camden Festival marked her as a singer of exceptional promise, and this was confirmed with her first major role at Covent Garden, Mozart's Countess Almaviva (1971). In the same year she repeated the role at the Lyons Opéra and in her American début at Santa Fe. Further roles at Covent Garden have included Amelia (*Simon Boccanegra*), Donna Elvira, Violetta, Desdemona, Marguerite, Mimì, Fiordiligi, Manon Lescaut, Arabella and the Marschallin. She made her Metropolitan début at three hours' notice as Desdemona in 1974; she has reappeared there regularly. She sang at Glyndebourne in 1973, with further débuts in Paris (1975), Milan and Sydney (1978), Salzburg (1979) and Vienna (1980). In 1982 she gave her only stage performances as Tosca in Paris. In 1980 she added Elisabeth de Valois in *Don Carlos* to her repertory at Chicago, and in 1991 the Countess in *Capriccio*, sung first at Covent Garden and with greater success at Glyndebourne and the Metropolitan in 1998.

Te Kanawa has also given song recitals in most major cities and appeared with leading orchestras in works such as Strauss's *Vier letzte Lieder*. Her many recordings include most of her principal operatic roles and concert repertory, together with musicals such as *West Side Story* with Bernstein conducting. She was made DBE in 1982, the year after she sang at the wedding of Prince Charles and Lady Diana Spencer, and has been invested with the Order of Australia (1990) and of New Zealand (1995). Her 'Opera in the Outback' concert was a spectacular and imaginative contribution to the Australian bicentennial celebrations of 1988.

Te Kanawa's voice, which is vibrant but mellow, ample but unforced, has impressed from the first with its freshness and warmth. Less remarkable are her interpretative powers, though her stage presence has both beauty and dignity. Her recordings sometimes lack animation, yet many are unsurpassed as examples of the lyric soprano's art.

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G. Jenkins and S. D'Antal: *Kiri: Her Unsung Story* (London, 1998)
J.B. Steane: *Singers of the Century*, ii (London, 1998), 181–5

J.B. STEANE

Tekeliyev, Aleksandar (*b* Svilengrad, 3 June 1942). Bulgarian composer. At the Sofia State Music Academy he studied composition with Vesselin Stoyanov, graduating in 1968. In 1977 he became professor of composition and orchestration at the city's Vladigerov State Academy. His music is characterized by chromatic harmony and expressive lyricism, though the principal role of his melodic writing is in fact to emphasize polyphony and to connect otherwise awkward harmonic changes. The subjects of many of Tekeliyev's works address philosophical dilemmas facing humanity. Two of his best pieces are the ballet *Syankata* ('The Shade') and *Symphony no.3* (*De profundis 'spiritus'*).

WORKS
(*Selective*)

Stage: Syankata [The Shade] (ballet), 1979; Gotvachat na khertsoga [The Duke's Cook] (op, Ye. Stanisheva), 1989

Vocal: Zhiv ye toy [He's Alive] (cant.), 1965; Ode for the USSR (orat), 1969; Oratorio-requiem 1923, 1971; Arka nebesna [Sky Arch], song cycle, 1982; 6 Love Poems, song cycle, 1981; Nad bezlyudnite polya [Over Deserted Fields], song cycle, 1981; Tsveten pat [Colourful Path], song cycle, 1981; Proleten vyatar [Spring Wind], songs, 1983; Collected Songs for Children, 1984; Prozreniye i pat [Enlightenment and Journey], Bar, orch, 1984; Chuden praznik [Wonderful Day], songs, 1986; Morska prikazka [A Sea Tale], children's chorus, orch, 1987; choral and solo songs

Orch: Fugue, str, 1967; Scherzo, pf, str, 1968; Ov., pf, orch, 1970; Adagio and Scherzo, str, 1973; Chbr Sym. no.1, 1973; Poem, va, orch, 1973; Razmisli [Thoughts], str, 1975; Chbr Sym. no.2, str, 1975; Chorale, str, 1975; Trevozhni patishta [Troubled Times], spkr, orch, 1976; Grotesque, str, 1978; Sym. no.3, 12 vc, 1995

Chbr and solo inst: Poem, va, pf, 1973; Youth Album, pf, 1973; Sonatina, pf, 1979; Staklenoto dzhudzhe [The Glass Dwarf], pf, 1979; Contrasts, waldhorn, 1981; Intermezzo, pf, fl, 1982; Vnusheniya [Persuasion], waldhorn, pf, 1985; Grotesque, cl, pf, 1986; Adagio and Toccata, va, pf, 1992; Pamet [Memory], pf, 1992; Yarost [Ferocity], pf, 1992; Kontsertna piesa [Concert Piece], tpt, pf, 1994

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MARIANA BULEVA

Tekler, David. *See* TECCHLER, DAVID.

Tel-Aviv. City in Israel. It is the commercial, financial and cultural centre of the country. It was founded in 1910 as an all-Jewish suburb of the Arab harbour town of Jaffa, and the first concert was given the same year, when the violinist Moshe Hopenko, a recent immigrant, practised in front of an open window and all the residents gathered outside on the soft sand to listen. Also in 1910 the singer

Shulamit Ruppin founded what was the first music school in the country.

Tel-Aviv became an urban centre during the period of the British mandate (1919–48), when its energetic development inspired a repertory of patriotic songs in folk style. In 1923 the conductor Marc Golinkin founded the short-lived Palestine Opera, in 1924 J. Engel's Yuval Publishing House moved to Tel-Aviv, and in 1925 open-air symphonic concerts attracted audiences of 3000. Of special importance was Bronislaw Huberman's decision to make Tel-Aviv the home of the Palestine Orchestra, which he founded in December 1936. Most of the composers who immigrated in the 1930s also chose to settle there, while the concentration of fine instrumentalists made the city a centre of professional chamber ensembles, with concerts mostly held at the intimate Art Museum.

The city also became a centre of instrumental instruction, leading to the foundation of the Academy of Music in 1944 under Laszlo Vincze and later under Oedoen Partos. In 1945 Leo Kestenberg founded the Music Teachers' Training College. The contrast between the cosmopolitan and traditional community of Jerusalem, with its division into culturally self-contained ethnic, national and religious quarters, and the all-Jewish, middle-class extrovert Tel-Aviv soon became conspicuous and is still acknowledged.

With the foundation of Israel in 1948 Jaffa was integrated with Tel-Aviv and thenceforth the city grew, connecting with adjacent towns to form the country's largest metropolitan area. Also in 1948 the soprano Addis de Philippe founded the Israeli Opera, which lasted until 1982. The Palestine Orchestra, renamed the Israel PO, moved in 1957 to its permanent home at the Mann Auditorium (cap.3000), and new ensembles such as the Israel Chamber Orchestra and Rinat Choir, found their home in Tel-Aviv. The auditorium of the spacious new Art Museum became the centre for regular chamber music recitals. In 1985 the New Israeli Opera opened, entering its permanent home in 1995 at the Tel-Aviv Performing Arts Centre, which also houses the subscription series of the Rishon-LeZion SO and chamber concerts by international soloists. Venues in the picturesque old quarter of Jaffa have attracted contemporary music groups, such as Musica Nova. The vast public park on the Yarkon river has frequently been used by local and international rock stars, as well as for yearly summer spectacles by the Israel PO.

The Israeli Composers' League, the performing rights society ACUM and the Israeli Music Institute have their offices in Tel-Aviv. The Israeli Conservatory of Music provides a full curriculum, and the Academy of Music was integrated in the 1960s into Tel-Aviv University, which launched its musicology department in 1966 with Eric Werner, Herzl Shmueli and Judith Cohen among the founders.

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JEHOASH HIRSHBERG

Tel-Aviv Quartet. Israeli string quartet. It was founded in 1959 and the original members were Chaim Taub (*b* Tel-Aviv, 1 Aug 1925), Uri Pianka, Daniel Benyamini (*b* Tel-Aviv, 17 April 1925) and Uzi Wiesel (*b* Tel-Aviv, 8 Jan 1927). Pianka was replaced in 1963 by Menahem Breuer, who was in turn succeeded by Yefim Boyko (1971–83) and Lazar Schuster (from 1983). Taub was educated in Israel, studying the violin with Oedoen Partos, then at the Juilliard School of Music, New York, with Galamian (1947–51). After an engagement with the Pittsburgh SO he joined the Israel PO in 1959, and soon became its leader. He teaches at the Rubin Academy of Music, Tel-Aviv. Benyamini studied at the Shulamit Conservatory, Tel-Aviv, and then at the Jerusalem Academy. He joined the Israel PO in 1950 and became its principal viola in 1960. Wiesel studied at the Tel-Aviv Academy, in New York, and with Casals in Prades (1954–5). He won the 1953 Piatigorsky Prize. Since his return to Israel in the mid-1950s he has frequently appeared as a soloist and recitalist, and has given the premières of works by Tal, Partos, Sheriff and others. In 1955 he began teaching in Tel-Aviv.

In 1962 the quartet toured East Asia and since then has made regular international tours, appearing at leading festivals and making many broadcasts. It has recorded much of the standard quartet repertory, including works by Mozart, Schubert, Brahms and Reger. Its repertory also includes works by Prokofiev, Britten, Bartók and Shostakovich, and it has given the first performances of Tal's String Quartet no.1, Seter's *Ricercar*, Elegy (with the clarinettist Yona Ettlinger) and String Quartet (1975), and quartets by Tzvi Avni, Zeev Steinberg and Yardena Alotin.

WILLIAM Y. ELIAS/R

Teldec. *See* TELEFUNKEN.

Telefunken. German record company. It was founded in Berlin in 1903 as the Gesellschaft für Drahtlose Telegraphie and specialized in electro-technical products; Telefunken was the brand name for radio receivers. In 1932 it bought Ultraphon, acquiring its entire stock of about 3000 metal masters recorded over the previous two and a half years. The repertory featured conductors such as Erich Kleiber and included recordings by dance bands, opera singers such as Joseph Schmidt and Michael Bohnen and instrumentalists such as Georg Kulenkampff. From 1933 Telefunken branched out into the production of gramophone records and subsidiaries were founded in Japan, the USA and Sweden.

In 1937, after Deutsche Grammophon AG was liquidated, Telefunken and the Deutsche Bank led a consortium which founded a new company, Telefunken-Platte GmbH und Grammophon GmbH; however, Telefunken sold all its shares in the company in 1941. From 1935 to 1939 a cheap, brown-wax label, Telefunken-Musicus, marketed popular music. A special set of Bayreuth recordings was made on location at the Festspielhaus in 1936, while another special label featured recordings made at La Scala.

From 1939 recordings were made in Amsterdam, Paris, Stockholm, Prague, Brussels, Copenhagen, Zürich, Milan and Vienna. Non-Aryan artists were banned from the catalogue from 1933 until the end of World War II, while

Peter Anders, Erna Sack, Aulikki Rautawaara, Wilhelm Furtwängler and Willem Mengelberg were recorded prolifically. During the war Telefunken became the leading European jazz label, featuring such artists as Thore Ehrling and Kurt Hohenberger. After World War II pressings from old masters were resumed on a limited scale in Berlin, recording activities started in 1947 and a new factory was founded in Nortorf, West Germany. Bayreuth recordings were resumed in 1951, and the postwar years were also noteworthy for a set of 64 complete operas in stereo. A reciprocal agreement with Capitol Records lasted from 1948 until 1956 when EMI bought Capitol.

In 1950 Telefunken and Decca started a joint venture, Telefunken-Decca (later Teldec). Its most significant series, Das Alte Werk, was begun in 1958 and focussed on early music, later specializing in performances on period instruments. Artists recorded in the series include Nikolaus Harnoncourt and Gustav Leonhardt (who between them directed the first complete recording of Bach's sacred cantatas from 1972 to 1989), Ton Koopman (who recorded all Bach's organ works), Frans Brüggen, Jaap Schröder, Anner Bylsma, Konrad Ruhland with Capella Antiqua of Munich and Thomas Binkley with the Studio der Frühen Musik. Other landmark recordings include those by Harnoncourt of the *St Matthew Passion*, the Brandenburg Concertos and Monteverdi's surviving operas, and Jürgen Jürgens's performance of Monteverdi's Vespers. Teldec was sold to a Swiss company in the early 1980s and was then acquired by Warner Communications in 1988.

Herbert Grenzebach, from Ultraphon, was responsible for the brilliant electrical recordings which were mostly made at the Berlin Singakademie. Telefunken, as the leading manufacturer of record-playing equipment, experimented with lightweight (30 g) pickups and sapphire styli which could reproduce the Telefunken discs frequency range of 40–14,000 Hz. Most shellac discs of 78 r.p.m. were produced in standard groove, 25 cm and 30 cm diameter, but there were also 17 cm discs for children's repertory. Ultraphon also produced 20 cm and 40 cm discs, but these were discontinued by Telefunken. AEG-Telefunken experimented with tape recordings from 1930, but master tapes for disc records were not common until after World War II. Benefiting from their links with Decca, Teldec started production of 'ffrr' technology LPs from 1951 and stereo discs from 1956. Production of 78 r.p.m. discs ceased in 1955. LPs were gradually replaced by CDs from 1983 and Direct Metal Mastering (DMM) was introduced in 1988.

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RAINER E. LOTZ

Teleia. A sign used as the second of a pair with the *oxeia*, *syrmatikē*, *paraklitikē* or *synemba* in Byzantine EKPHONETIC NOTATION.

Telemann, Georg Michael (*b* Plön, 20 April 1748; *d* Riga, 4 March 1831). German composer, grandson of Georg Philipp Telemann. When his father, G.P. Telemann's eldest son Andreas, who had been a clergyman at Plön, died in 1755 at the age of 40, his grandfather took him to Hamburg, where he brought him up and gave him a musical education. While he was still at school he played accompaniments under his grandfather, and after the old man died he took temporary charge of church music until C.P.E. Bach took over as Kantor in March 1768. In 1770 Telemann matriculated at the University of Kiel. On the title-page of his treatise on thoroughbass (1773) he described himself as a divinity student although by then he had abandoned his university course. After a short spell as a teacher at the Nikolaischule in Hamburg he was appointed as Kantor and teacher at the cathedral school in Riga. He took with him many of his grandfather's sacred vocal works in manuscript, studied them closely, and prepared them for performance; during the period 1776–1827 he was responsible for at least 21 performances of Passions by G.P. Telemann, though he made alterations to both texts and scores. He modified some of the more colourful lines in the librettos and shortened the evangelist's role; to compensate, he added instrumental interludes, designed to give the audience the opportunity to reflect on the relevant passages in the Gospel text and adopt the correct mental attitude. He also arranged performances of some of his grandfather's funeral cantatas, consecration music and other occasional compositions. Telemann was always careful to acknowledge any alterations, and added his reasons for making them in explanatory notes which accompanied the manuscripts.

Telemann's own compositions are relatively undistinguished. In the preface to his *Beytrag zur Kirchenmusik* (1785) he defends his scoring of only two to three vocal lines with purely supporting scoring for the instrumental accompaniment on the grounds that, first, he had only a small choir at his disposal, and second, he felt it right to make a virtue of necessity, suggesting that over-elaborate middle parts might overshadow the melodic line. The foreword to his *Unterricht im Generalbass-Spielen* hints at an ambitious programme of modernization for the rules of thoroughbass, but the content is based on the textbooks of C.P.E. Bach and Marpurg and is confined to explanatory commentary.

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Cants.: Hamburg! Deutschlands Pflegerin, 4vv, orch, for installation of C.P.E. Bach as Kantor, 1768; Ewiger! Allmächtiger!, 4vv, orch, org, 1817; Es schmücket ihr Haupt (Sull), S, fl, str; 6, doubtful, see Jaenecke (1993), 130–34

Sink ich einst in jenen Schlummer (ode, F.G. Klopstock), 4vv, orch, 1801

Choruses: Auferstehn, ja auferstehn (Klopstock), 4vv, orch, org; Dank ihm, der uns die Hoffnung gab; Heilige Stätte (for J.H. Rolle: Lazarus), 1805; Ruhe sanft

17 chorales, vn, ob, str, org; Ein feste Burg, chorale, S, 2 tpt, timp, org; 6 chorale preludes, org, 1766 [nos.1 and 6 lost]; 5 chorales, 4vv, org, 1803

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Unterricht im Generalbass-Spielen (Hamburg, 1773)

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MARTIN RUHNKE/STEVEN ZOHN

Telemann, Georg Philipp (*b* Magdeburg, 14 March 1681; *d* Hamburg, 25 June 1767). German composer. The most prolific composer of his time, he was widely regarded as Germany's leading composer during the first half of the 18th century. He remained at the forefront of musical innovation throughout his career, and was an important link between the late Baroque and early Classical styles. He also contributed significantly to Germany's concert life and the fields of music publishing, music education and theory.

1. Magdeburg, Zellerfeld, Hildesheim. 2. Leipzig, Sorau. 3. Eisenach, Frankfurt. 4. Hamburg. 5. Influence and reputation. 6. Sacred vocal music. 7. Secular vocal music. 8. Instrumental music. 9. Theory.

1. Magdeburg, Zellerfeld, Hildesheim. The principal sources of information on Telemann's life are his three autobiographies, written during the middle third of his career. The first, dated 10 September 1718, was published in Mattheson's *Grosse General-Bass-Schule* (1731). The second takes the form of a short letter of 20 December 1729 to Walther, furnishing information for inclusion in the *Lexicon* (1732). The third and most comprehensive dates from some time in 1740, and appeared in Mattheson's *Grundlage einer Ehren-Pforte* (1740). A biography published in both German and French in about 1744 is heavily indebted to the *Ehren-Pforte* but also contains additional information that may have been provided by Telemann himself.

Telemann's forebears were upper middle-class; most had received a university education, and many had entered the church. Yet there had not been a professional musician in the family since the late 16th century, when Telemann's paternal great-grandfather, Heinrich Thering, served as Kantor at Halberstadt. The family of Telemann's father, Heinrich Telemann (1646–85), came from the area of Nordhausen, near Erfurt; the composer's grandfather was vicar of Cochstedt, near Aschersleben. Heinrich Telemann attended school in Halberstadt and Quedlinburg, studied at the University of Helmstedt from 1664, and in 1668 was appointed parish priest in Hakeborn before becoming deacon at the Helig-Geist-Kirche in Magdeburg in 1676. In 1669 he married Maria Haltmeier (1642–1711), daughter of a Protestant clergyman from Regensburg, who, after serving as deacon in Freistadt, near Linz, had become a parish priest near Magdeburg in 1625. Telemann claimed that he inherited his musical talent from his mother, but the only professional musicians in her family were her nephew Joachim Friedrich Haltmeier (1668–1720), Kantor at Verden, and his son Carl Johann Friedrich, organist in Hanover and author of a treatise on thoroughbass published by Telemann in 1737.

After Telemann's father died in 1685 his mother was left with the task of supervising the education of her two sons. The elder, Heinrich Matthias (1672–1746), studied theology and became a clergyman. The younger, Georg Philipp, studied in Magdeburg at the Altstädtisches Gymnasium and at the Domschule, where he was taught the catechism, Latin and Greek, and developed what would become a lifelong interest in German poetry. At the age of 10 he took singing lessons from the Kantor, Benedikt Christiani, and studied keyboard playing with an organist for two weeks; he taught himself the recorder, violin and zither. He learnt the principles of composition by transcribing the scores of Christiani and other composers, and was consequently inspired to write arias, motets, instrumental pieces and, at the age of 12, the opera *Sigismundus* (to a libretto by C.H. Postel). Fearing that the boy's musical precociousness would lead to a career in music, his mother and her advisers forbade him any further involvement with music and confiscated his musical instruments. Yet Telemann secretively continued to compose and to play on borrowed instruments at night or in secluded places. With the hope that different surroundings would put him on the path towards a more respectable and lucrative career, Telemann was sent in late 1693 or early 1694 to school in Zellerfeld, where he was placed under the guidance of the superintendent, Caspar Calvoer. However, Calvoer, a theologian, historian, mathematician and writer with an interest in musical theory, not only supervised Telemann's general education but also introduced him to the relationship between music and mathematics; Telemann supplemented his formal studies by teaching himself thoroughbass and continuing to compose. During this time he provided music for a 'Bergfest', wrote a motet for the church choir almost every Sunday and supplied the town musicians with a variety of instrumental pieces (*Bratensymphonien*).

In 1697 Telemann became a scholar at the famous Gymnasium Andreanum in Hildesheim. The Rektor there, J.C. Losius, asked him to provide songs for Latin school dramas, and may also have commissioned him to write the anonymous songs for the collection *Singende Geographie*, in which Losius's geography lessons are set out in verse form. Telemann's musical talent was also recognized by Father Theodor Crispen, who as director of Roman Catholic church music permitted him to give performances of German cantatas in the Catholic church at the monastery of St Godehard. Through numerous visits to the courts at Hanover and Brunswick, Telemann was exposed to the latest French, Italian and 'theatrical' styles, and became familiar with the characteristics of various instruments; in addition to the recorder, violin and keyboard instruments, he now took up the flute, oboe, chalumeau, viola da gamba, double bass and bass trombone. The works of Steffani, Rosenmüller, Corelli and Caldara served him as models for his church and instrumental compositions. In spite of his various musical activities, Telemann devoted enough time to his studies to graduate from the Andreanum third in a class of 150.

2. Leipzig, Sorau. In autumn 1701 Telemann entered Leipzig University, intending to study law. Whether his decision to renounce music and abandon his 'entire musical household' in Magdeburg was dictated to him by his mother (as he stated in the 1718 autobiography) or motivated by his longing for a university education (in the 1740 autobiography), it was not long before music

again won the upper hand, for, by his own account, his efforts to conceal his musical gifts from the other students were confounded when his room-mate discovered a setting of Psalm vi that had somehow found its way into his luggage. Following a performance of this work at the Thomaskirche, Telemann was commissioned by the mayor of Leipzig to write music for the city's two main churches, the Thomaskirche and the Nikolaikirche, every fortnight. His career as a musician now seemed assured. He subsequently founded a 40-member student collegium musicum that gave public concerts, entertained visiting dignitaries and provided music for the Neukirche. In 1702 he became musical director of the Opernhaus auf dem Brühl, whose founder, N.A. Strungk, had died in 1700; there Telemann also employed student singers and instrumentalists, and on several occasions appeared on stage as a singer. During the next three years he wrote at least four operas for Leipzig and as many for the Weissenfels court. Counting the works later sent from Sorau, Eisenach and Frankfurt, Telemann calculated in 1740 that he had written over 20 operas (many to his own librettos) for Leipzig, although there is evidence for no more than five. On 8 August 1704 he successfully applied for the joint posts of organist and music director at the Neukirche (the latter job had since 1699 been the responsibility of the Thomaskantor). He dedicated the church's new organ and performed a *Magnificat* on 7 September; from then, until he left Leipzig, he assigned his fellow students to play the organ.

Telemann's musical activities put Johann Kuhnau, recently installed as Thomaskantor, on the defensive. In his capacity as the city director of music, Kuhnau oversaw the music in all the Leipzig churches and controlled the available performing resources. By using students to increase the quality of performances at the Neukirche and the frequency of performances at the Thomaskirche, Telemann took away an important resource from Kuhnau's choir. Nor was Kuhnau pleased with the students' participation in opera productions at the expense of church music. More than once he petitioned the town council against Telemann's encroachment on his rights, disparaging the younger composer as an 'opera musician'; in the end, the council saw fit only to forbid Telemann to appear on the operatic stage. Long after Telemann left Leipzig, the music director's post at the Neukirche remained in the hands of the student collegium's leaders, and for the rest of his life Kuhnau sought the restoration of his original rights and protested vehemently against the students' introduction of operatic elements into church music. Despite the friction between the two composers, Telemann recalled having learnt much about fugue and counterpoint from studying Kuhnau's music. He was further stimulated in 'melodic matters' through frequent contact with Handel, whom he first met while passing through Halle in 1701. In 1702 Telemann made the first of two trips from Leipzig to the Berlin court, where he heard Giovanni Bononcini's opera *Poliphemo*.

Telemann left Leipzig by early June 1705 to become Kapellmeister to Count Erdmann II of Promnitz at Sorau, Lower Lusatia (now Żary, in Poland). According to the autobiography of 1740, Telemann had received an invitation from the court in 1704; but it was not until 12 June 1705 that the Leipzig town council noted his resignation from the Neukirche. The Count of Promnitz had recently returned from travels through Italy and France, where he had developed a taste for French instrumental music. That music was especially valued at Sorau is clear from the security of Telemann's position even during two periods of large-scale dismissals of court personnel. Telemann now immersed himself in the French style, studying the works of Lully and Campra. He later reckoned that he wrote 200 'Ouvertüren' in two years at Sorau, probably a reference to the number of French overtures and suites in all scorings, not orchestral suites. In Kraków, and during the court's six-month visit to Pless (now Pszcyna), one of the count's domains in upper Silesia, Telemann was exposed to Polish and Hanakian (Moravian) folk music, whose 'true barbaric beauty' fascinated him. At Sorau he entered into a dispute with the elderly Kantor and theorist W.C. Printz over the relative merits of the old contrapuntal style (favoured by Printz) and the modern melody-dominated style (favoured by Telemann). He also met the reform poet Erdmann Neumeister, who held the positions of superintendent and court chaplain. In 1711 Neumeister stood as godfather to Telemann's first daughter; ten years later, as head pastor at the Jacobikirche in Hamburg, he successfully recommended Telemann for a post in that city. Telemann made trips from Sorau to Berlin in June 1705 for the funeral of Queen Sophie Charlotte and in November 1706 (not 1708, as stated in the 1740 autobiography) for the wedding of Crown Prince Friedrich Wilhelm. In late January or early February 1706 he was forced to flee Sorau ahead of the invading troops of the Swedish King Charles XII. He sought refuge in Frankfurt an der Oder, and did not return to Sorau until some time in June.

3. Eisenach, Frankfurt. Precisely when Telemann entered the service of Duke Johann Wilhelm of Saxe-Eisenach remains unclear. On 24 December 1708 he was appointed Konzertmeister of the newly formed court musical establishment, becoming Secretary and Kapellmeister the following August. The violin and dulcimer virtuoso Pantaleon Hebenstreit had begun assembling instrumentalists for the Kapelle in October 1707, and one of Telemann's first tasks as Konzertmeister was to make possible the performance of church cantatas by recruiting singers who could double on the violin. In 1740 Telemann recalled that the Kapelle was arranged in the French manner and surpassed in quality the orchestra of the Paris Opéra, which he had heard in 1737–8. Following the arrival of singers, Telemann, by his own account, wrote large quantities of vocal music: four or five complete annual cycles of church cantatas, in addition to two incomplete cycles; numerous masses, psalms and other sacred works; 20 birthday and nameday serenatas to his own texts; and 50 German and Italian cantatas. Some of this music, however, is likely to have been sent to the court from Frankfurt after 1712. At Eisenach he was especially prolific as a composer of instrumental music. Early in his tenure he began writing concertos for the orchestra (and performing double violin concertos with Hebenstreit), even though with his 'ears accustomed to French music' he found most Italian concertos to contain awkward writing and to be melodically and harmonically impoverished. At least, he observed in the 1718 autobiography, his own concertos 'smell of France'. Telemann also wrote numerous sonatas in two to nine parts, enjoying the greatest success with his trios.

While at Eisenach, Telemann presumably met J.S. Bach, whose cousin Johann Bernhard Bach was town organist

and court harpsichordist there; in 1714 Telemann stood as godfather to C.P.E. Bach. Shortly after being named secretary and Kapellmeister of the court in 1709, Telemann was granted leave of absence and returned to Sorau for his marriage on 13 October to Amalie Louise Juliane Eberlin, lady-in-waiting to the Countess of Promnitz and daughter of the musician Daniel Eberlin; she died only 15 months later, in January 1711, after the birth of a daughter. Telemann later claimed that in Eisenach he not only came of age musically but experienced a religious awakening.

By late 1711 Telemann had apparently grown dissatisfied with courtly life, citing the heavy workload, courtiers' indifference towards music and the ease with which one could fall into disfavour. Not even a lucrative offer from the Dresden court could dissuade him from seeking an environment that offered greater artistic freedom and professional security, though at a lower salary. To this end he applied, between late December 1711 and late January 1712, for the newly vacant Frankfurt post of city director of music and Kapellmeister at the Barfüsserkirche. In his letter of application he stressed his mastery of church and instrumental styles in both theory and practice, as well as his ability to sing as a baritone and to perform on the violin (his principal instrument), keyboard, recorder, chalumeau, cello and calchedon. Installed in his new position on 9 February 1712 and arriving in Frankfurt on 18 March, Telemann's duties included providing and directing the music for the Barfüsserkirche and Katharinenkirche, writing music for various civic occasions, giving private musical instruction to six to eight schoolboys of his choosing, and supervising singing instruction in the Lateinschule. In fulfilling the first duty, he wrote several annual cycles of church cantatas. No longer constrained by the demands of a court position, he took full advantage of his new civic position to enrich Frankfurt's musical life. In 1713 he revived the Collegium musicum of the Frauenstein society, an association of patricians and the bourgeoisie, in order to present weekly concerts; these performances, later reduced to one every fortnight, mark the beginning of Frankfurt's regular concert life. Beginning in May 1712, Telemann also served the society as administrator and treasurer of the Haus Braunfels, administrator of a charitable foundation and organizer of a tobacco collegium, in exchange for a modest salary and free lodgings. On 2 and 3 April 1716 Telemann performed his setting of the *Brockes-Passion* at public concerts in the Barfüsserkirche, and on the following 17 May gave open-air performances of two cantatas and a serenata written to celebrate the birth of Archduke Leopold of Austria. All these works were performed with the assistance of musicians in the employ of the Landgrave of Hesse-Darmstadt, who himself heard the Passion.

On 28 August 1714 Telemann married the sixteen year old Maria Catharina Textor, daughter of a Frankfurt council clerk; of their eight sons and one daughter, none became a musician. This marriage allowed Telemann to become a citizen of Frankfurt, a privilege that he retained in later years by sending church music from Hamburg to Frankfurt every three years until 1757.

In 1715 Telemann began to publish his own compositions, issuing four collections of instrumental music over the next three years. A visit to the Eisenach court in September 1716 may have led to his installation as Kapellmeister *von Haus aus* on 11 March 1717, a position he held until 1730 and which entailed providing an annual cycle of church cantatas every two years, in addition to instrumental and occasional music for the Kapelle. These works were to be newly composed, and remained the sole property of the Eisenach court for two years (though Telemann performed them elsewhere during this period). When, in 1716, Telemann passed through Gotha (perhaps on his way to or from Eisenach) he was offered the vacant position of Kapellmeister. Negotiations with the Gotha court continued during 1717, when there were also moves to make Telemann Kapellmeister to Wilhelm Ernst of Saxe-Weimar and to all the courts in the Ernestine line. In the end, however, he remained in Frankfurt and used the Gotha offer to obtain an increase in salary, which he used to employ extra church musicians. His request to the city council mentions that the shortage of musicians had required him to sing and play various instruments during worship services. Telemann later reckoned that his annual income from all sources at Frankfurt was 1,600 florins – an impressive figure for a musician, and one comparable to the salary of a high-ranking councilman. In September 1719 he travelled to Dresden for the celebrations on the marriage of Crown Prince Friedrich August II to Maria Josepha, Archduchess of Austria. There he heard operas by Lotti, Heinichen and J.C. Schmidt, heard Veracini perform and dedicated a violin concerto to his close friend J.G. Pisendel.

4. HAMBURG. On 10 July 1721 Telemann received an offer from the Hanseatic city-state of Hamburg to succeed Joachim Gerstenbüttel as Kantor of the Johanneum Lateinschule and musical director of the city's five main churches. His musical connections to Hamburg went back several years before the invitation was issued: his *Brockes-Passion* had been performed there by 1718 (it was repeated in 1719 and 1720); the cantata *Alles redet itzt und singet* was performed at the Hamburg home of B.H. Brockes, perhaps under the composer's direction, on 13 August 1720; the opera *Der geduldige Socrates* was given at the Gänsemarktoper on 21 January 1721; and Telemann contributed music to the performance of the pasticcio *Ulysses* on 7 July 1721. He took up his duties as music director on 17 September 1721, and on his installation as Kantor on 16 October delivered a Latin panegyric on the 'excellentia' of church music.

Telemann now entered the most productive phase of his career (fig.1). He was expected to provide two cantatas for each Sunday and a new Passion for Lent. Music was required for induction ceremonies and for church consecrations, and further cantatas had to be written for the city's numerous civic celebrations. Once a year Telemann provided the 'Kapitänsmusik', consisting of a sacred oratorio and secular serenata, for the celebrations of the Hamburg militia commandant. As Kantor he was responsible for instructing the schoolboys in singing, theory and music history four days a week. Such official duties did not prevent his giving public concerts, many of which included sacred and occasional vocal works. Once again he directed a collegium musicum: on 15 November 1721 he initiated a series of weekly public concerts that ran each winter season from November or December until February or March. The popularity of these events caused the 1723–4 series to be expanded to twice-weekly performances, and owing to increased attendance the collegium moved in March 1724 from Telemann's



1. Georg Philipp Telemann: engraving by Georg Lichtensteger

apartment in the Johanneum to the Drillhaus. In April or May 1722 Telemann assumed the directorship of the Gänsemarktoper, where he performed his own operas as well as those by Handel and Keiser, for which he often provided additional material. He found the opera to be in good financial circumstances at first, but declining attendance in the 1720s and 30s forced it to close in 1738; as early as 1732 he wrote to his friend J.F.A. von Uffenbach that the opera had few spectators and that all expenses were paid by one or two patrons.

Telemann's direction of the opera and collegium musicum met with strong disapproval from certain church officials, who complained in July 1722 that such performances incited lasciviousness. Their objections were not acted upon by the city council, many of whose members regularly attended Telemann's performances. From the beginning of his Hamburg tenure Telemann sought to supplement his income by selling printed texts for his yearly Passion. In January 1722 the city printer complained to the council that this encroached upon his rights. Several days later Telemann successfully argued that it was his right as an author to choose the publisher of his works. However, in 1725 the council reversed its decision, allowing the city printer to print and sell the texts for profit; it was agreed that Telemann would receive royalties and a number of free copies. Further disputes in 1739 and 1749 resulted in these terms being applied as well to occasional vocal works performed in church. Telemann finally prevailed in 1757, when the council restored his exclusive right to print and sell his texts. It was probably his early difficulties in Hamburg that led Telemann to apply in 1722 for the post of Thomaskantor in Leipzig, vacant following Kuhnau's death on 5 June. Of the six applicants, Telemann was preferred; he arrived in Leipzig on 1 August and took his audition in the Thomaskirche on 9 August. On 11 August the Leipzig town council voted unanimously in his favour, even though he had refused to fulfil the Kantor's traditional duty of teaching Latin in the Thomasschule. Telemann petitioned the Hamburg city council for his release on 3 September, giving as reasons the favourable working conditions in Leipzig and the absence of good prospects in Hamburg. Still without an answer at the end of the month, he again travelled to Leipzig. On 21 October he indirectly asked the Hamburg council for a substantial increase in salary as a condition for his remaining in the city. This was granted, and he turned down the Leipzig post by 22 November.

With his position in Hamburg solidified, Telemann declined an offer in 1729 to become Kapellmeister to the St Petersburg court. Nevertheless, he took on two ancillary posts. Between 1723 and 1726 he was Kapellmeister *von Haus aus* to the Bayreuth court, which he supplied with instrumental works and an opera once a year. From 1725 to 1730 he was corresponding agent to the Eisenach court, in which capacity he was responsible for supplying news from across northern Europe. In letters to the court he stated that he was acquainted with most of the ambassadors in Hamburg and had correspondents in Paris, London, The Hague, Copenhagen, Moscow, Denmark, Berlin, Poland, Vienna and Hanover.

From his first years in Hamburg, Telemann participated actively in the city's rich intellectual life. Perhaps through his friend Brockes, who as a member of the city council had supported his application for the Hamburg post, Telemann became closely associated with the Patriotische Gesellschaft, a circle of Hamburg intellectuals devoted to improving tastes and morals in the city. Many of Hamburg's leading writers furnished texts for Telemann's vocal works, and these contacts may have reinvigorated his own literary ambitions. Between 1723 and 1738 eight of Telemann's poems and texts for vocal music were published in C.F. Weichmann's Hamburg anthology of north German poetry, *Poesie der Niedersachsen*. Telemann also published sonnets and poems on the deaths of Keiser, J.S. Bach, Pisendel, the musical prodigy C.H. Heineken, the Hamburg mayor K. Widow, Brockes's son Johann Bernhard and Brockes's wife. Two poems were published in Mattheson's *Grosse General-Bass-Schule* (further poems are included in the 1718 autobiography), and Telemann's moving 'Poetic Thoughts' on the death of his first wife, first published in 1711, was anthologized in 1743. Telemann's fascination with language is further illustrated in his use during the Frankfurt and early Hamburg years of the italianate anagram 'Melante', which appears on numerous autograph manuscripts, manuscript copies and printed collections. The earliest known use of the anagram is in the printed textbook for two lost wedding cantatas performed in Frankfurt on 24 May 1712, while its last datable use by Telemann is in the 1733 second edition of the *Lustige Arien aus der Opera Adelheid*.

By the early 1720s Telemann's second marriage had apparently deteriorated, for a Hamburg marionette play of 1724, intended to satirize Telemann, Brockes and Weichmann, alluded to Maria Catharina's affair with a Swedish military officer. Soon after this, rumours spread about her large gambling debts, which eventually amounted to the considerable sum of 4400 Reichsthaler (easily exceeding Telemann's annual income from all sources). In repaying these debts, Telemann was assisted by a collection taken up among his friends in Hamburg. The marriage seems effectively to have ended by 1736, when Telemann reported to his business associate J.R.

Hollander that Maria Catharina had left their home. She may have gone directly to the Frankfurt convent where she died in 1775.

In 1725 Telemann embarked on an ambitious programme of publishing his own music. Over the next 15 years he brought out 43 publications (excluding second editions), all but one under his own imprint. Telemann himself engraved the plates – the biography of *c*1744 reports that he could complete nine or ten in a day – and undertook the responsibility of advertising and soliciting advance subscriptions. By 1728 he had established agents in Berlin, Leipzig, Jena, Nuremberg, Frankfurt, Amsterdam and London; in succeeding years he further expanded his distribution network through booksellers and friends.

In late September or early October 1737 Telemann took advantage of a longstanding offer from several Parisian musicians to visit the French city, where he remained until the end of May 1738. The visit was no doubt motivated in part by a desire to prevent the printing of unauthorized editions of his music, of which a number had already appeared under the imprints of Boivin and Le Clerc. Upon his arrival in Paris, he obtained his own 20-year publishing privilege, with which he printed a collection of canonic duets and the *Nouveaux quatuors*. The latter works, which won him great acclaim at court and in the city, were performed to his enthusiastic approval by Blavet, Guignon, Forqueray and Eduoard. Telemann reported that his setting of Psalm lxxii, *Deus judicium tuum*, was performed twice in three days at the Concert Spirituel by nearly 100 musicians. Apart from this trip, he appears to have spent his entire life in German-speaking lands (there is no evidence to support C.F.D. Schubart's assertion, made in the 1780s, that Telemann visited Italy).

In 1739 Telemann became the sixth member of the Correspondirende Societät der Musikalischen Wissenschaften, founded by Lorenz Mizler. Although his ambivalence towards Mizler and the society eventually caused him to consider resigning his membership, he contributed the *Neues musicalisches System* in 1742 or 1743 (published by Mizler in 1752) and the cantata *Weint, weint, betrübte Augen* in 1754. On 14 October 1740 he offered for sale the engraved plates for 44 of his publications. The biography of *c*1744 claims that this step was motivated by Telemann's desire to devote his remaining years to the writing of theoretical treatises. Indeed, he appears now to have settled into semi-retirement: although he continued to fulfil his official duties in Hamburg, his musical output fell sharply between 1740 and 1755. Relatively little church music survives from this period apart from the two annual cycles of cantatas published in 1744 and 1748–9, and few instrumental works were written after the Paris trip. Telemann took up the popular Hamburg pastime of gardening, requesting and receiving rare plants from various friends, including Handel and Pisendel. But he also remained alert to the latest musical innovations. Throughout the 1740s and 50s he exchanged letters and compositions with the younger generation of composers working in Berlin, including C.P.E. Bach, Quantz, Franz Benda, C.H. Graun and J.F. Agricola. Following the death in 1755 of his eldest son, Andreas, Telemann undertook the responsibility of raising his grandson, Georg Michael (1748–1831); in later years Georg Michael was to serve as Telemann's amanuensis and deputize for him during church performances. The year 1755 also marks an important turning-point in Telemann's career. Inspired at the age of 74 by the new generation of German poets that included K.W. Ramler, F.G. Klopstock, J.A. Cramer, J.F.W. Zachariä and J.J.D. Zimmermann, he turned with renewed vigour to the composition of sacred oratorios.

Telemann was probably in good health for most of his life. In May 1730, however, Andreas informed the Eisenach court that his father had been stricken with a 'severe paroxysm'. This was probably the illness that Telemann claimed to have barely survived in the dedicatory preface to his *Zwo geistliche Cantaten*, dated 19 December 1730. He took three cures at the mineral water springs in Pyrmont before 1734 (in 1731 he performed there with the Arolsen Hofkapelle), and made further visits in 1736, 1742 and 1751. As he entered his 80s, Telemann began to complain of physical ailments: weakness in his legs made walking and standing difficult, and, as he reported with characteristic good humour in a poem written on the autograph score of the 1762 *St Matthew Passion*, his eyesight was deteriorating. It is clear from this manuscript that he now had difficulty writing for long stretches, as his unsteady hand often gives way to those of copyists. Although relatively few compositions were completed after 1762, Telemann remained sharp-witted – J.W. Hertel recalled that during a 1765 visit the elderly composer engaged him in an intense discussion about musical theory and the latest musical styles – and was still capable of producing music of great distinction, as the cantata *Ino* (1765) makes clear. Telemann died in his apartment of a 'chest ailment' on the evening of 25 June 1767. He was buried on 29 June in the Johannisfriedhof. Obituaries and poetic eulogies were published in several Hamburg newspapers and journals, but the *Staats- und Gelehrte Zeitung des Hamburgischen unpartheyischen Correspondenten* stated simply that 'his name is his eulogy'.

5. Influence and reputation. In refusing to allow the scope of his musical activity to be limited by the nature of his official position, Telemann helped to redefine the role of the professional musician. Through his public concerts he gave music lovers the opportunity to hear all kinds of music, including works that were originally composed to mark ceremonies attended by a select few. Here, as in the long struggle to secure his prerogative to print and sell sacred vocal texts, he set an important precedent for regarding music as the intellectual property of its creator. In publishing the first German music periodical, *Der getreue Music-Meister*, Telemann provided student and amateur musicians with vocal and instrumental works in scorings suitable for domestic music-making. Most of the music was his own, but he also included works by J.S. Bach, Zelenka, Pisendel, Weiss and other leading musicians. Telemann typically avoided extremes of technical difficulty in his music so as to encourage the widest possible dissemination, and in fact many of his publications found favour both in private homes and at Germany's courts, where they were performed by some of the leading musicians of the day. Perhaps a by-product of his efforts to enrich German musical life was his adoption from 1733 of German tempo, dynamic and expression markings in vocal works. One of the first composers to make extensive use of such markings, he used many more German terms than there were standard Italian terms.

18th-century critics were virtually unanimous in counting Telemann among the best composers of his time. It is noteworthy in this respect that he was compared favourably both to composers of his own generation (such as J.S. Bach and Handel) and to those of the succeeding generation (such as C.H. Graun and Hasse). Leading German theorists such as Mattheson, Scheibe, Quantz and Marpurg frequently held up his works as compositional models, and Marpurg dedicated the first volume of the *Abhandlung von der Fuge* (1753) to him. Two published subscription lists demonstrate that Telemann's music was admired not only in German-speaking lands, but also in Holland, Switzerland, Belgium, France, Italy, England, Spain, Norway, Denmark and the Baltic lands. For the *Musique de table* (1733) 52 of the 206 subscriptions came from abroad, 33 of them from France. Handel sent an order from London, and in several subsequent compositions he borrowed and reworked many themes from the collection. The *Nouveaux quatuors* (Paris, 1738) attracted 294 orders (not 237 as is usually stated), including one from J.S. Bach and no fewer than 155 from France.

In his 1729 autobiography Telemann gave a concise summary of his stylistic development up to that point: 'What I have accomplished with respect to musical style is well known. First came the Polish style, followed by the French, church, chamber and operatic styles, and [finally] the Italian style, which currently occupies me more than the others do'. During the 1710s and 20s Telemann played a leading role in establishing the style that became known as the German mixed taste, a blending of the German contrapuntal idiom with the French, Italian and Polish styles. Telemann's reference to his preoccupation during the late 1720s with the Italian style is most likely an acknowledgment of his increasing adoption of the *galant* style, with its characteristic triplet, Lombardic and *alla zoppa* rhythmic figures, uncomplicated textures, sharp motivic contrasts, drum bass lines and slow harmonic rhythm; these characteristics are all to be found in Telemann's music by the early 1730s. Yet to characterize him as a *galant*, Rococo or early Classical composer, as some commentators have, is misleading. Virtually every major musical style cultivated during the first two thirds of the 18th century is represented in his output, and although Telemann's music changed with the times, certain elements of his style – most notably a melodic idiom reminiscent of German folksong or popular dance types, rich harmony, elegant counterpoint and idiomatic vocal and instrumental writing – remained immutable. Indeed, Marpurg praised him for infusing the *galant* style with contrapuntal rigour. While Telemann adopted many features of the mid-century Italian style during his later years, he appears not to have approved of the general tendency towards harmonic simplification: in 1751 he complained to C.H. Graun about the blandness of harmony in contemporary music.

Telemann's influence on younger generations of composers can be gauged only partially by those known to have been his composition pupils (J.W. Lustig, J. Hövet, Christoph Nichelmann, J.C. Schmügel, K.D. Krohn, Jean Du Grain and G.M. Telemann). Graupner, Pisendel and Heinichen all performed under his direction at Leipzig, while Fasch and Stölzel became acquainted with Telemann's music there when they joined the collegium musicum under his successor, Melchior Hoffmann. Fasch recalled modelling his earliest orchestral suites on those of Telemann, and Quantz's quartets were inspired by the older composer's works. Various Leipzig pupils of J.S. Bach, including W.F. Bach, C.P.E. Bach and J.F. Agricola, were exposed to Telemann's music from an early age. In the 1740s and 50s Telemann's published songs strongly influenced the composers of the Berlin lieder school.

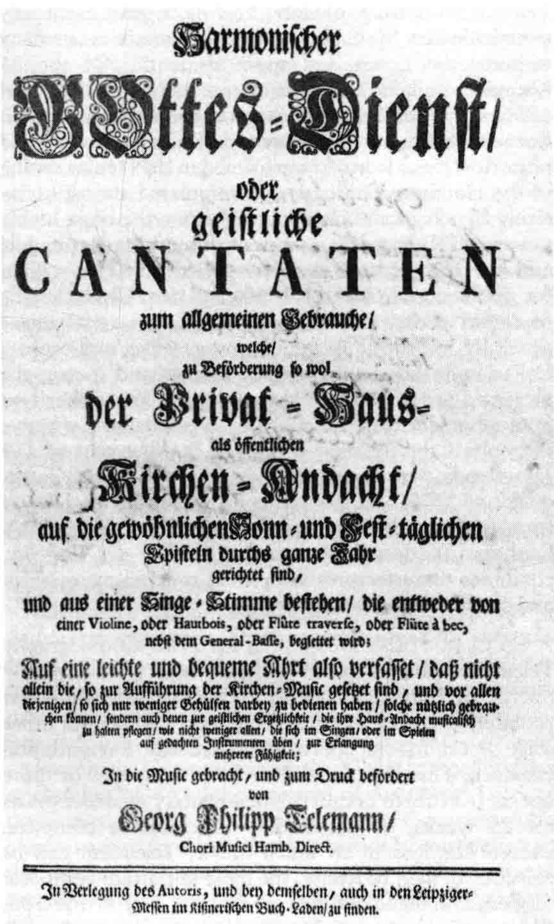
As the only musician among Telemann's heirs, the composer's grandson Georg Michael inherited a large number of autographs and manuscript copies of vocal works. The rest of Telemann's musical estate – including Passions, oratorios, Kapitänsmusiken, occasional vocal works and printed collections, but apparently no church cantatas – was sold at a Hamburg auction on 6 September 1769. Much of this material has since disappeared, and the auction catalogue does not survive. During his time as Kantor at Riga (1773–1831) Georg Michael gave numerous performances of his grandfather's sacred vocal works, often in his own arrangements that entailed substantial revisions of the musical text. Despite the fact that many of these revisions were entered directly on to the autographs, Georg Michael was for the most part an honourable guardian of his grandfather's legacy: his arrangements were intended to present Telemann's music to later generations in the best possible light, and he planned to publish some of the church cantatas, motets and letters. Following Georg Michael's death, Telemann's manuscripts were acquired by the music collector Georg Poelchau, who bequeathed them to the Königliche Bibliothek in Berlin.

During the last third of the 18th century Telemann's music, especially his late oratorios and certain instrumental chamber works, remained known to many musicians. Performances of vocal works, some directed by Telemann's successor C.P.E. Bach, were given regularly in Hamburg until 1776, then sporadically during the 1780s and 90s; further performances are known to have taken place in Frankfurt, Meiningen, Lübeck, Ludwigsburg, Pszcyna, Brasov, Gdańsk and Zagan. In Paris and London reprints of the instrumental works were still being sold in the 1760s and 70s. Vocal and instrumental works were advertised by Breitkopf between 1761 and 1780, and the Hamburg firm of J.C. Westphal offered numerous sacred and secular vocal works between 1772 and 1799. Yet by the early years of the 19th century, knowledge and appreciation of Telemann's music was in rapid decline; an 1832 revival of *Der Tod Jesu* in Vienna was apparently the last major performance of Telemann's music until the 20th century. In 1894 Salomon Kümmerle could observe that "lost and forgotten!" has long been the fate of the entire enormous mass of Telemann's works'.
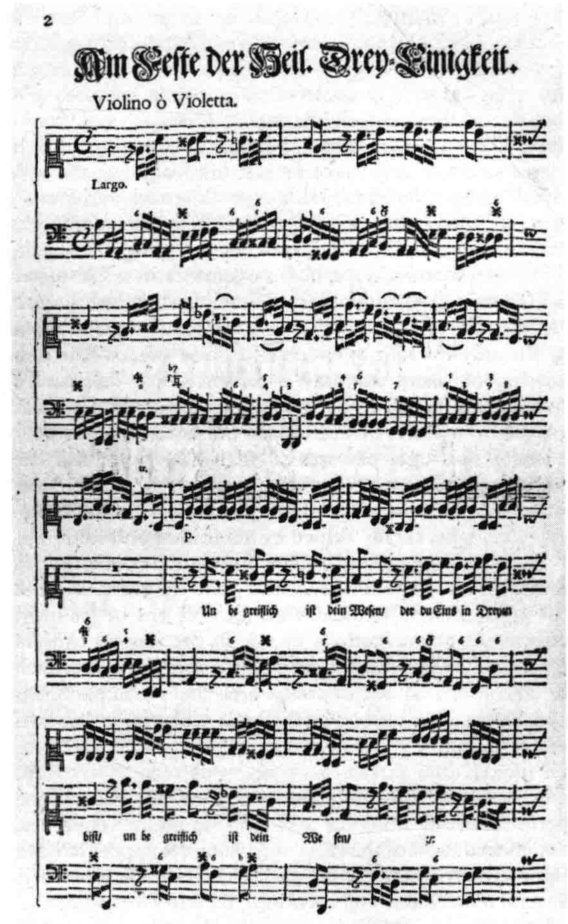
The 19th century's general ignorance of Telemann's music is reflected in the reliance of most lexicographers on the 1770 assessment by the Hamburg professor Christoph Daniel Ebeling, filtered through Gerber's *Lexicon* article of 1792. Ebeling criticized the prominence of obbligato instruments in arias, the musical depiction of individual words or natural sounds rather than an overall affect, obsolete declamation in arias and the use of inferior or mediocre texts in all but the latest church compositions. Undoubtedly the most severe, and as it turned out most influential, criticism was the remark that 'in general, [Telemann] would have been greater had it not been so easy for him to write so unspeakably much. Polygraphs seldom produce masterpieces'. Telemann as

'polygraph' or 'Vielschreiber' and addicted word-painter are themes that run through most 19th-century accounts of his life and works. It is therefore ironic that Ebeling, like many of his late 18th-century contemporaries, actually found much to praise in Telemann's music. When, in the second half of the 19th century, the music was unfairly judged according to the very different aesthetic standards of J.S. Bach's, it was considered to be merely 'fashionable' and lacking in religious fervour. In their Bach biographies Spitta and Schweitzer denigrated Telemann's church cantatas while praising works attributed to Bach that have since been shown to be by Telemann. A growing interest in Telemann's music around the turn of the 20th century culminated in the biographical accounts of Schneider and Rolland, which gave a rational, balanced view of his creativity and led to more intense study of the man and his music. Several dissertations written between the two world wars, together with the publication of numerous performing and scholarly editions, paved the way for Bärenreiter's selected critical edition begun in 1950. The appearance of thematic catalogues during the 1980s and 1990s allowed the first accurate survey to be made of Telemann's output of well over 3000 works.

6. Sacred vocal music. During his extraordinarily long career as a composer of church music Telemann wrote at least 20 complete annual cycles, a dozen of which survive more or less intact. Many others, some almost totally lost, must have constituted a patchwork of new and old compositions. Of the 1700 cantatas for which his authorship is reasonably certain, about 1400 are extant. This enormous output resulted largely from the fact that Telemann had to supply a steady stream of annual cycles to Eisenach (one every two years) and, after 1721, to Frankfurt (one every three years) as well; before 1730, most of his cycles appear to have been intended in the first place for Eisenach, with parallel and subsequent performances occurring in Frankfurt and Hamburg. Telemann's productivity served him well in managing the heavy workload at Hamburg: whereas only one cantata was heard on Sunday in Frankfurt, in Hamburg Telemann had to supply a cantata before the sermon, another after the sermon, and concluding music at the end of the service (often an aria followed by a chorale). To meet these demands he often repeated cantatas from earlier Eisenach, Frankfurt and Hamburg cycles and took the concluding music from one of the cantatas composed for that Sunday. Although few composers of the time published church cantatas, in Hamburg Telemann brought out four complete cycles and published the arias from a fifth. The post-sermon cantatas for 1725–6 appeared as *Harmonischer Gottes-Dienst* (fig.2). This cycle's limited scoring (voice,


Harmonischer
Gottes-Dienst/
oder
geistliche
CANTATEN
zum allgemeinen Gebrauche/
welche/
zu Beförderung so wol
der Privat-Haus-
als öffentlichen
Kirchen-Andacht/
auf die gewöhnlichen Sonn- und Fest-täglichen
Episteln durchs ganze Jahr
gerichtet sind,
und aus einer Singe-Stimme bestehen/ die entweder von
einer Violine, oder Hautbois, oder Flûte traverse, oder Flûte à bec,
nebst dem General-Basse, begleitet wird;
Auf eine leichte und bequeme Ahrt also verfasset/ daß nicht
allein die, so zur Aufführung der Kirchen-Music gesetzet sind, und vor allen
diejenigen/ so sich nur weniger Gehülfen darbey zu bedienen haben/ solche nützlich gebrauchen können/ sondern auch denen zur geistlichen Ergetzlichkeit/ die ihre Haus-Andacht musicalisch
zu halten pflegen/ wie nicht weniger allen/ die sich im Singen/ oder im Spielen
auf gedachten Instrumenten üben/ zur Erlangung
mehrerer Fähigkeit;
In die Music gebracht, und zum Druck befördert
von
Georg Philipp Telemann/
Chori Musici Hamb. Direct.

In Verlegung des Autoris, und bey demselben, auch in den Leipziger-Messen im Kißnerischen Buch-Laden/ zu finden.



2. *Title-page of Telemann's 'Harmonischer Gottes-Dienst' (Hamburg, 1725–6) with the opening of the cantata 'Am Feste der Heiligen Drey Einigkeit'*

melody instrument and continuo) and restricted scope (two da capo arias separated by a recitative) made it suitable for churches with small musical establishments and for domestic worship; the *Fortsetzung des Harmonischen Gottesdienstes* of 1731–2, for which we also possess expanded versions in copyists' manuscripts, differs only in requiring two melody instruments. In the published cycle of 1727 Telemann included only the arias from the pre-sermon cantatas for 1726–7, arranging them for voice and continuo and rewriting the bass line to include thematic material played originally by the strings. The published cycles of 1744 (written by 1741–2) and 1748–9 have larger scorings, but make limited use of the full instrumental forces. Telemann's cantatas, both published and unpublished, circulated widely during his lifetime: in 1758 Johann Ernst Bach claimed that there were few German Protestant churches in which Telemann's cantata cycles were not performed.

Although most of Telemann's earliest cantatas appear to be lost, a Hildesheim or Leipzig origin for a number of works surviving in manuscript copies is suggested by their stylistic proximity to the late 17th-century central German tradition, rather than to the 'madrigalian' type of cantata established in 1700 by Erdmann Neumeister. From the beginning of his career, Telemann strove for maximum stylistic and formal variety between cycles and from cantata to cantata. Most cycles acquired titles during Telemann's lifetime: the 'Geistliche Singen und Spielen' (Eisenach, 1710–11), Telemann's earliest cycle to survive complete, is one of the first attempts at writing church music in the style of contemporary secular cantatas and operas; the 'Französischer Jahrgang' (Eisenach and Frankfurt, 1714–15) makes use of poetic rondeau forms and stresses certain aspects of French musical style; the two overlapping 'Concerten-Jahrgänge' (Eisenach and Frankfurt, 1716–17 and 1720–21) are in a predominantly Italian style; and the 'Sicilianischer Jahrgang' (Eisenach, 1719–20) features song-like movements in triple meter and an overall pastoral idiom. Beginning with the Eisenach period, all of Telemann's cantata texts were written specifically for him by Neumeister and others. The rich scoring of many cantatas is enhanced by Telemann's imaginative handling of vocal and instrumental colour, especially evident in arias with obbligato instruments. Despite the fugal textures of many choruses and the sometimes elaborate accompaniments to arias, Telemann's counterpoint maintains a characteristic transparency, a quality highly valued by his contemporaries.

Most of Telemann's cantatas for church consecrations and funerals are products of his Hamburg years, and call for appropriately opulent scorings. Yet one of his most effective instrumentations occurs in the funeral cantata *Du aber Daniel, gehe hin*, probably composed in Eisenach or Frankfurt. In the soprano aria the accompaniment consists of a solo oboe in dialogue with the voice, two violas da gamba in unison providing a delicate contrapuntal filigree, and pizzicato strings reinforced by recorder and continuo. The printed texts give no indication of the performance of motets or masses in Hamburg's churches, and indeed most of the surviving examples appear to have been written during the early stages of Telemann's career. Several masses and psalm settings, a Latin *Magnificat* and a Sanctus can be assigned to the Leipzig period. The psalm settings embrace an especially wide range of styles, forms and scorings; among them the brilliant *Deus judicium tuum*, written for Paris, is notable as an important contribution to the French *grand motet* tradition.
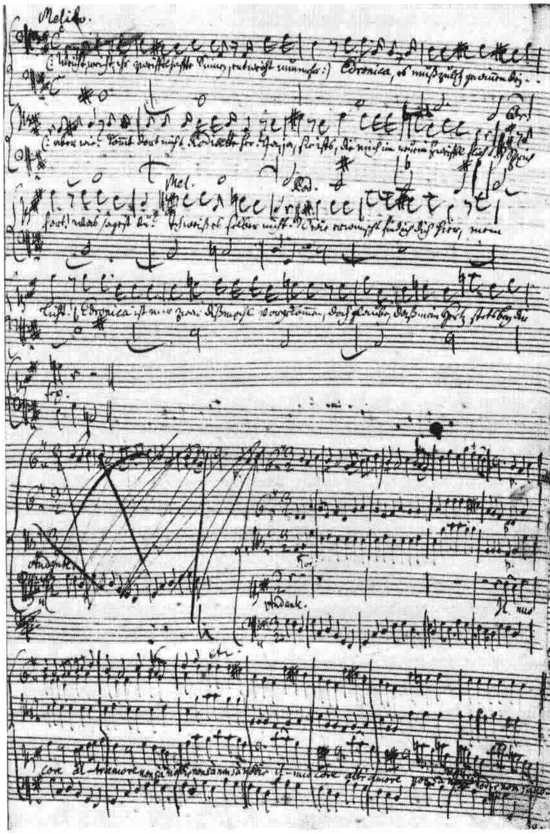
Telemann's numerous oratorios can be divided into four categories: liturgical oratorio Passions, non-liturgical Passion oratorios, sacred oratorios for the Kapitänsmusik and sacred oratorios intended primarily for public performances. Half of the 46 liturgical Passions Telemann composed for Hamburg between 1722 and 1767 are extant, and only one of these parodies an earlier work. Following contemporary practice, nearly all Telemann's liturgical Passions mix biblical prose texts with chorales (given relatively straightforward harmonizations to facilitate singing by the congregation) and interpolated poetry sung by unnamed or allegorical personages. In keeping with Hamburg tradition, Telemann chose his texts according to the order in which the four evangelists appear in the New Testament; thus, starting in 1722 he wrote a *St Matthew Passion* every four years. The Passion oratorios to freely written librettos employ a more colourful, theatrical musical language and tend to call for a larger orchestra than the liturgical Passions. Of these the *Brockes-Passion*, *Seliges Erwägen* and *Der Tod Jesu* enjoyed the greatest popularity during the 18th century. The *Seliges Erwägen*, written to Telemann's own text modelled on Brockes's, was performed in Hamburg's concert halls and smaller churches almost every year from 1728 until the beginning of the 19th century. Although Telemann's setting of *Der Tod Jesu* was eventually overshadowed by C.H. Graun's, his music is in many respects the richer and more dramatic. Of the 36 Kapitänsmusiken Telemann wrote between 1723 and 1766, only nine complete oratorio–serenata pairs and a few separate pieces have survived. The ten extant sacred oratorios, intended to be performed in the secular setting of the Hamburg Drillhaus, are populated almost exclusively by allegorical characters. Among the most highly praised of Telemann's compositions during the middle and late 18th century were the sacred oratorios written for public concerts in the 1750s and 60s. Characteristic of these works, and of Telemann's late vocal music generally, are the adoption of a progressive, mid-century Italian style also cultivated by Graun and Hasse, the increased use of accompanied recitative, an emphasis on homophonic textures in choruses (a particularly effective example is the opening chorus of the first part of *Die Donnerode*, written to commemorate the Lisbon earthquake of 1755) and the frequent supplanting of da capo form by more flexible, dramatic structures. Telemann's final contribution to the genre, *Der Tag des Gerichts*, combines these features with vivid musical pictorialism and considerable dramatic force.

7. Secular vocal music. In his 1740 autobiography Telemann claimed to have written 'several and twenty' operas for Leipzig, 35 operas for Hamburg (a figure that probably includes a dozen prologues) and several other stage works for the courts at Weissenfels, Bayreuth and Eisenach. Thus Telemann may have written 50 or more operas over three decades. Documentary evidence exists for 29 works, of which only nine survive complete. Despite the loss of so much music, Telemann can be considered, next to Keiser, the most important composer of German-language opera in the first half of the 18th century. He was especially gifted as a composer of comic opera, and Hamburg tastes encouraged him along these lines. Six of the surviving stageworks are comedies or

include comic elements: *Der neumodische Liebhaber Damon* (1719/1724) and *Der geduldige Socrates* (1721) are full-length comedies, *Pimpinone* (1725) is an italian-style intermezzo, *Don Quichotte auf der Hochzeit des Comacho* (1761) is a one-act comic 'serenata', and both *Sieg der Schönheit* (1722) and *Emma und Eginhard* (1728) have comic subplots. It is telling that in Hamburg, Telemann chose to publish only the 13 comic arias and duets from the otherwise lost Bayreuth opera *Adelheis* (1724). Comic plots often revolve around sharp critiques of the social order, placing lower-class characters in positions of power (as in *Pimpinone*) or revealing them to have higher morals than their social superiors (as in *Emma und Eginhard* and *Don Quichotte*). Whether an aria is set in *seria* or *buffo* style, or something in between, often depends on the social standing of the characters. *Pimpinone*, first heard between the acts of Handel's *Tamerlano* and subsequently pulished by Telemann, shows his mastery of the Italian intermezzo idiom – with its parlando style, repetitions of short motifs and characterization through orchestral accompaniment – eight years before Pergolesi's *La serva padrona*. Musically, the comedic high point is reached in Pimpinone's aria 'So quel si dice', in which bass and falsetto ranges are mixed in order to relate a conversation between two women. Elements of *buffo* style are already strongly evident in *Socrates*, which is also notable for its especially rich scoring and large number of duets and ensembles.

The surviving serious operas, and the music for *seria* roles in comic operas, have an italianate style not unlike that of Handel's contemporary works. If *Sieg der Schönheit* and *Emma und Eginhard* break with the conventions of *opera seria* by including comic characters, *Miriways* (1728) and *Flavius Bertaridus* (1729) are relatively pure examples of the genre. Exceptional among the surviving operas is *Orpheus* (1726), a cross between *tragédie lyrique* and *opera seria*. Here the French-style choruses have French texts, while the arias vary between Italian, French and German styles and texts, corresponding to the language of the text. Such a mixture of languages and styles was not uncommon in Hamburg: nearly all the librettos to Telemann's Hamburg operas combine German recitatives with arias in both German and Italian (fig.3). Although the demise of the Gänsemarkt Opera in 1738 brought Telemann's operatic activities to a halt, he clearly followed later developments leading to the genesis of the German Singspiel. Among the most significant early examples of the Singspiel is his *Don Quichotte*, with its lied-like arias and ensembles, parodies of *seria* style and touches of local colour.

Telemann's secular cantatas and serenatas form a large and diverse repertory. Those commissioned for civic and private ceremonies range in scale, subject and style from the allegorical and moralizing serenatas for the Kapitänsmusiken and the opulently scored cantatas (*Auf Christenheit, begeh ein Freudenfest* and *Auf ihr treuen Untertanen*) and serenata (*Germania mit ihrem Chor*) for the birthday celebration of Archduke Leopold of Austria in 1716, to the *Trauer-Music eines kunsterfahrenen Canarienvogels*, commissioned by a bereaved pet-owner to commemorate the death of a canary. The majority of the cantatas, including the 19 works that Telemann published, are for solo voice with modest instrumental accompaniment. In the two sets of published cantatas to moralizing texts (1735–6 and 1736–7) Telemann turned to the format of



3. German recitative (Melito and Rodisette) and Italian aria (Rodisette): autograph MS from Telemann's opera 'Der geduldige Socrates', Theater am Gänsemarkt, Hamburg, 1721 (D-Bsb Mus.ms.autograph Telemann 1, f.39r)

his earlier sacred cantata collections (aria–recitative–aria) and to the tuneful melodic idiom of his songs. Among the most important cantatas from Telemann's last decade are *Die Tageszeiten* and *Ino*. The former is actually a cycle of four solo cantatas on the popular mid-century theme of a cyclical progression through the hours of the day. In it Telemann employs the effective programmatic device of successively deeper voice types (soprano for 'Morning', bass for 'Night'). *Ino* is the outstanding masterpiece of Telemann's later years. Essentially a dramatic *scena*, this cantata contains some of his most expressive accompanied recitatives and ariosos. The melodic grace and symmetrical phrasing of the final two arias show Telemann, at the age of 84, to be fully at home in the early Classical style of the 1760s.

Through his published songs (lieder and Oden), Telemann helped to revive interest in the genre during the 1730s and 40s. His first collection, the *Singe-, Spiel- und Generalbass-Übungen* (1733–4), appeared before those of Sperontes (*Singende Muse an der Pleisse*, 1736) and Gräfe (*Samlung verschiedener und auserlesener Oden*, 1737). In the preface to the *24 theils ernsthafte, theils scherzende Oden* (1741) Telemann wryly criticized the melodic simplicity and poor text-setting of contemporary lieder, and considered that a song should be vocally comfortable (avoiding extremes of register and virtuosity), accurately express the sense of the text and fit each verse. By setting poetry by such figures as Brockes and F. von

Hagedorn, Telemann established high literary standards for the genre. His approach to melodic writing and text-setting directly influenced J.V. Görner's *Sammlung neuer Oden und Lieder* (1742) and probably inspired C.G. Krause's *Von der musikalischen Poesie* (1752), the manifesto of the Berlin lieder school. It is significant in this regard that Krause's and Ramler's 1753 collection of *Oden mit Melodien* contains lieder only by Berlin composers and Telemann, who was a generation older than the others.

8. INSTRUMENTAL MUSIC. Telemann is known to have composed approximately 125 orchestral suites, 125 concertos (for one to four soloists or without soloists), several dozen other orchestral works and sonatas in five to seven parts, nearly 40 quartets, 130 trios, 87 solos, 80 works for one to four instruments without bass and 145 pieces for keyboard (excluding two collections containing 50 menuets apiece). This list indicates not only the considerable size of Telemann's instrumental output, but its generic diversity. In publishing his instrumental works Telemann concentrated on the smaller scorings appropriate for domestic music-making: only ten orchestral suites and three concertos appeared in print, compared to half of the trios and quartets and the majority of the solos and unaccompanied works. Although it is certain that almost all of Telemann's instrumental music was composed before 1740, the near total absence of autograph manuscripts has until recently hindered the establishment of a more precise chronology for the works surviving in manuscript sources.

There is probably some truth to Scheibe's claim that Telemann popularized the French-style orchestral suite in Germany. Fasch recalled that Telemann's suites were already well known in Leipzig by 1707, and some of the surviving works are undoubtedly products of the Leipzig, Sorau and Eisenach years. French influence is evident not only in the suites' style, scoring and structure, but also in their frequent use of programmatic titles for entire works or individual movements (for example 'Hamburger Ebb und Fluht', 'Burlesque de Quixotte'). Among the programmatic movements are representations of emotional states, mythological and other personages, nations, natural phenomena and historical epochs; dramatic scene types, such as the sommeil and tempête; and even an account of the Parisian stock market crash of 1720 (TWV55:B11, 'La Bourse'). Perhaps none of these subjects finds more vivid musical expression that the 'concertizing frogs and crows' of TWV55F:11, depicted ingeniously and amusingly through oboes, bassoons and horns. In several works, the titles of the stylized dance movements following the overture provide a continuous narrative. Many of Telemann's suites can be considered 'Concertouverturen' (Scheibe) by virtue of their concertante parts for wind or string instruments. A subset of such works features one or more concertante instruments taking a leading role throughout (as in the well-known suite in A major for recorder and strings, TWV55:a2); these concerto-suite hybrids may be the earliest of their type. The idea of blurring distinctions between the two genres is taken to an extreme in the suite from the second 'Production' of the *Musique de table* (1733). Here an oboe, a trumpet and two violins function as soloists in the overture and the following 'airs', most of which are in fact concerto movements.

Telemann's concertos represent virtually a history of the genre in Germany during the first half of the 18th century. The earliest surviving works (including several concertos for violin, two violins or oboe, and perhaps some of the ripieno concertos and the concertos for six instruments and continuo) date from Telemann's Eisenach period, and their style suggests that they were written before his contact with Vivaldi's concertos. Fast movements in the Eisenach concertos often feature sonata-like imitative or antiphonal textures which, along with a restricted motivic palette, tend to minimize the distinction between solo and tutti. Early ritornello structures resemble those found in roughly contemporary works by Torelli and Albinoni, but during the 1710s Vivaldian ritornello form gradually became an important structural principle for both fast and slow movements. Compared with the Eisenach concertos, those written in Frankfurt and Hamburg show a greater diversity in the choice of solo instruments, larger overall dimensions, stronger articulation of the tutti–solo opposition, and richer motivic and rhythmic content. Throughout his career, Telemann favoured a four-movement plan, often with a dance-based finale in binary or rondeau form. Among the most significant works from before 1720 are the concertos 'alla francese' for pairs of treble instruments, which strongly 'smell of France', and the oboe concertos, notable for their effective solo writing, harmonic and textural boldness, and instrumental recitatives. Many concertos from the later 1720s and 30s, such as the concerto for flute, oboe d'amore and viola d'amore, TWV53:E1, the concerto for two flutes, violin and cello, TWV54:D1, and the three works published in the *Musique de table*, are remarkable above all for their formal complexity and imaginative use of instrumental colour. Telemann's comment in the 1718 autobiography that he was no great lover of concertos should probably be interpreted as a distaste for the ostentatious display of virtuosity in some Italian concertos; indeed, virtuosity for its own sake seems to have interested him far less than innovations in scoring, style and structure. His claim that he 'clothed' the Polish style 'in an Italian dress' is borne out by numerous concerto and sonata movements with the rhythmic and melodic characteristics of the polonaise or mazurka (for example, the finales to the E minor concerto for flute and recorder, TWV52:e1, and the A minor concerto for recorder and viola da gamba, TWV52:a1).

A similarly broad range of styles and approaches to form characterize Telemann's sonatas, which Quantz and Scheibe considered paradigmatic. The earliest works, again probably written at Eisenach, show the clear influence of Corelli and the post-Lullian generation of French composers, while works such as the trio for two violins and continuo in the *Musique de table* anticipate the mid-century *Empfindsamkeit*. The mixed taste, entailing alternations between Italian, French and Polish styles from movement to movement or within a single movement, appears by the *Six trio* (1718), and the *galant* style is already strongly evident in the 12 solos and 12 trios of the *Essercizii musici* (1740, but apparently written in the 1720s). In the *Sonates corellisantes* (1735) the mixed taste encompasses a blending of two italianate styles, the old (Corellian) and the new (*galant*). Telemann's scorings are often strikingly original: the *Six quatuors ou trios* (1733) are effective as either quartets or trios, and the obbligato keyboard trios of the *Essercizii musici* and the *Six concerts*

et six suites (1734) are among the earliest such works. He may also have been the originator, in Germany, of what Scheibe called the 'Sonate auf Concertenart', a sonata (usually in trio or quartet scoring) adopting certain stylistic and structural features of the concerto. Perhaps Telemann's most original contribution to the history of chamber music came in his quartets for three melody instruments and continuo. These works feature colourful instrumentations (usually a mixture of strings and winds), intricate motivic interplay and kaleidoscopic shifts of texture among the upper parts. With the publication of the *Quadri* (1730) and *Nouveaux quatuors* (1738), the genre reached its peak. The fantasies for unaccompanied flute (1732–3) and violin (1735), as well as the sonata for unaccompanied viola da gamba (1728), demonstrate Telemann's mastery of compound melodic lines and idiomatic writing, while the several sets of duets are models of two-part counterpoint. Telemann's keyboard music is most notable for its progressiveness: the fantasies (1732–3) employ incipient sonata forms, and the *Fugues légères* (1738–9), described by Telemann as 'Galanterien-Fugen', incorporate fugal textures into the *galant* style.

9. THEORY. Telemann's longstanding fascination with problems of music theory led him to plan a series of treatises, none of which appears to have been completed. In a letter to Mattheson (1717) he proposed to write a treatise on the most common instruments and how composers could best exploit their characteristics. In 1728 he planned a translation of Fux's *Gradus ad Parnassum*, going as far as to list its price in a published catalogue. That same year he announced in the preface of *Der getreue Music-Meister* that, time permitting, he would occasionally include analyses of his compositions in future instalments. A 1731 newspaper item stated that Telemann was writing a treatise on composition entitled *Theoretisch-musicalischer Tractat*. The 1733 printed catalogue of Telemann's works lists a *Traité du récitatif* among his forthcoming publications, while a 1735 announcement solicited advance subscriptions for a *Theoretisch-practischer Tractat vom Componiren*, in which Telemann would combine elements from the writings of Fux and Heinichen with some of his own discoveries. Shortly after the Paris trip he proposed to publish his musical impressions of the city. According to the biography of *c*1745, he was planning to publish serially a treatise called *Musicalischer Practicus*. In the preface to the cantata cycle *Musicalisches Lob Gottes*he said that he had intended to write on several issues relevant to the works at hand – the application of the theatrical style to church music, the composition of German recitative and the use of dissonance – but in the end he made only a few observations on the figuring of thoroughbass, a subject that he promised the *Musicalischer Practicus* would treat in greater detail. Finally, in 1759, he proposed to Breitkopf the serial publication of a Passion, to which he would append his thoughts on composing vocal music, especially the setting of German text to italianate melodies. His dual interests in theory and publishing intersected in his editions of treatises by Haltmeier, Kellner and Sorge.

Telemann's strong pedagogical leanings are evident in his autobiographies and in many of his publications. Detailed directions for continuo realization and part-writing are given in the *Fast allgemeines evangelisch-musicalisches Lieder-Buch* and in the *Singe-, Spiel- und Generalbass-Übungen*, while the prefaces to both the *Harmonischer Gottes-Dienst* and the *Fortsetzung des Harmonischen Gottesdienstes* lay out rules for the composition and performance of recitative. The 'Avertissement' to the *Nouveaux quatuors* introduces a new bass figure for the diminished triad; in his *Versuch*, C.P.E. Bach endorsed the use of this figure, which he called the 'Telemannischer Bogen'. Invaluable documents of early 18th-century ornamentation practice are provided by the opening slow movements in the *Sonate metodiche*, *Continuation des sonates méthodiques* and *III trietti methodichi*. Many of Telemann's publications, most notably the *Essercizii musici*, *Musique de table* and *Der getreue Music-Meister*, are conceived as encyclopedic surveys of contemporary genres and styles.

Telemann's only completed theoretical project unconnected to his compositions is the *Neues musicalisches System*, written for the mathematically orientated Societät der Musikalischen Wissenschaften. Concerned with a theoretical demonstration of chromatic and enharmonic relationships, Telemann divided the octave into 55 commas: six whole tones comprising nine commas each (C–B), with the last tone including an extra comma (the distance between B and C). Each interval might then be described as having four degrees: smallest, small, large and largest (for example, those of the second would be C–D♭♭, D♭, D and D). Telemann had not contemplated developing a new keyboard temperament and, indeed, he intended the system's intervallic relationships to be applicable only to 'unrestricted' instruments, such as the cello and violin. The system inspired both praise (Sorge) and criticism (Christoph Schröter) from members of the society. In a letter of 1750 to Telemann, Scheibe expressed surprise that his own interval system, published in the *Abhandlung von den musicalischen Intervallen und Geschlechtern* (1739), was becoming known under Telemann's name. In 1773 Scheibe again claimed priority for discovery of the system, although he admitted having discussed the details of the *Abhandlung* with Telemann before publication. He also revealed that the *Critischer Musikus* had been planned as a joint project with Telemann, who, before leaving for Paris in 1737, had read and approved the first 15 issues before they appeared in print.

That Telemann gave much thought to questions of style and text declamation is clear from his extensive correspondence during the 1750s with C.H. Graun, in which the two composers discussed the relative merits of French and Italian recitative. For Graun, who was then steeped in the conventions of Italian *opera seria*, French recitative was illogical, unnatural, rhetorically weak and opposed to the rules of poetic scansion. In particular he objected to the frequent changes of metre in French recitative, and attempted to show that they were unnecessary, demonstrating in the process his imperfect understanding of the French language. Telemann countered by acknowledging the value of both recitative styles, and admitted to using both in his own compositions. To strengthen his point that despite frequent metrical changes 'everything flows continuously like champagne' in French recitative, he provided examples from his 1746 St Matthew Passion, in which he applied shifts between duple and triple metres to recitative in German.

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TVWV and TWV numbers are given at the end of each individual entry in the form, for example, of 1:2.
idem – denotes the same textual incipit, but not necessarily the same text throughout.

CHURCH CANTATAS

principal sources: B-Bc; D-Bsb, Bdhm, Dl, DS, F, Hs, LEm, LEt, Schotten, Michaeliskirche, SHk, SWl; DK-A, Kk; GB-Lbl

† – version in printed cycle differs from original

‡ – version in printed cycle differs from original; original lost

where original and printed versions differ in title, the alternative is given

dates other than those of publication are of first performance

unless otherwise stated vocal forces are 4 or more voices

for unpublished works instrumental forces are 2 oboes, strings and continuo, unless otherwise stated

for printed works scorings are as shown under cycles listed below unless otherwise stated

scorings of original versions of some printed cantatas are unknown

Harmonischer Gottes-Dienst, oder Geistliche Cantaten zum allgemeinen Gebrauche, 1v, 1 inst, bc (Hamburg, 1725–6); T ii–v [1725–6]

Auszug der jenigen musicalischen und auf die gewöhnlichen Evangelien gerichteten Arien (J.F. Helbig), 1v, bc (Hamburg, 1727) [cycle of 1726–7, arias only] [1727]

Fortsetzung des Harmonischen Gottesdienstes (T.H. Schubart), 1v, 2 insts, bc (Hamburg, 1731–2) [undated cycle in reduced scoring] [1731–2]

Musicalisches Lob Gottes in der Gemeine des Herrn (E. Neumeister), 3vv, str, bc [with tpts, timp for festivals] (Nuremberg, 1744) [1744]

Untitled cycle of cants. (D. Stoppe), 1 solo v, 4vv, str, bc [with tpts, timp for festivals] (Hermsdorff, 1748–9) [1748–9]

Abscheuliche Tiefe, 2 fl, str, bc (1731–2), 1:1; Absteigende Gottheit (Dies is der Tag, 1:358); Ach bleib (1748–9), 1:3; Ach, dass der Herr, 1749, 1:4; idem, hn, str, bc, after 1740, 1:5; Ach, dass du den Himmel, 3 tpt, timp, str, bc, 1725, 1:7; ‡Ach ewiges Wort (1731–2), 1:9; Ach Gott, dein Zion klagt (1748–9) 1:10; Ach Gott du bist gerecht (E. Neumeister), str, bc, 1719, 1:11; Ach Gott, es geht (1748–9), 1:12; Ach Gott vom Himmel (1748–9), 1:14; Ach Gott, wie beugt (Wenn langer Seuchen, 1:1564)

†Ach Gott, wie drückt (Betrübter Lohn, 1731–2), 1:16; Ach Gott, wie manches (Neumeister), 1721, 1:18; idem (Neumeister), 2 fl, 2 ob, str, bc, 1722, 1:19; idem (J.F. Helbig), 1724, 1:20; idem (1748–9), 1:21; Ach Herr, lehr uns, 1:24; Ach Herr, wie ist meiner Feinde (Neumeister), 1717, 1:26; idem (von Lingen), 1723, 1:27; Ach, indem ich erblicke (Gott fähret auf, 1:644); Ach, mein Herze (Neumeister), 1719, 1:29; Ach mein herzliebes Jesulein (Das Wort ward Fleisch), 1:203; Ach Not (1731–2), 1:30; Ach reiner Geist (Ihr habt nicht, 1:904); Ach sagt mir nichts (1748–9), 1:31; Ach Seele (Der Herr Zabaoth, 1:294)

Ach, sollte doch (Neumeister), 1722, 1:32; †Ach süsse Ruh (Sanftmutsvolle, zarte Triebe, 1731–2), 1:33; †Ach, welche Bitterkeit (Herzbrechend ist das Augenbrechen, 1731–2), 1:34; Ach, wer verkündigt mir ('Oratorium'), str, bc, 1:35; Ach, wie beisst mich (Neumeister), 2 fl, 2 ob, str, bc, 1722, 1:36; Ach, wie nichtig, 2 fl, 2 ob, str, bc, 1757, 1:37; idem, 3 rec, va da gamba, str, bc, 1:38; Ach, wie so lang, 1724, 1:40; Ach, wo bin ich, T, ob, str, bc, 1:41; idem (Neumeister), 2 fl, bn, va da gamba, str, bc, 1:42; Ach, wo flieh ich (Neumeister), 1719, 1:43; Ach, wo kömmt doch (1744), 1:45

Ach wundergrosser Siegesheld, ob, 2 tpt, timp, str, bc, 1750, 1:47; Ach Zion (Wie lieget die Stadt so wüste, 1:1629); †Ach zu den tiefsten Jammerhöhlen (Die Bosheit dreht, 1731–2), 1:48; idem (G. Simonis), 1720, 1:50; idem (Neumeister), fl, 2 ob, 2 hn, str, bc, 1722, 1:51; idem, 2 ob, 3 tpt, timp, str, bc, 1723, 1:52; idem (Neumeister), str, bc, 1:54; Alle eure Sorgen (Neumeister), 1719, 1:71; Alle gute Gaben, 1723, 1:55; Allein die Anfechtung (Helbig), 1725, 1:57; Allein Gott in der Höch sei Ehr, tpt, str, bc, 1:58; idem (N. Decius), S, B, B, str, bc, 1:59

Allein zu dir, 2 ob, 2 bn, 2 tpt, timp, str, bc, 1750, 1:60; Alleluja, Herr Gott, 2 ob, 2 tpt, timp, str, bc, 1731, 1:63; Allenthalben ist dies Leben, str, bc, 1:64; Aller Augen warten, 1719, 1:65; idem (Neumeister), 3 ob, bn, str, bc, 1720, 1:66; idem (B. Neukirch), 1725, 1:67; †Alles Fleisch ist Heu (Krache, sinke, morsche Hütte, 1727), 1:68; Alles, was ihr tut, fl, 2 tpt, timp, str, bc, 1756, 1:69; Alles, was von Gott, 2 ob, 3 tpt, timp, str, bc, 1723, 1:70; All's Glück und Ungelücke, ob, str, bc, 1:73

Also hat Gott die Welt geliebet (Neumeister), fl, 2 ob, str, bc, 1719, 1:74; idem (Simonis) 2 ob, bn, str bc, 1721, 1:75; idem (partly Neumeister), 1722, 1:76; idem (J.F. von Uffenbach), 2 ob, 3 tpt, timp, str, bc, 1723, 1:77; ‡idem (Gott dem nichts verborgen, 1727), 1:79; idem (Simonis), 2 tpt, timp, str, bc, 1726, 1:80; idem (Daran ist erschienen, 1:168); idem (1744), 1:82; idem, 2 taille, str, bc, 1:85; idem, 3 tpt, timp, str, bc, 1:86; Also hoch (1748–9), 1:87; Also schweig mein Mund (Neumeister), 2 hn, str, bc, 1722, 1:89; Alter Adam (so leget nun ab von euch, 1:1369); Amen, amen, Lob und Ehre (1744), 1:91 [opening chorus = 8:2]; idem (partly Neumeister), 1:92; Am göttlichen Segen, 2 fl, 2 ob, str, bc, 1:93; †Am guten Tag (Es klingelt oft kläglich, 1731–2), 1:94; Armselige Weisheit (Der natürliche Mensch), 1:308; Auch der Mangel wird (Herr, wie sind deine Werke, 1:780)

Auf ehernen Mauern (M. Richey) (1725–6), 1:96, T iii; Auf ein gleicherhörtes Flehen, 1724, 1:97; Auf, erwachet meine Sinnen (1748–9), 1:98; Auf fröhliches Zion, B, str, bc, 1:99; Auf Gott will ich, S, B, vn, bc, 1:100; Auf grüner Auen (G.P. Telemann), 2 ob, 2 tpt, str, bc, 1722, 1:101; Auf, lasset in Zions geheiligten Hallen, 2 fl, 2 ob, 2 tpt, timp, str, bc, 1756, 1:104; Auf mein Herze, ob, str, bc, 1721, 1:106; Auf, und lasset uns besingen, T, 2 vn, bc, 1:108; Auf Zion, 2 fl, ob, 2 tpt, timp, str, bc, 1760, 1:109; Auf zum Streiten (Seid stark, 1:1280)

Augenweide, Fleischeslust, str, bc, 1:110; Aus Gnaden seid ihr selig worden, 2 ob, 3 tpt, str, bc, 1724, 1:112; idem (1744), 1:113; Aussatz hat mich ganz gefressen, str, bc, 1:1740; †Aus Zion, ob, str, bc (Heult verruchte, 1727), 1:114; Barmherzigkeit kann uns (Seid allesamt gleichgesinnt, 1:1266); †Barmherzig und gnädig (Opfre Gott Preis, 1727), 1:116; Beglückte Mutter (Der Herr hat offenbaret, 1:261); Beglückte Zeit (1725–6), 1:118, T v; Begnadigte Seelen (to Büren) (1725–6), 1:119, T iv; Bei dem Herrn (Neukirch), 1725, 1:120; †Bekehret euch zu mir (Zerknische, du mein blödes Herz, 1731–2), 1:121; Belebende Lüfte, 2 ob, 2 tpt, timp, str, bc, 1763, 1:122; Bequemliches Leben ('Oratorium'), str, bc, 1:123; Beschämt und zittern (Suchet den Herrn, 1:1404); Bestelle dein Haus, S, B, 2 rec, str, bc, 1:124

Bete nur (Neumeister), str, bc, 1732, 1:125; Betrübter Lohn (Ach Gott, wiedrückt, 1:16); Beweget euch munter (Wohlan, ich will meinem Leben, 1:1696), 1:1749; Bist du denn so gar verlassen (Wenn jemand das Gesetz, 1:1563); Bittet, so wird euch gegeben (Neumeister), 1719, 1:127; idem (Simonis), 2 fl, 2 ob, str, bc, 1721, 1:128; ‡idem (Erleuchte uns, 1727), 1:129; Bleib, o Jesu, S, 2 vn, bc, 1:130; Blitz, der Herz und Geist (Verflucht sei jedermann, 1:1466); Blut das Glut und Eifer (Christus ist kommen, 1:149); Brannte nicht unser Herz (Helbig), 1725, 1:131; Brausende Stürme, 1724, 1:132; Brecht, heisse Seufzer, los (Wenn der Herr Friede gibt, 1:1536); Brich an und werde Licht, ob, 2 tpt, timp, bc, 1749, 1:133; Brich an den Hungrigen (Neumeister), 1722, 1:134

Christen heissen und nicht sein (Neumeister), 1:135; Christ ist erstanden (Neumeister), 1722, 1:136; Christum lieb haben ist besser (Neumeister), 2 fl, 2 ob, str, bc, 1719, 1:137; Christus der ist mein Leben (M. Vulpius), 1754, 1:138; Christus hat ausgezogen, 2 fl, 3 tpt, timp, str, bc, 1757, 1:139; Christus hat einmal ... gelitten (Neumeister), 1722, 1:140; Christus hat gelitten (Neumeister), 1717, 1:141; Christus hat sich ... gegeben (Neukirch), 1725, 1:142; Christus hat unsere Sünde selbst, 1723, 1:144; Christus ist aufgefahren (Helbig), 1723, 1:145; Christus ist der Glanz (Helbig), str, bc, 1725, 1:148; †Christus ist kommen (Blut, das Glut und Eifer, 1727), 1:149; Christus ist nicht eingegangen (Neumeister), 1717, 1:150

Christus ist um unserer Missetat willen (Simonis), 2 ob, bn, 2 tpt, str, bc, 1721, 1:151; Christus ist wahrlich der Prophet (Helbig), 1725, 1:152; Da die Zeit (G. Behrmann), 2 tpt, timp, str, bc, 1726, 1:154; †Dafür halte uns (Du bist mir schnödes Gut, 1731–2), 1:155; Da ich mich hier eingefunden (Neumeister), 2 fl, 2 ob, str, bc, by 1722, 1:1748; Da Jesu, deinen Ruhm (Es spielen die Strahlen, 1:531); Da Jesus nun merkte (Neumeister), 1717; 1:156; Danket dem Herrn, denn er ist freundlich (Neumeister), 2 ob, 2 hn, str, bc, 1716, 1:157; idem (von Lingen), str, bc, 1723, 1:158; idem (Neumeister), fl, 2 ob, 2 hn, str, bc, 1722, 1:159; Danket dem Herrn Zebaoth (Neumeister), fl, 2 ob, 2 chalumeau, str, bc, 1718, 1:163

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3 tpt, timp, str, bc, 1:793; Hier hab ich meine Plage (1748–9), 1:794; Hier ist mein Herz, S, T, str, bc, *c*1715, 1:795; Hier schläft es (Die Hirten bei der Krippe) (sacred orat, K.W. Ramler), 2 fl, 2 ob, bn, 2 hn, 3 tpt, timp, str, bc, 1759, 1:797; Hilf, dass durch dieser Mahlzeit [= part of Gott ist die Liebe, 1:661]; Hilf, dass ich sei von Herzen froh, ob, str, bc, 1:798

Hilf Herr, die Heiligen haben abgenommen (Simonis), 1717, 1:799; idem (Helbig), 1723, 1:800; ‡idem (Seel und Leib sind fest, 1727), 1:801; Hilf Herr, o hilf, 1:803; Hilf Jesu, hilf, S, str, bc, 1:802; Hirt' und Bischof uns'rer Seelen (Wilkens) (1725–6), 1:805, T iii; Hochselige Blicke (Selig sind die Augen, 'Oratorium', 1:1294); Horche nur, 2 fl, 2 ob, str, bc, 1:806; Hörst du garnicht unser Flehen (Herr, die Wasserströme, 1:737); Hosianna dem Sohne David, 2 fl, 2 ob, str, bc, 1720, 1:808; idem (1744), 1:809; Hosianna, dieses soll die Losung sein, 2 fl, 2 ob, 3 tpt, timp, str, bc, 1737, 1:810; Hütet euch (Neumeister), 1716, 1:811

Ich armer Mensch, fl, 2 ob, str, bc, 1:812; Ich bin arm und elend (1744), 1:814; Ich bin das A und das O, 2 fl, 2 ob, 2 tpt, timp, str, bc, 1763, collab. K.D. Crohn, 1:815; Ich bin der erste (Neumeister), 2 ob, 2 tpt, timp, str, bc, 1717, 1:816; Ich bin der Herr, 1717, 1:817; Ich bin der Weg (Helbig), str, bc, 1724, 1:818; Ich bin dir, Herr (von Lingen), str, bc, 1729, 1:819; Ich bin getauft (to Büren) (1725), 1:820, T iv; Ich bin getrost (Neumeister), 2 ob, 2 tpt, str, bc, 1:821

Ich bin ja Herr (S. Dach), 2 ob, ob d'amore, bn, tpt, str, bc, 1754, 1:822; Ich bin vergnügt (Neumeister), 1719, 1:823; Ich danke dir (1748–9), 1:824; Ich fahre auf (Simonis), 2 fl, 2 ob, 2 hn, str, bc, 1721, 1:825; Ich freue mich, T, B, ob d'amore, str, bc, 1:826; Ich fürchte keinen Tod (Neumeister), fl, 2 ob, str, bc, 1719, 1:827; Ich gehe voll Freuden (Neumeister), 2 ob, 2 tpt, str, bc, 1:829; Ich glaube aber, 2 ob, hn, bc, 1:831; Ich habe Lust (Neumeister), 1719, 1:833; idem (Neumeister), 2 fl, 2 ob, str, bc, 1722, 1:834; idem (1744), 1:836; Ich habe ofte des Himmels (von Lingen), str, bc, 1729, *D-Bsb*, 1:838

†Ich habe Wächter über euch gesetzt, 2 ob, bn, str, bc (Über der Propheten Blut, 1731–2), 1:839; Ich halte aber dafür (Simonis), fl, 2 ob, str, bc, 1721, 1:840; Ich halte es dafür (1744), 1:841; Ich hatte mich verirret (1748–9), 1:842; Ich hatte viel Bekümmernis (Neumeister), 1717, 1:843; Ich hebe meine Augen auf (Helbig), 1725, 1:845; Ich hoffe darauf (Simonis), 2 fl, 2 ob, timp, str, bc, 1721, 1:847; idem (1744), 1:848; Ich irre, seufze, klage (von Lingen), 1723, 1:830; Ich komme, str, bc, 1724, 1:849; Ich lebe, 2 fl, ob, 2 tpt, timp, str, bc, 1754, 1:850

Ich muss auf den Bergen weinen, fl, ob, str, bc, 1723, 1:851; Ich muss im Leben immer wandeln, str, bc, 1:852; Ich recke meine Hand aus (Neumeister), 1722, 1:854; Ich rufe dich … an (von Lingen) str, bc 1729 1:855; Ich rufe zu dir, str, bc, 1:857; Ich sage euch (Neukirch), 1725, 1:858; Ich schaue bloss (Wilkens) (1725–6), 1:859, T v; Ich schicke mich (Neumeister), S, 2 vn, bc, 1732, 1:860; Ich schlafe, S, B, 2 vn, bc, 1:861; Ich sehe mich mit Finsternissen (?von Lingen), str bc, 1729, 1:863; Ich seh euch fast (Seht, wir gehn hinauf, 1:1264)

Ich seufze, winsle, klage (Der Herr ist nahe allen, 1:273); Ich suchte des Nachtes im meinem Bette, 2 ob, 3 tpt, timp, str, bc, 1723, 1:866; Ich taumle vor Freuden (1727), 1:867; Ich traue auf Gott (1748–9), 1:868; Ich war tot und siehe (Helbig), 1725, 1:872; Ich weine, durch der Armut (Der Herr kennet, 1:281); Ich weiss, dass mein Erlöser lebt (Neumeister), 1717, 1:873; idem (Neumeister), str, bc, 1722, 1:874; idem (Neumeister), str, bc, 1732, 1:875; idem (Neumeister), str, bc, 1:876; idem, S/T, vn, bc, 1:877 [= BWV160], ed. in *J.S. Bach: Werke*, xxxii (1886); idem, 2 fl, 2 ob, str, bc, 1:879

Ich weiss wohl (Helbig), str, bc, 1725, 1:880; ‡Ich werde fast entzückt (1731–2), 1:881; Ich werfe mich zu deinen Füssen (Neumeister), 2 ob, theorbo, str, bc, 1722, 1:882; Ich will den Kreuzweg gerne gehen (Neumeister), B, vn, bc, by 1729, 1:884; Ich will dich erhöhen (Simonis), 2 ob, 2 tpt, str, bc, 1717, 1:885; idem, ob, str, bc, 1:886; Ich will mich mit dir verloben (Neumeister), 2 fl, 2 ob, str, bc, 1720, 1:888; idem (Helbig), 1723, 1:889; Ich will mit Danken kommen, 1759, 1:890 [= O wie selig ist die Stunde]

Ich will rein Wasser über euch sprengen, ob, str, bc, 1:891; Ich will singen von der Gnade ('Oratorium'), ob, 2 bn, str, bc, *c*1720, 1:893; †Ich winselte, 2 fl, 2 ob, str, bc (Gott weiss, ich bin … müde, 1731–2), 1:894; Ihr Christen, wollt ihr selig sein, 1:896; Ihr, deren Leben mit banger Finsternis (Wilkens) (1725–6), 1:897, T iv; Ihr, die ihr Christi (1748–9), 1:898; Ihr, die ihr euren Nächsten sucht zu fällen (von Lingen), str, bc, 1729, *D-Hs*, 1:899; Ihr frommen Christen (?von Lingen), 1729, 1:900 [= Treuer Gott]; Ihr Gerechten, freuet euch (1744), 1:901; †Ihr habt nicht einen knechtischen Geist, 2 ob, 3 tpt, timp, str, bc (Ach reiner Geist, 1731–2), 1:904; idem, 2 fl, rec, 2 ob, 2 tpt, timp, str, bc, 1757, 1:905; Ihr Heuchler (?von Lingen), 2 hn, str, bc, 1729, *Hs*, 1:906

Ihr in Sünden tote Glieder (So einer für alle gestorben, 1:1353); Ihr Lieben, gläubet nicht (Kantate wider die falschen Propheten) (1744), 1:908; Ihr Lieben, lasset uns untereinander Lieb haben (Helbig), 1723, 1:909; ‡Ihr schüchternen Blicke (1731–2), 1:912; Ihr Seelen, die ihr denkt (von Lingen), str, bc, 1729, *Bsb*, 1:913; Ihr seid alle Gottes Kinder (Neumeister), 1716, 1:914; idem (Neumeister), 2 ob, bn, str, bc, 1718, 1:915; idem (Neumeister), str, bc, 1:916; Ihr seligen Stunden (Richey) (1725–6), 1:917, T iv; Ihr sollt geschickt sein (Neumeister), 1720, 1:918

Ihr Völker, bringet her (Neumeister), str, bc, 1719, 1:919; idem (Neumeister), 1721, 1:920; Ihr Völker hört (Wilkens) (1725–6), 1:921, T ii; Ihr werdet, aus Gottes Macht (von Lingen), 1723, 1:922; Ihr werdet weinen und heulen, 1:923; ‡Ihr Wölfe droht (1731–2), 1:924; Im sechsten Monat, 2 ob, tpt, str, bc, 1:927; In allen meinen Taten, 1:928; In Christo gilt weder Beschneidung (Neumeister), 1720, 1:929; idem (Helbig), 1722, 1:930; In den Seilen deiner Liebe, T, B, 2 ob, 2 vn, bc, 1:934

In der Welt habet ihr Angst (Neumeister), 1728, 1:936; In dich wollst du mich (1748–9), 1:938; In dulci jubilo (Neumeister), 2 ob, hn, str, bc, 1719, 1:939 [= later version of Lobt Gott ihr Christen, 1719]; In Ephraim sind allenthalben Lügen, ob, str, bc, 1757, 1:940; In gering- und rauhen Schalen (Wilkens) (1725–6), 1:941, T ii; In Gott vergnügt zu leben, B, rec/ob, hn, str, bc, 1:942; Ist auch ein Kreuz bitter, 1:944; Ist eine Stunde bald zugegen (Neumeister), 1732, 1:945; Ist Gott versöhnt (1748–9), 1:946; Ist Widerwärtigkeit den Frommen eigen (Wilkens) (1725–6), 1:948, T ii; Ja, selig sind, die Gottes Wort (1744), 1:949; Jauchze du Tochter Zion, 2 fl, 2 ob, 2 tpt, timp, str, bc, 1762, 1:950

Jauchzet dem Herrn alle Welt, ob, 3 tpt, timp, str, bc, 1733, 1:951; idem, B, 2 tpt, bc, *D-Hs*, 1:952 [= 7:21]; Jauchzet, frohlocket (Wilkens) (1725–6), 1:953, T v; Jauchzet, ihr Christen (Wilkens) (1725–6), 1:955, T iii; Jauchzet, ihr getreuen Herzen, S, T, vn, vc, bc, 1:956; Jauchzet ihr Himmel (1744), 1:957; idem, fl, ob, bn, str, bc, 1756, 1:958; Jauchzt dem Höchsten alle Welt, 2 ob, 2 tpt, timp, str, bc, 1:959; Jedermann sei untertan der Obrigkeit (Helbig), 1723, 1:960; ‡idem (Gib auch den Göttern, 1731–2), 1:962; Jesu bleibt (Der Stein, den die Bauleute)

Jesu, in deinem Namen, vn, vc, bc, 1:964; Jesu meine Freude (Neumeister), 1719, 1:965; idem (Neumeister), 4 fl, 2 ob, str, bc, 1722, 1:966; idem (Neumeister), str, bc, 1722, 1:967; idem (J. Franck), 2 ob, 2 bn, str, bc, 1754, 1:970; idem, 1:973; Jesu meiner Seele Weide, S, 2 fl, 2 ob, bc, by *c*1725 1:974; Jesu meine Zuversicht (?Runge), fl, rec, ob, ob d'amore, hn, str, bc, 1754, 1:984; Jesus Christus ist kommen (1744), 1:975; Jesus Christus unser Heiland (Neumeister), 1722, 1:976; Jesus ist der Heilands Name, fl, ob, str, bc, 1:980; idem, 2 fl, 2 ob, str, bc, 1:981; Jesus kommt (Du Tochter Zion, 1:406)

Jesus Liebe mich vergnüget, S, vn, bc, 1:982; Jesus liegt in letzten Zügen (Der sterbende Jesus), B, 1:983; Jesus nimmt die Sünder an ('Ode'), fl, 2 ob, str, bc, 1:985; Jesus sei mein erstes Wort, 1722, 1:986; Jesu, wirst du bald erscheinen (Neumeister), ob, cl, cornett, 3 tpt, str, bc, 1719, 1:988; †Jetzt geht der Lebensfürst (1731–2), 1:989; Kann euch dieser Donnerschlag (Wir müssen alle offenbaret werden, 1:1671); †Kann man auch Trauben lesen (Schmücke dich nur, 1727), 1:990; Kantate wider die falschen Propheten [= Ihr Lieben, gläubet nicht]; Kaum ist der Heiland, B, str, bc, 1:991; Kaum wag ich es, str, bc, 1762, 1:992; Kehret wieder (Erkennet, dass der Herr Gott ist, 1:463)

Kehre wieder (Wo ist denn dein Freund hingegangen, 1:1716); Kein Hirt kann, 2 vn, bc, 1:993; Kein Vogel kann (Wilkens) (1725–6) 1:994, T iv; Kinder, es ist die letzte Stunde (von Lingen), 1723, 1:997; †Kommet herzu (Gott nimmt die Farren, 1727), 1:998; Komm, Geist des Herrn, 2 ob, 3 tpt, str, bc, 1759, 1:999; Komm Gnadentau, 2 fl, 3 tpt, timp, str, bc, 1:1000; Kommt alle, die ihr traurig seid (Neumeister), 1722, 1:1003; Kommt alle, die von so manchem Sündenfalle (Neumeister), 1722, 1:1004; Kommt, Christen, str, bc, 1723, 1:1005; Kommt, die Tafel, str, bc, by 1726, 1:1006

Kommt her zu mir (Neumeister), 1:1007; idem (Neumeister), 1720, 1:1008; Kommt herzu, lasset uns, str, bc, frag., 1:1009; Kommt, ihr aufgeblasenen (Die Grube ist von gestern, 1:345); Kommt, ihr, Schäflein, fl, 2 ob, str, bc, 1757, 1:1010; Kommt, lasset uns anbeten, str, bc, 1723, 1:1012; Kommt und lasst, str, bc, 1:1013; Kommt, verruchte Sodoms-Knechte, S, B, 2 ob, 4 bn, str, bc, 1:1014; Krache, sinke, morsche Hütte (Alles Fleisch ist Heu, 1:68); Kräftiges Wort (O wie ist die Barmherzigkeit des Herrn, 1:1219);

Kündlich gross (Neumeister), 1716, 1:1017; idem (Helbig), 1724, 1:1019; †idem, 2 ob, 3 tpt, timp, str, bc (Göttlichs Kind, lass mit, 1731–2), 1:1020

Lasset uns aufsehen, 1724, 1:1023; †Lasset uns beweisen (Ein Herz, mit seinem, 1727), 1:1024; Lasset uns den Herrn preisen, 2 trbn, timp, str, bc, 1750, 1:1025; Lasset uns Gott lieben (Helbig), 1723, 1:1026; idem, 1724, 1:1027; Lasset uns nicht eitler Ehre geizig sein (Neumeister), 2 ob, 2 bn, str, bc, 1720, 1:1028; Lasset uns rechtschaffen sein (Helbig), 2 ob, 2 bn, str, bc, 1723, 1:1029; Lasset uns von Gott singen, S, B, vn, vc, bc, 1:1031; Lass mich an andern üben, B, 1:1033; Lass mich beizeit mein Haus bestellen (1748–9) 1:1034; Lass mich, Jesu, dich begleiten (Wer ist der, so von Edom kommt, 1:1586); Lass mich o mein Gott (1748–9), 1:1037; Lasst uns eins ums ander singen, 3 vv, 1:1036 [= chorus in 2:13]

Lass vom Bösen und tue Gutes, 1724, 1:1038; Lauter Wonne, lauter Freude (Wilkens) (1725–6), 1:1040, T v; Lebendiger Gott (Es danken dir Gott die Völker, 1:486); Lebensfürst, auf dein Erblassen (Man singet mit Freuden, 1:1085); Leben wir, so leben wir dem Herrn, 2 fl, 2 ob, bn, str, bc, 1756, 1:1041; Lehre mich tun, ob, 3 tpt, timp, str, bc, inc., *D-LUC* [not in TVWV]; Lehre uns bedenken (1744), 1:1042; idem (1744), 1:1043; Liebe, die vom Himmel stammet (Wilkens) (1725–6), 1:1044, T ii; Liebe, Liebe, muss der Christen Merkmal sein, 1724, 1:1045; Liebet eure Feinde (Simonis), 1717, 1:1046; idem (Helbig), 1723, 1:1047; †Lieblicher Saiten, 2 fl, 2 ob, str, bc (Herr, schau, die Seele, 1731–2), 1:1048

Liebster Jesu, kehre wieder (aria), S, 2 fl, str, bc, 1:1051; Liebster Jesu meine Lust, 2 ob/2 taille, bn, str, 1:1052; Lobe den Herrn meine Seele (Neumeister), 2 tpt, str, bc, 1723, 1:1053; idem (Helbig), 1723, 1:1054; idem, S, B, str, bc, 1:1056; Lob Ehr und Preis, fl, ob, 3 tpt, timp, str, bc, 1760, 1:1057; Lobet den Herrn alle Heiden (Neumeister), 1717, 1:1058; idem, 3 tpt, timp, str, bc (1744), 1:1059; idem (1744), 1:1060

Lobet den Herrn, alle seine Heerscharen (Simonis), 2 ob, 3 tpt, timp, str, bc, 1721, 1:1061; Lobet den Herrn, ihr seine Engel, 2 fl, 2 ob, 2 tpt, timp, str, bc, 1756, 1:1063; Lobsinget dem Herrn, 1724, 1:1064; ‡idem (Mein Herze muss an Freuden, 1727), 1:1065; Lobt Gott ihr Christen, 1719 [= earlier version of In dulci jubilo]; idem (Neumeister), 2 ob, 2 tpt, 3 trbn, timp, str, bc, 1723, 1:1066; Lobt ihn mit Herz und Munde (1748–9), 1:1067; Locke nur, Erde (Richey) (1725), 1:1069, T v

Mache dich auf (von Holten), 3 tpt, str, bc, 1725, 1:1070; idem ('Oratorium'), ob, bn, str, bc, *c*1745, 1:1072; Machet Bahn dem, 2 fl, 2 ob, 2 tpt, str, bc, 1:1073; Machet die Tore weit (Helbig), 1719, 1:1074; idem, 2 fl, 2 ob, hn, tpt, str, bc, 1:1075; Machet euch Freunde (Neumeister), str, bc, 1722, 1:1076; idem, 1:1077; Machet keusch eure Seelen (Helbig), 1723, 1:1078; Mach mich an meiner Seele reich (?von Lingen), str, bc, 1729, *D-Bsb*, *Hs*, 1:1079; Mach mir stets zuckersüss (1748–9), 1:1080; Mächtiger Heiland (Werfet Panier auf im Lande, 1:1580); Man muss nicht zu sehr trauern (Neumeister), 1720, 1:1082

Man singet mit Freuden (Neumeister), 2 ob, 2 tpt, timp, str, bc, 1719, 1:1084; ‡idem (Lebensfürst, auf dein Erblassen, 1727), 1:1085; idem, 3 tpt, timp, str, bc, 1734, 1:1086; idem, 3 tpt, timp, str, bc (1744), 1:1087; idem, 2 ob, bn, 3 tpt, timp, str, bc, by 1729, 1:1088; Maria stand auf in den Tagen (Neumeister), 1719, 1:1089; Mein Alter kömmt, str, bc, 1:1090; Meine Augen sehen (1744), 1:1093; Meine Brüder, seid stark, 1723, 1:1094; Meine Liebe lebt in Gott (Lehms), Bar, ob, vn, vc, bc, 1725, 1:1095; Meinem Jesum will ich singen, fl, str, bc, frag., *c*1755, 1:1096; Meinen Jesum lass ich nicht (Neumeister), 2 ob, bn, str, bc, 1724, 1:1097

Meinen Jesum will ich lieben, 2 ob, hn, str, bc, 1:1098; Meine Rede bleibt betrübt (Der geliebte und verlorene Jesus), S, ob, str, bc, 1:1099; Meines Bleibens ist nicht hier (Neumeister), 1732, 1:1100; idem (Neumeister), A, 2 vn, bc, by *c*1720, 1:1101; Meine Schafe hören meine Stimme (Neumeister), ob, str, bc, 1719, 1:1102; idem (1744), 1:1103; Meine Seele erhebt den Herrn (Neumeister), 1717, 1:1104; idem, 1722, 1:1105; idem, str, bc, 1723, 1:1106; ‡idem (So schön, so zärtlich, 1731–2), 1:1107; idem (1744), 1:1108; idem, 2 ob, bn, str, bc, 1:1754

Meine Seele harret nur auf Gott, 2 fl, 2 ob, 2 bn, str, bc, 1:1109; Meine Seele trägt Verlangen (Neumeister), vn, vc, bc, 1:1110; Mein Freund ist mein (Des Königs Tochter, 1:327); Mein Glaube ringt in letzten Zügen (Das ist je gewisslich wahr, 1:184); Mein Gott, ich bin gesinnt (Telemann), S, B, ob d'amore, vn, vc, bc, 1725, 1:1112; Mein Gott, ich schäme mich (Simonis), 1717, 1:1114; Mein Herz ängstet sich (Neumeister), 2 fl, 2 ob, str, bc, 1722, 1:1115; Mein Herze, heg Barmherzigkeit, ob, str, bc, 1:1116; Mein Herze muss an Freuden (Lobsinget dem Herrn, 1:1065)

Mein Herz, warum betrübst du dich (?Rambach), hn, vn, va, bc, 1:1117; Mein Jesu, ist dirs denn verborgen (Neumeister), 1719, 1:1119; Mein Jesu, meines Herzens Freude (Neumeister), T, vn, bc, 1732, 1:1120; Mein Jesus ist mein Leben, S/T, vn, bc, 1:1122; Mein Jesus ist mein treuer Hirt (Neumeister), 2 fl, 2 ob, str, bc, 1:1123; Mein Jesus nimmt die Kranken an, str, bc, 1:1124; Mein Kind, verwirf die Zucht (Simonis), 1717, 1:1128

Mein Kind, willtu Gottes Diener sein (Neumeister), 1716, 1:1129; idem (Neumeister), 1718, 1:1130; Mein Schade ist verzweifelt böse, S, B, fl, ob, str, bc, 1:1133; Mein Schutz und Hülfe (1748–9), 1:1132; Mein Sünd mich werden kränken (Neumeister), 1719, 1:1134; idem (Neumeister), 1:1134a; Me miserum, miseriarum conflictu, A, str, bc, by *c*1710, 1:1135; Michael, wer ist wie Gott, 2 ob, 2 tpt, timp, str, bc, 1764, 1:1136; Mir hat die Welt (Neumeister), 2 ob, 2 hn, str, bc, 1719, 1:1137; idem (1748–9), 1:1138; Mit Fried und Freud, str, bc, by 1729, 1:1140; idem T, vn, bc, inc., *MÜG* [not in TVWV]

Mit Gott im Gnadenbunde stehen, S, B, 2 ob, 2 chalumeau, 2 hn, glock, str, bc, 1722, 1:1141; Möcht ich, Jesu, fl, ob, 2 tpt, timp, str, bc, 1763, 1:1144; ‡Muntre G'danken, fliehet (1731–2), 1:1145; Muss nicht ein Mensch (Neumeister), 1722, 1:1146; ‡Nach ausgelöschtem Feindschafts-Feuer (1731–2), 1:1147; Nach dem Weinen, 1724, 1:1148; Nach dir will ich mich sehnen (1748–9), 1:1149; ‡Nach Finsternis und Todesschatten (1731–2), 1:1150; Nichts, nichts kann mich (1748–9), 1:1153; Nicht viel Weise (Helbig), 1725, 1:1156

Niedrigkeit ist ein Spott, 2 fl, 2 ob, str, bc, 1:1157; Nimm von uns, Herr, du Treuer Gott (Neumeister), 1722, 1:1159; Nimm nicht zu Herzen, 2 fl, 2 ob, str, bc, 1:1160; †Nun aber, die ihr (Erfreue dich, 1727), 1:1161; Nun aber gehe ich hin (Neumeister), str, bc, 1719, 1:1162; idem (Simonis), fl, 2 ob, str, bc, 1721, 1:1163; Nun danket alle Gott (Rinckart), fl, 2 tpt, timp, str, bc, *Hs*, 1:1166; Nun freut euch (1748–9), 1:1167; Nun ist das Heil (Mayer), 2 tpt, timp, str, bc, 1726, 1:1170; idem, 2 fl, ob, 2 tpt, timp, str, bc, 1754, 1:1171; idem, 2 fl, 2 ob, 2 hn, 2 tpt, timp, str, bc, 1761, 1:1172

Nun ist das Reich, fl, ob, 2 tpt, str, bc, 1762, 1:1173; Nun komm der Heiden Heiland (Neumeister), 2 ob, 2 tpt, timp, str, bc, ?1711, 1:1174; idem (Neumeister), 2 ob, 2 tpt, str, bc, 1721, 1:1175; idem (Neumeister), str, bc, 1:1177; idem (Neumeister), str, bc, ?1711, 1:1755; Nun kommt die grosse Marterwoche (Neumeister), 1719, 1:1179; Nun lernet dich mein Herze kennen, 2 fl, 2 ob, str, bc, 1757, 1:1181; Nunmehr hab ich ausgeruft, 1:1182; Nun wir denn sind gerecht worden (Helbig), 1:1184

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So fahre hin (1748–9), 1:1354; So Feuer als Flamme, 1:1356; So gehest du, mein Jesu, hin, 2 ob d'amore, str, bc, 1:1744; So grausam mächtig ist der Teufel (Wir haben nicht mit Fleisch und Blut, 1:1667); So hoch hat Gott geliebet (von Lingen), str, bc, 1729, 1:1358; So ihr den Menschen (von Lingen), 2 ob, 3 tpt, timp, str, bc, 1723, 1:1359; So ist der Mensch gesinnt, 1737, 1:1361; So jemand Christi Wort wird halten, 1724, 1:1362; So kommt denn auch (Saget dem verzagten Herzen, 1:1233); So lasset uns nicht schlafen (1744), 1:1364; So lasset uns nun hinzutreten ('Oratorium'), str, bc, 1:1363; †So leget ab alle Unsauberkeit, 2 fl, 2 ob, str, bc (Herr, streu in mich, 1731–2), 1:1366

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Todesangst und Höllenschr. (Wohl dem, dem die Übertretungen, 1:1700); Tönet die Freude, 2 fl, 2 tpt, timp, str, bc, 1757, 1:1410; Trachtet am ersten (Helbig), 1724, 1:1411; idem (1744), 1:1412; Trag mit Geduld, T, B, vn, bc, 1:1413; Trauret ihr Himmel, 2 fl, 2 ob, 2 tpt, timp, str, bc, 1760, 1 :1414; Traurigs Herz, verzage nicht, 1:1415; Treuer Gott, ich muss dir klagen, 1:1416 [= Ihr frommen Christen); Trifft menschlich und voll Fehler sein (1725), 1:1417, T iv; Tritt Arbeit und Beruf (Neumeister), 2 ob, 2 hn, str, bc, 1722, 1:1418; idem (Neumeister), 2 hn, str, bc, 1:1419

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Und als er nahe hinzu kam (Simonis), 1717, 1:1429; Und da die Engel gen Himmel (Neumeister), 1716, 1:1430; Und das Wort ward Fleisch (1744), 1:1431 [opening chorus = 8:14]; Und der

Herr Zebaoth, 2 fl, 2 ob, str, bc, 1:1432; Und die Apostel sprachen (Neumeister), 1717, 1:1433; Und es erhub sich ein Streit (Neumeister), 2 tpt, timp, str, bc, 1717, 1:1434; Und Gott ruhte, str, bc, 1:1436; Und siehe, eine Stimme (1744), 1:1437; Und sie redeten miteinander (Neumeister), ob, str, bc, 1722, 1:1438; Unempfindlich muss man sein (aria), S, str, bc, 1:1439; Unerschaffnes Licht (Wer Arges tut, 1:1572); Unschuld und ein gut Gewissen (Neumeister), 1722, 1:1440; idem (Neumeister), str, bc, 1:1441

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Was ist dein Freund, 1:1517; †Was ist ein Mensch, str, bc (Zerbrechliche Gefässe, 1727), 1:1520; Was ist mir doch das Rühmen nütze (Wilkens) (1725–6), 1:1521, T ii; Was ist schöner als Gott dienen (1748–9), 1:1522; Was Jesus nur mit mir (Neumeister), 1719, 1:1523; idem (Neumeister), 1:1525; Was Jesus tut (Neumeister), S, vn, bc, ?1732, 1:1526; Was mein Gott will (Neumeister), 1719, 1:1529; Was meinst du, ob, str, bc, 1:1530; Was suchet ihr (von Lingen), str, bc, 1723, 1:1531; Was vom Fleisch geboren wird, 2 fl, 2 ob, str, bc, 1762, 1:1533; Was zeigen freche Höllenkinder (Der Kern verdammter Sünder, 1:303); Weg mit Sodoms gift'gen Früchten (Wilkens) (1725–6), 1:1534, T iii

Weg nichtige Freude, str, bc, 1:1535; Weiche, Lust und Fröhlichkeit, S/T, vn, va, bc, 1:1536; Weichet fort aus meiner Seele (Neumeister), 2 ob, 2 hn, str, bc, 1722, 1:1537; Weicht ihr Sünden (Mayer) (1725–6), 1:1538, T iv; Weich, verborgner Pharisäer, 1:1539; Weide mich auf grüner Auen (Wir gingen alle in der Irre, 1:1659); Weil ich den rufe (Simonis), 1717, 1:1540; Weil ich glaube (So der Geist des, 1:1348); †Weine, nicht, siehe, 2 ob, 3 tpt, timp, str, bc (Zürne nur, 1731–2), 1:1541; Weint, weint, betrübte Augen (L. Mizler), 2 fl, ob, str, bc, 1754, 1:1542; Welcher unter euch (Simonis), 2 fl, 2 ob, str, bc, 1721, 1:1545

Welch Getrümmel erschüttert, 2 fl, 2 ob, 2 tpt, timp, str, bc, 1757, 1:1546; Welt, hinaus, T, vn, vc, bc, 1:1547; Welt, verlange nicht (Gott ist die Liebe, 1:661); Wende dich zu mir (1744), 1:1550; Wende meine Augen ab (Neumeister), 1721, 1:1551; Wenn aber der Tröster kommen wird (Helbig), 1725, 1:1552; Wenn aber des Menschen Sohn, fl, ob, str, bc, after 1755, 1:1553; Wenn böse Zungen stechen (1748–9), 1:1555; †Wenn der Herr Friede gibt (Brecht, heisse Seufzer, los, 1727), 1:1556; Wenn du deine Gabe (1744), 1:1557; Wenn Gott in diesem Leben (von Lingen), str, bc, 1729, *D-Bsb*, 1:1559; Wenn ich ein gut Gewissen habe (Neumeister), str, bc, 1719, 1:1561

Wenn Israel am Nilusstrande (Wilkens) (1725–6), 1:1562, T iv; †Wenn jemand das Gesetz (Bist du denn so gar verlassen, 1727), 1:1563; †Wenn langer Seuchen, fl, 2 ob, str, bc (Ach Gott, wie beugt, 1731–2), 1:1564; Wenn meine Sünd mich kränken (J. Gesenius), str, bc, 1754, 1:1565; Wenn mich die böse Rott anfällt, 2 ob, hn, str, bc, 1757, 1:1566; Wenn mir angst ist (1744), 1:1567; Wenn wir in höchsten Nöten (Neumeister), 3 ob, 3 tpt, timp, str, bc, 1719, 1:1568; idem (1748–9), 1:1569; Wenn wir nicht Kreuz (1748–9), 1:1570; †Wer Arges tut (Unerschaffenes Licht, 1727), 1:1572; Wer bei Gott in Gnaden ist (Neumeister), 1722, 1:1573

Wer bringt dir nicht Ehre, B, fl, 2 ob, 2 hn, 2 tpt, str, bc, 1:1574; Wer da saget (Simonis), 1717, 1:1575; Werde munter mein Gemüte (J. Rist), str, bc, 1:1576; Wer denkt, die Krone des Lebens zu erben (Neumeister), 1731, 1:1577; Wer der Barmherzigkeit (1744), 1:1578; Werd ich dann zu deiner Rechten (Neumeister), 1722, 1:1579; †Werfet Panier auf im Lande, 2 ob, 2 tpt, timp, str, bc (Mächtiger Heiland, 1727), 1:1580; Wer hofft in Gott, str, bc, 1:1582; Wer ist aber, der die Welt überwindet, str, bc, 1722, 1:1583

Wer ist, der dort von Edom (1725–6), 1:1584, T iii; †Wer ist der, so von Edom kommt (Lass mich, Jesu, dich begleiten, 1727), 1:1586; Wer ist der, so von Sodom kommt (Neumeister), 1722, 1:1585; Wer ist wohl wie du Jesu (1748–9), 1:1587; Wer Jesum kennt (Neumeister), fl, 2 ob, str, bc, 1722, 1:1588; Wer mich liebet (Simonis), fl, 2 ob, 2 cl, hn, str, bc, 1721, 1:1589; idem (Neumeister), 1722, 1:1590; idem, 2 fl, 2 tpt, str, bc, 1754, 1:1591; Wer mit Gott den Anfang (Es ist umsonst, 1:516); Wer nur den lieben Gott (Neumeister), 1722, 1:1593; Wer sehnet sich (Wilkens) (1725–6), 1:1594, T iv

Wer seinen Bruder hasset, 1723, 1:1595; idem, fl, 2 ob, str, bc, 1:1596; Wer sich auf seinen Reichtum, str, bc, 1:1597; Wer sich des Armen erbarmet, 1723, 1:1598; Wer sich des Armen erbarmt, 2 fl, 2 ob, bn, 2 tpt, timp, str, bc, 1757, 1:1599; Wer sich erhöhet (Helbig), 2 fl, 2 ob, str, bc, 1724, 1:1603; Wer sich rächet (Neumeister), 1719, 1:1600; idem (1744), 1:1601; idem, 1:1602; Wer sich vor dir, 2 fl, 2 ob, str, bc, 1:1605; Wertes Zion, sei getrost (Neumeister), 2 ob, 3 tpt, timp, str, bc, 1722, 1:1606; idem (partly Neumeister), SS or TT, B, str, bc, 1:1607

Wer weiss, wie nahe (von Lingen), str, bc, 1729, *D-Bsb*, 1:1608; idem, 1749, 1:1609; idem (1748–9), 1:1610; idem (1748–9), 1611; Wer will uns scheiden (Neumeister), 1717, 1:1613; †Wer zu Gott kommen will (Der Glaube muss dauern, 1727), 1:1614; †Wer zweifelt (1731–2), 1:1615; Wie der Hirsch schreiet (Simonis), 1717, 1:1616; idem, 3 tpt, timp, str, bc, 1722, 1:1617; idem, 1:1618; idem, B, 2 vn, bc, by 1721, *LUC* [not in TVWV]; Wie fehlet doch ein Herz (O schnöde Wollust dieser Erden, 1731–2), 1:1620; Wie freudig seh ich, 2 fl, 2 hn, 3 trbn, timp, str, bc, 1:1621; Wiegen gleich die eitlen Sünden, str, bc, 1729, *Bsb*, *Hs*, 1:1622; Wie gnädig geht des höchsten Vaters (von Lingen), str, bc, 1729, *Bsb*, 1:1623; Wie hoch bist du (Das Wort ward Fleisch, 1:203); Wie ist dein Name so gross (Donnerode), 1:1624 [= 6:3]; ‡Wie, kehren sich (1731–2), 1:1625

Wie lieblich sind deine Wohnungen (Neumeister), 1719 1:1627; idem (1744), 1:1628; †Wie lieget die Stadt so wüste (Ach Zion, 1727), 1:1629; Wie mancher baut (von Lingen), str, bc, 1729, *Bsb*, 1:1630; Wie ofte hört man nicht, 2 fl, str, bc, 1:1633; †Wie schmerzlich drückt (1731–2), 1:1634; Wie schön wirds nicht im Himmel sein (Neumeister), fl, 2 ob, bn, va da gamba, str, bc, 1719,

1:1640; Wie sich ein Vater, 1724, 1:1641; Wie? Sollte Jesus von mir gehn (von Lingen), str, bc, 1729, *Bsb*, 1:1643; Wie Spinnen Gift aus Blumen saugen (Brandenburg), 1725, 1:1644; Wie teuer ist deine Güte (Simonis), 2 fl, 2 ob, 2 cl, str, bc, 1720, 1:1646; Wiewohl er Gottes Sohn war, 2 fl, 2 ob, 3 tpt, timp, str, bc, 1757, 1:1648; Wie würd es uns ergehen (von Lingen), str, bc, 1729, 1:1649

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Wir haben ein festes prophetisches Wort (Helbig), str, bc, 1725 1:1663; Wir haben hier keine bleibende Statt, 2 fl, bn, str, bc, 1734, 1:1665 [= 4:9]; Wir haben hier keine bleibende Stätte, str, bc, 1:1666; Wir haben nicht mit Fleisch und Blut (So grausam mächtig, 1731–2), 1:1667; Wir liegen, grosser Gott (Neumeister), 2 ob, 2 bn, str, bc, 1722, 1:1668; Wir müssen alle offenbaret werden (Helbig), 1723, 1:1670; ‡idem (Kann euch dieser Donnerschlag, 1727), 1:1671; Wir müssen alle offenbar werden (Neumeister), 1720, 1:1669; idem (1744), 1:1672

Wir sind allesamt wie die Unreinen (Neukirch), str, bc, 1725, 1:1674; †idem (Prang im Golde, stolze Welt, 1727), 1:1675; Wir sind allzumal Sünder (Simonis), 1721, 1:1676; Wir sind Gottes Mitarbeiter, 1757, 1:1677; Wir sollen selig werden (Neumeister), 1722, 1:1678; Wirst du den Herrn suchen (von Holten), 1726, frag., *Bsb*, 1:1679; Wir wissen, dass denen (Helbig), 1723, 1:1681; idem (1744), 1:1682; Wir wissen, dass Gott, 1723, 1:1683; Wisset ihr nicht, dass alle (Helbig), 2 ob, 2 bn, str, bc, 1723, 1:1685; Wisset ihr nicht, 3 tpt, timp, str, bc (1744), 1:1686; idem (Helbig), 2 fl, 2 ob, str, bc, 1724, 1:1687; ‡idem (Hat Gott nicht, 1727), 1:1688

Wo bleibt die brüderliche Lieb (1748–9), 1:1689; Wo find ich meinen Jesum wieder, 1724, 1:1690; Wohin ich nur die Augen wende (Neumeister), 1719, 1:1692; idem, str, bc, 1:1693; Wohlan alle, die ihr durstig seid (Neukirch), 1724, 1:1694; †Wohlan, ich will meinem Lieben (Beweget euch munter, 1731–2), 1:1696; Wohlauf Herz, sing und spring (1748–9), 1:1697; Wohl dem, dem die Übertretung (Helbig), 3 trbn, str, bc, 1:1701; Wohl dem, dem die Übertretungen (Helbig), 1723, 1:1698; idem, 1724, 1:1699; †idem (Todesangst und Höllenschr., 1727), 1:1700; †Wohl dem, der den Herrn fürchtet (Prangende Lilien, 1727), 1:1703; idem, str, bc, 1:1704

Wohl dem, der in Gelassenheit, 1732, 1:1705; Wohl dem, der mit Geduld (Neumeister); 1:1707; Wohl dem, des Hilfe der Gott Jacobs (Simonis), 1721, 1:1708; †Wohl dem, des Hülfe der Gott Jacobs (Tag und Studen, 1727), 1:1709; Wohl dem Volk, das jauchzen kann, 2 fl, 2 ob, 3 hn, str, bc, 1761, 1:1710; Wohl her nun (Rambach), 2 ob, 3 tpt, timp, str, bc, 1739, frag., 1:1713; †Wo ist denn dein Freund hingegangen (Kehre wieder, 1727), 1:1716; Wo ist denn mein Jesus hin, B, vn, bc, 1:1717; Wo ist ein solcher Gott (Rambach), str, bc, 1:1719

Wo ist solch ein Gott (Helbig), 1723, 1:1720; idem (1744), 1:1721; Wo Jesus Hunger merket, 1:1722; Wolken regnen (Vor allen Dingen habt unter einander, 1:1482); Wolken, ward ihr leer (Gedenke an den, 1:585); Wollüstiger Sinnen, 2 fl, 2 ob, str, bc, 1:1723; Wo soll ich fliehen hin, fl, 2 ob, bn, str, bc, 1:1724; idem, S, 2 vn, bc, 1:1725; Wünschet Jerusalem Glück (Neumeister), 2 ob, 2 hn, str, bc, 1717, 1:1726; idem, STB, 2 ob, bn, 2 tpt, timp, str, bc, 1734, 1:1727; Zerbrechliche Gefässe (Was ist ein Mensch, 1:1520), Zerknische, du mein blödes Herz (Berkehret euch zu mir, 1:121)

Zerreiss das Herz, ed. F. Schroeder (Stuttgart, 1963) [not in TVWV]; †Zeuch ohn verzug (1731–2), 1:1728; Ziehet eure Kinder auf (Telemann), frag., *D-Bsb*, ?1:1729; Zions Hülf und Abrams Lohn, ob, hn, str, bc, 1750, 1:1730; Zion spricht: Der Herr hat mich verlassen (Helbig), 1725, 1:1731; Zischet nur, stechet (Wilkens) (1725–6), 1:1732, T iii; Zorn und Wüten (Neumeister), fl, 2 ob, str, bc, 1722, 1:1733; idem (Neumeister), str, bc, 1:1734; Zu dir flieh ich (1748–9), 1:1735; Zu Mitternacht ward ein Geschrei (Helbig), 1723, 1:1736; Zürne nur, du alte Schlange (Weine nicht, siehe, 1:1541); Zween Jünger gehn nach Emmaus (Neumeister), 2 fl, 2 ob, str, bc, 1719, 1:1738; Zwei Menschen (von Lingen), 3 tpt, timp, str, bc, 1729, *Bsb*, 1:1739

Other frags.: Ein grosser König überall, 2 ob, 2 hn, 3 tpt, timp, str, bc, *c*1760; Gelobet sei der Herr (chorus), tpt, str, bc; Ich glaube an Jesu Christum (chorus), 2 ob, 2 hn, str, bc, *GB-Lbl* [? not in TVWV]; Sing, bet, und geh auf Gottes Wegen; Was sorgst du dich (aria), B, str, bc; 16 other frags., *D-F* [see Schlichte, 1979]

DOUBTFUL AND MISATTRIBUTED CHURCH CANTATAS

Ach, dass die Hülf, 1764, ? by G.M. Telemann, ?1:6; Ach, Jesus geht (Neumeister), 2 fl, 2 ob, str, bc, 1732, ? by J.B. König, 1:28; Ach, wo ist mein Jesus (Neumeister), 1732, ? by König, 1:44; Alle, die gottselig (Neumeister), 1719, 1:49; Also hat Gott die Welt geliebet, probably spurious, 1:85; Auf ihr Christen insgemein (Neumeister), str, bc, 1:102; Daran erkennen wir (Neumeister), bn, 2 tpt, timp, str, bc, 1:164; Dein Wort ist meines Herzens Trost (Neumeister), 1732, ? by König, 1:217; Denen, die Gott lieben (Neumeister), 1720, ? by König, 1:220; Drückt euch (Neumeister), bn, str, bc, 1:378; Du heiliges Licht! edler Hort, 2 ob, 3 tpt, timp, str, bc, 1766, ? by G.M. Telemann [not in TVWV]; Frohlocket und jauchzet (Neumeister), tpt, timp, str, bc, 1:567; Gott hat uns Güter ausgetan (Neumeister), str, bc, 1:658, 1:667 [see 'lost']; Gott Lob und Dank, 2 tpt, timp, str, bc, 1:674; Gott schützt uns (Neumeister), tpt, 2 hn, str, bc (frag.), 1:677; Gott Vater Sohn und heilger Geist (Neumeister), ob, str, bc, 1:688

Herr Jesu, der du wunderbar, by König, 1:761; Ich fürchte mich nicht (Neumeister), 1732, ? by König, 1:828; Ich muss seufzen (Neumeister), 1732, ? by König, 1:853; Ich traue Gott, 1732, ? by König, 1:869; In Demut gehen (Neumeister), str, bc, (frag.), 1:933; Jesu durch dein Auferstehen (Neumeister), 2 ob, bn, str, bc, 1:963; Jesu kröne du das Jahr (Neumeister), str, bc, (inc.), [not in TVWV]; Jesus Christus wohnt uns bei (Neumeister), 2 ob, 2 hn, str, bc, 1732, ? by König, 1:977; Jesu, der mein Heiland, 1764, ? by G.M. Telemann, ?1:979; Jesus tilget alle Sünden, str, bc, 1:987; Mein Herz, was kränkest du dich (Neumeister), str, bc, 1:1118; Mein Jesus starb, bn, 2 hn, str, bc, 1:1125; Mein lieber Gott allein (Neumeister), str, bc, 1:1131; Mir stehet keine Weltlust an (Neumeister), str, bc, 1:1139; Nehmt hin, ihr Reichen (Neumeister), STB, str, bc, 1:1152; Nun komm der Heiden Heiland (Neumeister), str, bc, 1:1178; Nun weicht ihr trüben Trauerstunden (Neumeister), 2 vn, bc, 1:1183

Sehet, wir gehn hinauf, str, bc, 1:1265; So richtet denn des Herren Wege, probably spurious, 1:1379; Sticht dich so mancher falscher Feind (Neumeister), str, bc, (frag.), 1:1400; Tausend Segens Proben (Neumeister), 1:1409; Uns ist ein Kind geboren (Neumeister), inc., 1:1455; Verdammte Brut (Neumeister), 2 ob, 2 bn, str, bc, 1732, ? by König, 1:1464; Verdammter Wankelmut (Neumeister), frag., 1732, ? by König, 1:1465; Viel Kreuze liegt (Neumeister), str, bc, 1:1476; Warum betrübst du dich mein Herz (Neumeister), ob, str, bc, 1:1500; Warum toben die Heiden, 1766, ? by G.M. Telemann [not in TVWV]; Wenn Angst und Not (Neumeister), str, bc, 1:1554; Wer Gott meint was abzuringen (Neumeister), str, bc, 1:1581; Wie lieblich, wie schöne ist dieses zu hören, S, str, bc, *GB-Lbl* [not in TVWV]; Wir haben keine bleibende Statt, 1765, ? by G.M. Telemann [not in TVWV]; Zion klagt mit Angst und Schmerzen, 2 fl, 2 ob, 3 tpt, timp, str, bc, 1765, ? by G.M. Telemann [not in TVWV]

LOST CHURCH CANTATAS

text extant unless otherwise stated; Δ – text and music lost

Ach, ach, mein Jesus (Rambach), 1724, 1:2; Ach, dass ich dich, 1761, 1:8; Ach Gott, es wird ja, 1761, 1:13; Ach Gott, wenn mir, 1759, 1:15; Ach Gott, wie elend, 1755, 1:17; Ach, gross sind, 1761, 1:22; Ach Herr, du Schöpfer, 1723, 1:23; Ach Herr, mich armen Sünder, 1722, 1:25; Δ Ach, wie so gut, ob d'amore, str, bc, 1:39; Ach wundergrosser Siegesheld, 1750, 1:46; Alle, die gottselig (Simonis), 1726, 1:53; Allein dein Wort, 1761, 1:56; Allein zu dir, 1756, 1:61; idem, ob, ob d'amore, str, bc, 1:62; Δ Allmächtiger, heiliger, starker Gott ('Oratorium'), 2 fl, 2 ob, str, bc, 1:72; Also hat Gott die Welt, 1725, 1:78; idem (Neumeister), 1727, 1:81; idem, 1759, 1:83; idem, 1759, 1:84; Also ist geschrieben (Simonis), 1726, 1:88; Δ Also wird auch sein, str, bc, 1:90; An Jesu kann ich mich (Neumeister), 1724, 1:95; Δ Auf ihr Priester ('Oratorium'), fl, str, bc, 1:103; Auf, lasset uns, 1721, 1:105; Auf, reiniget das Feld (von Lingen), 1729, 1:107; Aus Gnaden seid ihr selig worden, 1722, 1:111

Barmherzig und gnädig (L. von Bostel), 1726, 1:115; Bedenk o Mensch (von Lingen), 1729, 1:117; Bin ich ja schwach (Wilkens), 1725, 1:126; Christus hat uns ein Vorbild, 1721, 1:143; Christus ist das wahrhaftige Licht (Helbig), 1723, 1:146; idem, 1729, 1:147; Da die Zeit (Helbig), 1722, 1:153; Danket dem Herrn und

prediget, 1724, 1:160; idem (Behrmann), 1726, 1:161; idem (von Lingen), 1729, 1:162; Δ Daran ist erschienen (Simonis), 1720, 1:166; Das ist die Freudigkeit (Seelmann), 1725, 1:179; Das ist lieblich (Neumeister), 1725, 1:185; Das Wort ward Fleisch, 1721, 1:201; Deine Reden sind mir süsse, 1724, 1:210

Der alte Drach, 1759, 1:230; Der Engel des Herrn, 1720, 1:233; idem, 1722, 1:234; idem, 1757, 1:236; Der Friede Gottes (Simonis), 1726, 1:240; Der Heiland aller Welt (von Lingen), 1729, 1:255; Der Herr behütet alle, 1725, 1:256; Der Herr, der Hüter, 1726, 1:258; Der Herr des Himmels, 1724, 1:259; Der Herr hats wohl gemacht (not Was Lobes soll man dir), 1761, 1:1528; Der Herr ist mein Hirte (Simonis), 1726, 1:267; idem, 1756, 1:269; Der Herr ist mit mir (Simonis), 1726, 1:270; Der Herr ist nahe allen, 1729, 1:271; idem, 1722, 1:272; Der ist gerecht vor Gott allein, 1759, 1:299; Der König der Ehren, 1759, 1:304; Der Mensch lebet, 1724, 1:305; Der Morgenstern will bei der Nacht, 1762, 1:307; Der Ruf des Herrn (von Lingen), 1729, 1:314; Der Satan bläset (von Lingen), 1729, 1:315; Der Stein, den die Bauleute, 1723, 1:318; Der Tod ist verschlungen, 1722, 1:321; Δ idem ('Oratorium'), fl, 3 tpt, timp, str, bc, 1:323; Der wahre Glaub (von Lingen), 1729, 1:325

Des Herrn Zorn, 1725, 1:326; Die Gottesfürchtigen trösten sich (Simonis), 1726, 1:340; Die Gottlosen werden in die ewigen (Rambach), 1722, 1:342; Die Lust zur Sünde (von Lingen), 1729, 1:351; Diesen Tag hat Gott gemacht (Wilkens), 1725, 1:354; Dies ist der Tag, 1722, 1:357; idem, 1728, 1:360; idem (von Lingen), 1729, 1:361; Δ Die Wahrheit (Neumeister), 1732, 1:369; Δ Drei sind, die da zeugen im Himmel, 2 ob, 6 tpt, timp, str, bc, 1:377; Δ Du aber, was richtest du, 1724, 1:380; Du bereitest vor mir, 1725, 1:381; Du bist es, 1759, 1:383; Du Friedefürst, 1761, 1:388; Du heiliges Licht, 1766, 1:390; Du meine Seele, 1756, 1:393

Ein Jahr ist wiederum (Weichmann), 1726, 1:423; Ein Mensch hält (Simonis), 1726, 1:428; Δ Elend, Trübsal, Blut und Mord (Neumeister), 1732, 1:438; Empfinde du dein Elend nicht (Fricke), 1725, 1:439; Entziehe meine Seele dich, 1756, 1:441; Erdulde die Dornen (Wilkens), 1725, 1:446; Erhebe dich, 1759, 1:454; Erhebt euch, ihr Christen (Brandenburg), 1725, 1:456; Ertönet vom Jubel, 1725, 1:477; Erweiche dich, 1728, 1:483; Es fliehet das Jahr, 1728, 1:490; Δ Es gleitet mein Fuss ('Oratorium'), str, bc, 1:491; Es heisst (von Lingen), 1729, 1:493; Δ Es ist gewisslich an der Zeit ('Oratorium'), 2 tpt, str, bc, 1:510; Es sei denn, dass jemand, 1756, 1:525; Es werde geschrieben, 1726, 1:534; Δ Es wird ein Schwert, ob, str, bc, 1:540; Es wird ein Stern aus Jacob, 1726, 1:1742; Δ Fleuch der Lüste deiner Jugend, str, bc, 1:550; idem (von Lingen), 1729, 1:551; Freuet euch des Herrn, 1726, 1:556; Freut euch ihr Christen alle, 1724, 1:560; Friede sei mit euch, 1725, 1:562; Frohlocket, erleuchtete Knechte, 1727, 1:563; Frohlocket mit Herzen (Wilkens), 1725, 1:566; Fürchte dich nicht, 1756, 1:569

Geduld und Lagmut siegen, 1728, 1:588; Δ Gehe hin, mein Volk ('Oratorium'), 2 fl, 2 ob, str, bc, 1:591; Gelobet sei der Gott Israel, 1724, 1:595; Gelobet sei Gott und der Vater (Simonis), 1726, 1:609; Gerechtigkeit und Leben (Kenzler), 1727, 1:615; Getrost, getrost, bedrängte Herzen (von Lingen), 1729, 1:618; Getrost, will es gleich oft mit (von Lingen), 1729, 1:619; Δ Gleichwie der Hirsch (Neumeister), 1732, 1:629; Δ Gleich wie man, 1721, 1:631; Glückliches Jerusalem (von Lingen), 1728, 1:632; Gott fähret auf, 1725, 1:643; Gott gibt sein Wort (Neumeister), 1725, 1:649; Gott hat den Herrn auferwecket, 1756, 1:651; Gott hat den Sabbath längst gesetzet (von Lingen), 1729, 1:652; Gott hat sein Kind Jesu verklärt, 1725, 1:655; Gott ist die Liebe, 1762, 1:662; Gott ist für uns, 1721, 1:664; Gott ist unsre Zuversicht, 1727, 1:666; idem (Neumeister), 1732, probably spurious, ?by König, 1:667; Gott lässet die Seinen nicht (von Lingen), 1729, 1:669; Gott macht ein Abendmahl (Neumeister), 1722, 1:675; Gott sei Dank, 1749, 1:680; Gott über alle Dinge lieben (von Lingen), 1729, 1:685; Gott Vater, deine Liebesflammen, 1728, 1:687; Gott wird in ihm auch Christum (von Lingen), 1728, 1:697

Habe deine Lust (Simonis), 1726, 1:706; idem (Simonis), 1726, 1:707; Halleluja! Er lebet, 1757, 1:712; Heilig, heilig ist der Herr, 1728, 1:723; Heilig, heilig ist Gott der Herr, 1722, 1:725; Helft mir Gottes, 1722, 1:729; Herr, es haben, 1721, 1:739; Herr Gott, dich loben wir (Franck), 1756, 1:743; idem, 1761, 1:744; Herr Gott, ich bin ein Baum (von Lingen), 1729, 1:747; Herr Gott, wenn manches gläubige (von Lingen), 1729, 1:748; Δ Herr hilf uns ('Oratorium'), 1:752; Δ Herr, in dir ist Freude, 1721, 1:754; Δ Herr Jesu Christ, du höchstes Gut, 1722, 1:756; Herr Jesu Christ, zu dir allein, 1761, 1:759; Herr Jesu, Davids Sohn (von Lingen), 1729, 1:760; Δ Herr, lehre mich, 1749, 1:762; Herr, mein Herz (Seelmann), 1725, 1:765; Δ Herr, tue meine Lippen auf (Neumeister), 1720, 1:772; Herr unser Herrscher, 1724, 1:773; Herr, wenn ich nur dich habe (Simonis), 1726, 1:776; Heute, wo ihr seine Stimme hören (Kenzler), 1726, 1:788; Heut triumphieret Gottes Sohn, 1761, 1:792; Hier kann das Los uns nicht (von Lingen), 1729, 1:796; Hosianna Davids Samen (Wilkens), 1725, 1:807

Δ Ich armer Mensch, ich bin ja Staub (Neumeister), S, ob, bn, vn, bc, 1:813; Ich habe in meiner Jahre Morgen, 1728, 1:832; Ich habe Lust (Helbig), 1724, 1:835; Ich habe meine Lust (Neumeister), 1723, 1:837; Ich hebe meine Augen auf, 1722, 1:844; Ich hebe mich ('Oratorium'), str, bc, 1:846; Ich rufe zu dir, 1761, 1:856; Δ Ich schreie Gott (Neumeister), 1732, 1:862; Ich sprach in meinem (Streetz), 1726, 1:864; Ich suchte, den meine Seele liebet, 1728, 1:865; Ich wandere, 1728, 1:870; Δ Ich wandle ('Oratorium'), str, bc, 1:871; Δ Ich weiss, das mein Erlöser lebt, 3 tpt, timp, str, bc, 1:878; Ich will auf den Herrn schauen, 1728, 1:883; Ich will die müden Seelen erquicken (Neukirch), 1725, 1:887; Ich will rühmen Gottes Wort, 1728, 1:892

Δ Ihr Christen, findet euch zu Gott, 1:895; Ihr gesandten Jesuherzen, 1722, 1:902; Ihr habt nicht einen knechtischen Geist empfangen (Simonis), 1726, 1:903; Ihr irrenden Lichter (von Lingen), 1729, 1:907; Ihr Mauren (Wilkens), 1725, 1:910; Ihr schnöden Sünden, 1722, 1:911; Im Glück sich brüsten (von Lingen), 1729, 1:925; Im hellen Glanz ('Oratorium'), str, bc, 1:926; In deinem Wort, 1755, 1:931; In dem Namen Jesu, 1727, 1:932; In der Angst rief ich (Seelmann), 1725, 1:935; In dich hab ich gehoffet, 1761, 1:937; In ihren Bitten (von Lingen), 1729, 1:943; Ist gleich der Glaube schwach (Neumeister), 1724, 1:947

Jauchzet Gott alle Lande, 1728, 1:954; Jedermann sei untertan (Seelmann), 1725, 1:961; Jesu meine Freude (Neumeister), 1723, 1:968; idem, 1724, 1:969; idem, 1755, 1:971; idem, 1760, 1:972; Jesus der mein Heiland, 1750, 1:978; Kein Zepter, keine Krone, 1759, 1:995; Δ Kinder, es ist die letzte Stunde (Neumeister), 1719, 1:996; Komm heiliger Geist, fl, 2 ob, 4 tpt, timp, str, bc, 1750, 1:1001; idem, 1757, 1:1002; Kommt ihr Sünder Δ (Neumeister), 1722, 1:1011; Δ Kränke dich nur nicht (Neumeister), 1731, 1:1015; Kreuz, Verfolgung, Blut und Mord (Neumeister), 1722, 1:1016; Kündlich gross, 1721, 1:1018; Δ Lasset das Wort (Helbig), 1728, 1:1021; Lasset mich (Neumeister), 1721, 1:1022; Lasset uns den Herren preisen, 1750 [text of opening chorus = that of 1:1025, *D-Bsb*, not in TVWV]; Lasset uns rechtschaffen sein, 1724, 1:1030; Lasset uns zu Gottes Hause kehren (Neumeister), 1727, 1:1032; Lass micht durch deine Nägelmahle, 1722, 1:1035; Lass Weisheit, 1756, 1:1039; Liebster Heiland, 1759, 1:1049; Liebster Jesu, deine Liebe, 1724, 1:1050; Lobe den Herrn meine Seele (Telemann), 1725, 1:1055; Lobet den Herrn, ihr seine Engel, 1729, 1:1062; Lobt ihr Engel (Neumeister), 1722, 1:1068

Mache dich auf, 1728, 1:1071; Man bete (Neumeister), 1726, 1:1081; Man schicke sich (Neumeister), 1727, 1:1083; Mein Christ, stellet sich bei dir (von Lingen), 1729, 1:1091; Meine Angst des Herzens (von Lingen), 1729, 1:1092; Δ Mein Glaubenslicht ist schwach (Neumeister), 1732, 1:1111; Mein Gott, ich habe missgehandelt (von Lingen), 1729, 1:1113; Mein Jesus ist des Herzens Weide (Neumeister), 1724, 1:1121; Mein Jesus wird gewisslich kommen, 1755, 1:1126; Δ Mein Jesus wirft mit voller Hand ('Oratorium'), str, bc, 1:1127; Mit Gott im Gnadenbunde stehen, 1728, 1:1142; Mitten unter den Gedanken, 1724, 1:1143

Nach seiner Barmherzigkeit (Simonis), 1726, 1:1151; Δ Nicht über eine kleine Weile, 1724, 1:1154; Nicht uns, Herr (Raupach), 1724, 1:1155; Niemand kann in'n Himmel kommen, 1756, 1:1158; Nun aber gehe ich hin (Simonis), 1726, 1:1164; Nun danket alle Gott, 1756, 1:1165; Nun freut euch liebe Christengemein, 1756, 1:1168; idem, 1761, 1:1169; Nun komm der Heiden Heiland, 1722, 1:1176; Nun lass uns Gott den Herrn, 1728, 1:1180; Ob Menschen klug und weise (Neumeister), 1724, 1:1187; Δ O heilige Zeit (Neumeister), 1731, 1:1197; Ohne glaube ist's ohnmöglich (Simonis), 1726, 1:1198; O Mensch, bedenk doch in der Zeit (von Lingen), 1729, 1:1208; O selig ist, wer Jesum schauet (Neumeister), 1725, 1:1211; O seltenes Meisterstück (Raupach), 1725, 1:1213; O wie herrlich wirds im Himmel, 1723, 1:1218; Preise Jerusalem, 1728, 1:224; Δ Reichtum und alle Schätze, str, bc, 1:1227

Δ Saget der tochter Zion (Neumeister), 1716, 1:1234; Schaffe in mir Gott, 1722, 1:1237; idem (von Bostel), 1727, 1:1239; Schicket euch in die Welt (Seelmann), 1725, 1:1246; Δ Schlage bald, ob, str, bc, 1:1248; Schmecket und sehet, wie freundlich (Wilkens), 1725, 1:1249; Sehet darauf, dass nicht jemand, 1724, 1:1261; Seid nüchtern und wachet (Simonis), 1726, 1:1277; Sei getrost, 1722, 1:1285; Sei Herr Jesu (Neumeister), 1722, 1:1286; Selig sind, die

Gottes Wort, 1761, 1:1297; Selig sind die Toten, 1750, 1:1301; Δ Selig sind, die zum Abendmahl, 1:1309; Sende dein Licht (Glauche), 1725, 1:1310; Δ Sie gehen dahin unter den Sorgen ('Oratorium'), ob, str, bc, 1:1311; Siehe, das ist Gottes Lamm (Helbig), 1725, 1:1319; Siehe, dein Heil kommt, 3 tpt, str, bc, 1:1321; Siehe, der Hüter Israel (Praetorius), 1725, 1:1323; Siehe, dieser wird gesetzt ('Oratorium'), str, bc, 1:1325; Siehe, ich will meinen Engel (Neumeister), 1722, 1:1335; Sie sind allzumal Sünder, 1722, 1:1338; Singet dem Herrn ein neues Lied, 1724, 1:1342

So feiern wir, 1756, 1:1355; Δ So folgt der Fesseln ('Oratorium'), ob, 2 vn, bc, 1:1357; Δ So ihr die Person ansehet, 1720, 1:1360; Solche Liebe ist nicht zu finden, 1723, 1:1365; Sollte ich mich nicht beklagen, 1728, 1:1372; So ofte Jesu grosser Name, 1757, 1:1377; Sorge nur nichts, 1724, 1:1378; So seid nun wacker allerzeit (Seelmann), 1725, 1:1380; Δ idem, 1720, 1:1381; So sei nun wiederum zufrieden, 1757, 1:1382; Sprich, was nutzt des Mundes (Wilkens), 1725, 1:1395; Stehe auf, Nordwind, 1729, 1:1396; Und es waren Hirten, 1721, 1:1435; Unser Vater in dem Himmel, 1721, 1:1446; idem (Telemann), 1725, 1:1447; Δ Unser Wandel aber ist im Himmel (Telemann), 1717, 1:1448; Verschliesset euch, ihr eitlen, 1723, 1:1472; Vertraue Gottes Huld, 1722 (Neumeister), 1:1474; Von Gott soll mich nichts trennen (Neumeister), 1727, 1:1480

Wache auf, der du schläfest, 2 fl, 2 ob, 2 bn, str, bc, 1:1486; Wahrlich ich sage euch, so ihr den Vater, 1724, 1:1496; Δ Warum währet doch unser Schmerz ('Oratorium'), str, bc, 1:1504; Was ist der Tand (von Lingen), 1729, 1:1518; Was ist ein gut Gewissen, 1755, 1:1519; Was Jesus nur mit mir wird fügen (Neumeister), 1724, 1:1524; Was Lobes soll man dir, 1756, 1:1527; 1:1528 (see Der Herr hats wohl gemacht); Δ Was treibt euch, 1:1532; Weisst du nicht, 1758, 1:1543; Welche der Geist (Helbig), 1:1544; Welt, du wirst in Flammen stehen (Wilkens), 1725, 1:1548; Welt, ich frage nichts darnach, 1761, 1:1549; Wenn du mein Herze tröstest, 1760, 1:1558; Δ Wenn ich dich nur habe, 1:1560; Wen sah ich dort, 1756, 1:1571; Wer nicht mit Jesu ist (von Lingen), 1729, 1:1592; Δ Wer sich selbst erhöhet ('Oratorium'), 1:1604; Wer will die Auserwählten, 1726, 1:1612

Δ Wie ein Lämmlein ('Oratorium'), fl, ob, str, bc, 1: 1619; Δ Wie lange hinket ihr ('Oratorium'), 2 fl, str, bc, 1:1626; Wie mancher, der nach seinem W. (von Lingen), 1729, 1:1631; Wie missbraucht (von Lingen), 1729, 1:632; Wie schön leuchtet der Morgenstern, 1721, 1:1635; idem, 1728, 1:1637; Wie schön leucht' uns der Morgenstern (Neumeister), 1724, 1:1636; idem, 1757, 1:1638; idem, 1762, 1:1639; Wie soll ich dich empfangen, 1754, 1:1642; Δ Wie teuer ist deine Güte (Neumeister), 1719, 1:1645; Wie wendet doch der Mensch, 1729, 1:1647 (von Lingen)

Willkommen, auserwählter Tag, 1761, 1:1650; Wir aber singen ('Oratorium'), ob, str, bc, 1:1655; Wir Christenleut, 1754, 1:1656; Wir haben ein festes prophetisches Wort, 1761, 1:1664; Wir müssen alle sterben, 1756, 1:1673; Wir waren Weiland Heiden, 1756, 1:1680; Wischt doch den Schlaf (von Lingen), 1728, 1:1684; Wo Gott der Herr, 1759, 1:1691; Wohlan alle, die ihr durstig seid, 1726, 1:1695; Wohl dem, der den Herrn fürchtet (Pritius), 1726, 1:1702; Wohl dem, der in Gottes Furcht stehet, 1728, 1:1706; Δ Wohl dir, o Volk, 1721, 1:1711; Wohl her nun und lasset uns wohlleben, 1722, 1:1712; Wo ich gehe, 1755, 1:1714 [?= 1:1715]; idem, 1760, 1:1715 [?= 1:1714]; Wo ist ein solcher Gott, 1724, 1:1718; Δ Zuvor bracht ich euch Freude, 2 fl, 2 hn, 2 tpt, timp, str, bc, 1:1737

CANTATAS FOR CHURCH CONSECRATIONS ETC.

for 4 or more voices unless otherwise stated; principal sources: D-Bsb, Dl, DS, MÜG

Wohlan alle, die ihr durstig seid, fl, ob, str, bc, 1726, 2:1; Herr, ich habe lieb die Stätte deines Hauses, str, bc, *c*1715, 2:2; Siehe da, eine Hüttel Gottes (M. Richey), ob, bn, 3 tpt, timp, str, bc, 1739, 2:3, ed. in Rhea, 1958; Ich halte mich, Herr, zu deinem Altar (partly E. Neumeister), 3 tpt, timp, str, bc, 1742, 2:4; Kommt, lasset uns anbeten (H.G. Schellhaffer), fl, ob, str, bc, 1745, 2:5; Heilig, heilig ist Gott, 3 tpt, timp, str, bc, 1747, 2:6; Zerschmettert die Götzen, fl, ob, 2 tpt, timp, str, bc, 1751, 2:7; 2:8 (music and text lost); Singet Gott, lobsinget seinem Namen (Ballhorn), 2 fl, 2 hn, 2 tpt, timp, str, bc, 1756, 2:9; Ich will die zerfallene Hütte Davids, 1757, 2:10 (music lost); Wie lieblich sind deine Wohnungen (Neumeister), 2 ob, bn, str, bc, 1751, 2:11; Komm wieder, Herr (J.J.D. Zimmermann), 2 fl, 2 ob, 2 hn, 6 tpt, timp, str, bc, 1762, 2:12; Wie lieblich sind doch deine Wohnungen, fl, 2 ob, ob d'amore, bn, 2 tpt, timp, str, bc, frag., 2:13 [incl. Lasst uns eins, 3vv, 1:1036]

MUSIC FOR THE INSTITUTIONS OF PRIESTS

for four or more voices unless otherwise stated; principal sources: D-Bsb, Dl, F, RUh

So sind wir nun Botschafter, str, bc, 1749, inc., 3:56; Alles was Odem hat (chorus), 1749, 3:57; Wie lieblich sind auf den Bergen, 2 ob, 3 tpt, timp, str, bc, 1754, 3:61; Nimm Dank und Weisheit, SAB, 2 ob, str, bc, 1758, 3:67; Veni sancte spiritus, ob, str, bc, 1739, 3:82; idem, 3 tpt, timp, str, bc, 1756, 3:83; idem, 3 tpt, timp, bc, ?1760, 3:84; idem, S, B, bc, ?1760, 3:85; idem, 3 tpt, timp, str, bc, inc., 3:86; idem, bc, 3:87; idem, SSB, bc, 3:88; idem, SSS, bc, 3:89; idem, 2 ob, 2 tpt, timp, str, bc, 3:90; idem, SATB, SATB, 3:91; Komm heiliger Geist (motet), SSB, str, bc, ?1742, 3:92; idem (chorus), ob, 3 tpt, timp, str, bc (frag.), 1727, 3:93; idem (motet), 2 ob, str, bc, *c*1725, 3:94; Wahrheit und das Licht, ob, str, bc (frag.), 3:95; Wie ist die Flur so traurig, 2 fl, str, bc, ?1758, inc., ?by G.M. Telemann [not in TVWV]

?55 other works, texts only; ?23 works lost

FUNERAL CANTATAS

for 4 or more voices unless otherwise stated; principal sources: A-Wn; B-Bc; D-Bsb, Dl, Hs; NL-DHgm; US-Wc

Selig sind die Toten, str, bc, 1722, 4:1; Ach wie nichtig, ach wie flüchtig (C.F. Weichmann), 2 fl, 2 ob, 3 tpt, timp, str, bc (frag.), 1723, 4:2; Das Leben ist ein Rauch (M. Richey), fl, ob, 3 tpt, timp, str, bc, 1728, 4:3; 4:4 [3 works, music lost; ?= 1:68, 827, 1300]; Ich hab, gottlob, das mein vollbracht (Richey), 3 tpt, timp, str, bc, 1729, 4:5; Ach wie nichtig, ach wie flüchtig (H. Sillem), fl, ob, 3 tpt, timp, str, bc, 1733, 4:6; In dunkler Nacht, bestürzt und bange (J.J.D. Zimmermann), 2 rec, 2 fl, 2 ob, ob d'amore, chalumeau, 2 bn, 2 hn, 6 tpt, timp, str, bc, 1733, 4:7; Dränge dich an diese Bahre (Richey), fl, 2 ob, 3 tpt, timp, str, bc, 1739, 4:8; Wir haben hier keine bleibende Statt, 2 fl, bn, str, bc, 1739, 4:9 [= 1:1665]; Gönne jammervollen Klagen and Gott, man lobet dich in der Stille (Zimmermann), 1740, 4:10 (music lost); Gott, du hast deinem Volke ein hartes erzeiget (Richey), 1741, 4:11 (music lost); Wer Gott vertraut, hat wohl gebaut (M.A. Wilkens), 1742, 4:12 (music and text lost); Ich hoffete aufs Licht (Zimmermann), 2 tpt, str, bc, 1745, 4:13, Der Mensch ist in seinem Leben wie Gras (H.G. Schnellhaffer), 1749, 4:14 (music lost); Lieber König, du bist tot, B, 2 tpt, str, bc, 1760, 4:15; Wie ist der Held gefallen and Sein Name wird ewiglich, 1765, 4:16 (music lost); Du aber Daniel, gehe hin, rec, ob, 2 va da gamba, str, bc, 4:17; Ein Mensch ist in seinem Leben, str, bc, by 1729, 4:18; Fliehet hin, ihr bösen Tage, B, vn, vc, bc, 4:19 (music and text lost); Nun geh ich aus der Sorgen Banden, B, bc, 4:20; Wie so kurz ist unser Leben, S, fl, hn, 2 vn, bc, 4:21; Gottlob, es ist vollbracht, 2 ob, str, bc, 4:22; Herr, nimmst du mir was Liebes ab, A, B, 2 fl, str, bc (frag.), 4:23

PASSION ORATORIOS, PASSIONS

for solo voices and chorus; principal sources: B-Bc; D-Bsb, Bdhm, Hs, LEm, SWl; DK-Kk; PL-Kj

Der für die Sünden der Welt gemarterte und sterbende Jesus (Brockes-Passion) (B.H. Brockes), 2 rec, 3 fl, 2 ob, bn, 2 hn, str, bc, 1716, rev. 1722, 5:1

Seliges Erwägen des bittern Leidens und Sterbens Jesu Christi (Telemann), 2 pic, 2 fl, 2 ob, 2 chalumeau, 2 bn, 2 hn, str, bc, 1722, 2 versions extant, 5:2

Die Bekehrung des Römischen Hauptmans Cornelius, 5:3 [see 'sacred Oratorios']

Die gekreuzigte Liebe, oder Tränen über das Leiden und Sterben unseres Heilandes (J.U. von König), pic, 2 fl, 2 ob, 2 ob d'amore, chalumeau, 2 bn, 2 hn, str, bc, 1731, 5:4

Betrachtung der neunten Stunde an dem Todestag Jesu (J.J.D. Zimmermann), 2 fl, ob d'amore, 2 hn, str, bc, 1756, 5:5

Der Tod Jesu (K.W. Ramler), 2 pic, 2 fl, 2 ob, ob d'amore, hn, tpt, str, bc, 1755, 5:6

1 Passion for each year, 1722–67; extant works: St Mark (Brockes), rec, 2 ob, ob d'amore, str, bc, 1723; St Luke (M.A. Wilkens), rec, 2 fl, 2 ob, bn, str, bc, 1728, 5:13, T xv; St Matthew, fl, ob, str, bc, 1730, 5:15; St John, fl, 2 ob, str, bc, 1733, 5:18; St John, fl, 2 ob, str, bc, 1737, 5:22; St John, 2 fl, 2 ob, str, bc, 1741, 5:26; St Luke (J. Gesenius), fl, ob, ob d'amore, str, bc, 1744, 5:29; St John (Zimmermann), rec, 2 fl, ob, ob d'amore, bn, tpt, str, bc, 1745, 5:30, version pubd as Music vom Leiden und Sterben des Welt Erlösers (Nuremberg, 1746–7), T xxix; St Matthew (J. Rist), rec, ob, ob d'amore, 2 hn, str, bc, 1746, 5:31; St Luke, 2 fl, ob, ob d'amore, str, bc, 1748, 5:33; St John, 1749 [= parody of 5:26],

5:34; St Matthew, 2 fl, ob, ob d'amore, str, bc, 1750, 5:35; St Mark, 2 fl, 2 ob, str, bc, 1755, 5:40; St John, fl, ob, str, bc, 1757, inc., 5:42; St Matthew, 2 fl, ob, str, bc, 1758, 5:43; St Mark, 2 fl, 2 ob, ob d'amore, 2 bn, str, bc, 1759, inc., 5:44; St Luke, 2 fl, 2 ob, str, bc, 1760, 5:45; St John, 2 fl, 2 ob, ob d'amore, str, bc, 1761, 5:46; St Matthew, 2 fl, 2 ob, ob d'amore, 2 hn, str, bc, 1762, 5:47; St Luke, fl, 2 ob, str, bc, 1764, 5:49; St John, 2 ob, ob d'amore, 2 bn, str, bc, 1765, 5:50; St Matthew, 1766, inc., 5:51; St Mark, 1767, inc., 5:52

St Matthew (Zimmermann), chorale passion for Danzig, 2 fl, str, bc, 1754, chorales lost, Acts 2–5 = parody of 5:35, *D-WRh*, *PL-GD* [not in TVWV]

lost: St Mark, 1722, 5:7; St Luke, 1724, 5:9; St John, 1725, 5:10; St Matthew, 1726, 5:11; St Mark, 1727, 5:12; St John, 1729, 5:14; St Mark, 1731, 5:16; St Luke, 1732, 5:17; St Matthew, 1734, 5:19; St Mark, 1735, 5:20; St Luke, 1736, 5:21; St Matthew, 1738, 5:23; St Mark, 1739, 5:24; St Luke, 1740, 5:25; St Matthew, 1742, 5:27; St Mark, 1743, 5:28; St Mark, 1747, 5:32; St Mark, 1751, 5:36; St Luke, 1752, 5:37; St John, 1753, 5:38 [text extant]; St Matthew, 1754, 5:39; St Luke, 1756, 5:41; St Mark, 1763, 5:48

SACRED ORATORIOS

for solo voices and chorus; principal sources: A-Wn; B-Bc; D-Bsb, Hs, SWl; PL-Kj

Davidische Gesänge (J.U. von König), 1718, music lost, 6:1

Freundschaft gehet über Liebe, 1720, music lost, 6:2

Die Bekehrung des Römischen Hauptmanns Cornelius (A.J. Zell), 1731, music lost [= 5:3]

Donnerode (J.A. Cramer), pt 1: ob, bn, hn, 3 tpt, timp, str, bc, 1756; pt 2: 2 fl, ob, hn, 3 tpt, timp, str, bc, 1762; 6:3 [= 1:1624], T xxii

Sing, unsterbliche Seele and Mirjam und deine Wehmut, from *Der Messias* (F.G. Klopstock), 2 fl, 2 ob, ob d'amore, 2 bn, str, bc, 1759, 6:4

Das befreite Israel (F.W. Zachariä), 2 fl, 2 ob, ob d'amore, 2 bn, 2 hn, 3 tpt, timp, str, bc, 1759, 6:5; T xxii

Die Hirten bei der Krippe zu Bethlehem (K.W. Ramler), 1759 [= 1:797]

Die Auferstehung und Himmelfahrt Jesu (Ramler), 2 fl, 2 ob, 2 hn, 3 tpt, timp, str, bc, 1760, 6:6

Die Auferstehung (Zachariä), 2 fl, 2 ob, ob d'amore, bn, 2 hn, 3 tpt, timp, str, bc, 1761, 6:7

Der Tag des Gerichts (C.W. Alers), 2 ob, ob d'amore, 3 hn, timp, va da gamba, str, bc, 1762, 6:8

PSALMS

principal sources: D-Bsb, Dl, F; some settings use only part of psalm text

Ach Herr, strafe mich nicht (Ps vi), A, 2 vn, bc, ?1701–5, 7:1; idem (Ps vi), S, ob, vn, bc, 7:2; idem (Ps vi), A, SATB, 2 vn, bc, ?1701 or earlier, 7:3; Alleluja, singet dem Herrn (Ps cxlix, cxlvii), SATB, 2 ob, str, bc, 7:4; Danket dem Herrn (Ps cxviii), SATB, 2 ob, bn, 2 hn, str, bc, 7:5; Das ist ein köstlich Ding (Ps xcii), SATB, str, bc, 7:6; Der Herr ist meine Zuversicht, lost [not in TVWV]; Deus judicium tuum (Ps lxxii), SATB, 2 fl, 2 ob, str, bc, 1737, 7:7; Die auf den Herrn hoffen (Ps cxxv), S, A, 2 ob, str, bc, 7:8 [= 1:330]; idem (Ps cxxv), T, B, 2 ob, str, bc, 7:9; Dies ist der Tag (Ps cxviii), SATB, 2 ob, 2 hn, str, bc, 7:10; Dominus ad adjuvandum me (Ps lxx), SATB, str, bc, 7:11

Domine, dominus noster (Ps viii) (chorus), SSTB, 2 vn, bc, 7:12; Exaltabo te deus (Ps cxlv), S, B, bc, 7:13; Ich danke dem Herrn (Ps cxi), SATB, 2 ob, tpt, str, bc, 7:14; Ich hebe meine Augen (Ps cxxi), T, vn, bc, 7:15; idem (Ps cxxi), SATB, 2 ob, str, bc, doubtful, ?by J.B. König, 7:16; idem (Ps cxxi), SB, ob, vn, bc, *c*1705, 7:17; idem (Ps cxxi), A, 2 vn, bc, by 1721, doubtful, ? by J. Kuhnau (*D-LEm, LUC*) [not in TVWV]; Ich will den Herrn loben (Ps xxxiv), 2 vv, bc, by 1737, 7:18; Ihr seid die Gesegneten des Herrn (Ps cxv), SATB, ob, str, bc, 7:19; Jauchzet dem Herrn alle Welt (Ps c), B, ob, tpt, str, bc, 7:20; idem (Ps c), B, 2 tpt, bc (*Hs*), 7:21 [= 1:952]; idem (Ps c), STB, bc, 7:22

Jehova pascit me (Ps xxiii), S, B, 2 fl, 2 ob, str, bc, 7:23; Jubilate deo, omnia terra (Ps c), STBB, str, bc, 7:24; Laudate Jehovam omnes gentes (Ps cxvii), SATB, str, bc, 1758, 7:25; Laudate pueri dominum (Ps cxiii), S, str, bc, 7:26; Lobe den Herrn meine Seele (Ps civ), SATB, 2 ob, 2 tpt, timp, str, bc, 7:27; Lobet den Herrn alle Heiden (Ps cxvii), SATB, str, bc, 7:28 [= 9:20]; idem (Ps cxvii), TTB, bc, ?*c*1725, 7:29; Singet dem Herrn ein neues Lied (Ps xcvi), SATB, str, bc, 7:30; Der Herr ist König (Ps xciii), B, ob, bn, str, bc, 7:31; Schmecket und sehet (Ps xxxiv), S, vn, bc, 7:32; Wie er den Herrn liebt, lost [not in TVWV]

MOTETS

for SATB and basso continuo unless otherwise stated; principal sources: A-Wgm; D-Bsb, Dl

Amans disciplinam, S, T, bc, 8:1; Amen, Lob und Ehre, SAB, bc, 8:2 [= opening chorus of 1:91], ed. in Cw, civ (1967); Danket dem Herrn, 2 choirs, 8:3; Der Gott unsers Herrn, 8:4, ed. in Cw, civ (1967); Der Herr gibt Weisheit, SAB, bc, 1756, 8:5; Der Herr ist König, SATB, by 1724–5, 8:6; Ein feste Burg, 1730, 8:7; Es segne uns Gott, 8:8, ed. in Cw, civ (1967); Halt, was du hast, 2 choirs, bc, 8:9; Jauchzet dem Herrn alle Welt, 2 choirs, 8:10 [= BWV Anh. 160; no. 2 = BWV 28/2a (231)], ed. in Cw, civ (1967); Laudate dominum, 8:11; Non aemulare cum viris, S, B, bc, 8:12; Selig sind die Toten, 8:13; Und das Wort ward Fleisch, SATB, 8:14 [= opening chorus of 1:1431, with added T pt]; Werfet Panier auf, 8:15, ed. in DDT, xlix-l (1915); Wohl dem, der den Herr fürchtet, S, A, bc, 8:16

MASSES AND SERVICE MUSIC

for SATB unaccompanied unless otherwise stated; principal sources: B-Bc; D-Bsb, F

Masses on chorale melodies: Ach Gott vom Himmel sieh darein, 9:1; Allein Gott in der Höh sei Ehr, 9:2; Christ lag in Todesbanden, 9:3; Durch Adams Fall, 9:4; Ein Kindelein so löbelich, SATB, bc, 9:5; Erbarm dich mein, o Herre Gott, SATB, bc, 9:6; Es wird schier der letzte Tag herkommen, SATTB, str, bc, by 1751, 9:7; Es woll' uns Gott genädig sein, 9:8; Gott der Vater wohn uns bei, 9:9; Komm heiliger Geist, 9:10; idem, 9:11

Missa alla siciliana, SATB, 2 vn, bc, 9:12; Missa, SATB, str, bc, *c*1705, 9:13; Missa, A, bn, 2 vn, vc, bc, *c*1705, 9:14; Missa brevis, S, SATB, ?*c*1705, 9:15; 2 short masses (Ky, Gl)

Sanctus, Pleni sunt coeli, SATB, 3 tpt, timp, str, bc, 9:16; Sanctus, SATB, str, bc, ?*c*1705, *D-Bsb* [not in TVWV]; Missa sine Credo, doubtful (Poland, Okresni musieum Melnik, Hudebni sbirka) [not in TVWV]

Mag (Lat.), SATBB, 3 tpt, timp, str, bc, *c*1705, 9:17; Mag (Ger.), SATB, 2 rec, 2 ob, 2 hn, str, bc, 9:18; Kleines Mag (Ger.) [=BWV Anh.21], spurious, by M. Hoffmann (see Glöckner, 1982); Amen (chorus), SATB, 2 tpt, str, bc, 9:19; Lobe den Herrn alle Heiden, 9:20 [= 7:28]

MISCELLANEOUS SACRED VOCAL

principal sources: A-Wn; B-Bc; D-F, Mbs; GB-Lbl

Fast allgemeines Evangelisch-Musicalisches Lieder-Buch, 2056 chorale melodies, 4vv, bc (Hamburg, 1730, 2/1751), 10:1

[12] Canones, ps verses, 2–4vv (Hamburg, 1735–6), 10:2–13

7 sacred arias, S, ?hn, str, bc, lost

XI dicta biblica, 2vv, 2 vn, bc, 10:21–31

Die Begnadung (Kaum wag' ich es, dir Richter), 1v, bc, in *Unterhaltungen*, ii (Hamburg, 1766), 328

WEDDING CANTATAS AND SERENATAS

for 4 or more voices unless otherwise stated; principal sources: B-Bc; D-Bsb, F, MÜG, SWl

Empfinde Welt mein rauhes Herrschen (serenata, Telemann), 1725, music lost, 11:0; Ihr lieblichen Täler (serenata), 2 ob, str, bc, 1727, 11:1; Herr Gott dich loben wir, Nun hilf uns Gott (cants., M. Richey), fl, ob, bn, 3 tpt, timp, str, bc, O erhabnes Glück der Ehe (serenata, Richey), fl, ob, chalumeau, bn, str, bc, all 1732, 11:15

10 cants.: Drei schöne Dinge sind, 2 ob, 3 hn, str, bc, 11:22; Ein wohlgezogen Weib, 2 ob, 2 tpt, str, bc, 11:23; Es woll uns Gott genädig sein, SSB, ob, str, bc, *c*1725, 11:24; Herr, hebe an zu segnen, S, B, str, bc, 11:25; Liebe, was ist schöner, S, T, 2 ob, str, bc, 11:26; Lieblich und schön sein ist nichts, ATB, ob, 2 hn, str, bc, 11:27; Lustig bei dem Hochzeits-Schmause, 1v, bc, 1720, lost, part ed. H. Leichtentritt (Berlin, 1905), 11:28; Sprich treuer Himmel (Cantate nuptialis), B, ob, 2 bn, str, bc, 11:30; Wem ein tugendsam Weib, S, B, 2 hn, 2 tpt, timp, str, bc, 11:31; Was Gott einmal gesegnet hat, 2 ob, str, bc, (frag.), 11:32

Lost (texts extant unless otherwise stated): Vermischet euch, belebte Saiten (cant.), 1722, 11:2; Eröffne die Quellen der Gnade von oben, Gehe nun in deine Kraft (cants., Richey), 1722, 11:3; Ehen sind beglückt zu nennen, Euch segne Vater und der Sohn (cants.), Liebe, deine Vollkommenheit (serenata), 1722, 11:4; cant., 1722–3, music and text lost, 11:5; Ihr zaubernden Töne entzücket (cant., Richey), 1724, 11:6; Hochzeit, Hochzeit, o Kern der Fröhlichkeit (cant., Richey), 11:7; Greif zur tapferen Gegenwehr (cant., Richey), 1724, 11:8; Verkehrter Lauf verderbter Zeiten (serenata, Richey), 1724, 11:9; Cimbriens allgemeines Frohlocken (serenata, J.P. Praetorius), 1725, 11:11; Edle Stunden, da sich zwo vollkomme Seelen (serenata, Richey), 1726, 11:12; Entreis dich

der Erde verhasstem Getümmel (cant., Richey), 1728, 11:3; Ihr scherzenden Winde, ihr spielenden Lüfte (serenata, Richey), 11:14; cant., 1755, music and text lost, 11:16; Der Herr hat Grosses an uns getan, Versiegle den Segen mit göttlichem Amen (cants., Richey), Edle Krone grauer Haare (serenata, Richey), all 1756, 11:17; Entbrannter Andacht helle Flammen, Nun lobe meine Seele (cants., Richey), Sanfter Balsam (serenata, Richey), all 1758, 11:18; ?before 1759, music and text lost; Auch dieser Tag soll deine Feste, Ihr reget euch wieder (cants., J.J.D. Zimmermann), 1765, 11:20; Auf, ihr art'gen Liebes-Götter (musicalisch-choréographisches Hochzeit-Divertissement) *c*1718, cant. lost, text and dance suite extant, 11:21; Seid fruchtbar, mehret euch, 2 fl, 2 hn, str, bc, music and text lost, 11:29; Lasst uns immer lustig sein drama per musica, Belintes lebte noch in bester Jahre Blüte (cant.), 1712, *D-Bsb* [not in TVWV]

MUSIC FOR BIRTHDAYS

for 4 or more voices unless otherwise stated; principal sources: B-Bc; D-DS, F, Hs; DK-Kk

De danske, norske og tydske undersaatters glaede (cant.), 2 vn, bc (Hamburg, 1757), 12:10; Auf Christenheit, begeh ein Freudenfest, Auf ihr treuen Untertanen (cants., J.G. Pritius), fl, 2 ob, 3 tpt, timp, str, bc, 1716, 12:1a,1b, T xvi; Germania mit ihrem Chor (serenata, G.C. Lehms), 2 ob, 3 hn, 3 tpt, timp, str, bc, 1716, 12:1c, T xvii; Dramma zur Geburt eines Prinzen des Pfalzgraf bei Rhein (Telemann), lost, 1718, 12:2; Wilkommen, schöner Freudentag (serenata), 2 ob, str, bc, 1718, 12:3; Unsre Freude wohnt in dir (serenata), 2 pic, 2 bn, str, bc, 1723, 12:4; Erheitre dich mit güldnen Strahlen (Telemann), 1724, music lost, 12:5; Herr, Herr, lass meinen Mund deines Ruhms (Telemann), 1724, music lost, 12:5; Erklingt durch gedoppelt annehmliche Töne (serenata), 2 ob, str, bc, (inc.), 1724–30, 12:6; Kommt mit mir, ihr süssen Freuden (Die Plaisir) (serenata), rec, 2 ob, 2 bn, 2 hn, str, bc, 1725, 12:7; Ich will dem Herrn singen (cant.), ob, str, bc, 1730, *D-F, Hs*, 12:8; cant., music lost, 1741, 12:9; Grossmächtiger Monarch der Britten (cant.), S, B, fl, 3 tpt, timp, str, bc, 1760, 12:11

36 other works, texts only, 1716–29, 12:0

MUSIC FOR POLITICAL CEREMONIES

for SATB unless otherwise stated; principal sources: B-Bc; D-Bsb, F, Ha

Zwo geistliche Cantaten (J.G. Hamann): Sei tausendmal willkommen, S, str, bc; Du bleibest dennoch unser Gott, S, B, str, bc (Hamburg, 1731), 13:9

Zeuch, teures Haupt (cant.), 2 ob, str, bc, 1722, 13:5b; Gebeut, du Vater der Gnade (cant.), 2 fl, 3 tpt, timp, str, bc, 1744, 13:13; Geschlagene Pauken, auf! auf! (cant.), 2 fl, 2 ob, 2 tpt, timp, str, bc, 1744, 13:14; Holder Friede, heilger Glaube (orat, J.J.D. Zimmermann), 2 rec, 2 fl, 3 tpt, timp, str, bc, 1755, 13: 18; Halleluja, amen, Lob und Ehr (cant.), 2 fl, 2 ob, 3 tpt, timp, str, bc, 1757, 13:19; Hannover siegt, der Franzmann liegt (orat), S, 2 fl, 2 ob, str, bc, 1758–61, 13:20; Bleibe, lieber König (cant.), B, 2 tpt, timp, str, bc, *c*1760, 13:21; Herr, wir danken deiner Gnade (aria), B, str, bc, ?1762, 13:22; Von Gnade und Recht (Ps ci), 2 ob, 2 hn, str, bc, (frag.) 13:25; Ich sonst beglücktes Land (cant.), 2 ob, 2 hn, 3 tpt, timp, str, bc, ?1711, *D-Bsb* [not in TVWV]

Lost (texts extant unless otherwise stated): Wie lieblich sind auf dem Berge (cant., J.G. Pritius), 1715, music and text lost, 13:1; Man singet mit Freuden vom Sieg (cant., Pritius), music and text lost, 1716, 13:2; Der Herr Zebaoth ist mit uns (cant., Pritius), music and text lost, 1718, 13:3; Vermischet euch ihr Jubeltöne (serenata, G.P. Telemann), 1721, 13:4; Stimmet die fast verstimmten Saiten (cant.), music and text lost, 1722, 13:5a; Auf zur Freude (serenata, C.F. Weichmann), 1725, 13:6; Jauchzet dem Herrn alle Welt, Dein Wort lass mich, Gott ist unsere Zuversicht und Stärke (cants.), 1730, music and text lost, 13:7; Es stehe Gott auf (cant.), 1730, music and text lost, 13:8; Das Evangelium, das Wort des Lebens (cant.), 1730, music and text lost, 13:10; Gott, wir habens mit unseren Ohren gehöret, Wär Gott nicht mit uns diese Zeit (cants.), 1730, 13:11; Säumet nicht länger, Neuer Beherrscher der deutschen Gebiete (cants.), 1742, 13:12; Jauchzet dem Herrn alle Welt, Der Herr ist ihre Stärke (cants.), 1745, 13:15; Gott sprach, es werde Licht, Mit Augen, die vor Freude blitzen (cants.), 1745, 13:16; Du Herr bist unser Gott, Um Zion willen (cants.), 1748, 13:17; Das wir nach gedämpften Kriegen, Gott gib dein Gericht dem König (cants.), 1764, 13:23; Willkommen, auserwählter Fürst (cant., ?Telemann), 13:24

MUSIC FOR HAMBURG AND ALTONA SCHOOLS

principal sources: B-Bc; D-Bsb, F

Cants.: Laetare juvenis in juventute tua, SATB, 2 vn, bc, (inc.), 1758, 14:11; Gott, man lobet dich in der Stille, SATBB, 2 fl, 2 ob, bn, 2 hn, 2 tpt, timp, str, bc, 1763, 14:12; In omni tempore dedit confessionem, SATB, fl, 2 ob, str, bc, 14:20; Studiosa salve te corona (frag.), 14:21

Chorus: Heilig, heilig ist Gott, der Herr Zebaoth, SATB, 3 tpt, timp, str, bc, 1730, 14:3d [= opening chorus of 2:6]

Motet: Gehet hin zur Ameise, 2vv, bc, 1756, 14:17

Duets: O quam lata vis amoris dei, 2vv, bc, 14:7; Deus aperi coelorum (C.F. Hunold), SS, bc, 1722, 14:13; O terra felicissima (Hunold), SS, bc, 14:14; Friede, dich preisen, SS, 2 vn, bc, 1755, 14:16

Arias: Wo sich Ruh' und Friede küssen, S (frag.), 14:4; Sonder Ansehn der Person, In der ersten Unschuld, S, str, bc, both 1752, 14:9; Friede, dich grüssen, S, str, bc, 14:15; Fein säuberlich müsst ihr, S, str, bc (frag.), 14:18; Holder Frühling, S (frag.), 14:19

Lost: Actu for Johanneum exam, 1722, 14:1; Sey gegrüsset, edle Feier, Das ist ein köstlich Ding (cants.), 1730, text extant, 14:2; Halleluja and Komm heiliger Geist erfülle [? = 3:92 or 3:94], 1730, 14:3a, 3b; orat, 1734, 14:5, Lat. ode, 1749, 14:6; Mit Danken und mit Loben, Der Herr unser Gott sey uns freundlich (cants., M. Richey), 1751, texts extant, 14:8; Gott ist in Juda bekannt, Jauchzet dem Herrn (cants., H.G. Schellhafer), 1757, texts extant, 14:10

KAPITÄNSMUSIKEN

for solo voices and chorus; principal sources: D-Bsb, SWl

Complete orat and serenata pairs: Freuet euch des Herrn, ihr Gerechten – Geliebter Aufenthalt (J.P. Praetorius), 2 rec, fl, ob, ob d'amore, 2 bn, str, bc, 1724, 15:2; Jauchze, jubilier und singe – Zu Walle, zu Walle, ruft alle (G.P. Telemann, J.G. Hamann), fl, ob, bn, timp, str, bc, 1730, 15:5, T xxvii, Preise, Jerusalem, den Herrn – So kömmt die kühne Tapferkeit (J.J.D. Zimmermann), 2 fl, str, bc, 1736, 15:9; Wohl dem Volke, des der Herr sein Gott ist – Es locket die Trommel mit wirbelnden Schlägen (J.F. Lamprecht), fife, 2 rec, 2 fl, 2 ob, bn, 2 hn, timp, str, bc, 1738, 15:11; Der Herr ist meine Stärke und mein Schild – Schlagt die Trommel, blast Trompeten (F.W. Roloffs), 2 fl, ob, chalumeau, 2 hn, 2 tpt, timp, str, bc, 1742, 15:13; Vereint euch, ihr Bürger und singet mit Freuden – Freiheit, Göttin, die Segen und Friede begleiten (N.D. Giseke), fife, rec, 2 ob, ob d'amore, bn, 2 hn, timp, str, bc, 1744, 15:15; Danket dem Herrn – Ihr rüstigen Wächter Hamburgischer Zinnen (H.G. Schellhaffer, M. Richey), fife, 2 rec, 2 fl, 2 ob, ob d'amore, bn, 2 hn, 2 tpt, timp, str, bc, 1755, 15:20; Wohl dem Volk, das jauchzen kann – Ras't, lärmende Trommeln (W.A. Paulli), 2 fl, 2 ob, 2 bn, 2 hn, str, bc (orat frag.), 1756, 15:21; Herr du bist gerecht – Wir nähren, wir zieren, wir schützen die Staaten (Paulli), rec, 2 fl, 2 ob, 2 chalumeau, 2 hn, tpt, timp, str, bc, 1760, 15:23; Der Herr Zebaoth ist mit uns – Trompeten und Hörner erschallet (Paulli), fife, 2 fl, 2 ob, 2 hn, 2 tpt, timp, str, bc, 1763, first perf. 1764, 15:25

Mit innigstem Ergetzen (serenata, ?C.G. Wendt or Praetorius), 2 pic, 2 rec, 2 fl, 2 ob, ob d'amore, 2 chalumeau, cl, 3 tpt, str, bc, 1728, 15:4; Freuet euch des Herrn, ihr Gerechten (orat, ?Paulli), 2 fl, 2 ob, 2 hn, tpt, timp, str, bc (frag.), 1761, 15:24; Schliesset die Kette der Einigkeit feste (chorus), 2 fl, 2 hn, str, bc, 15:27

Text only: Ich danke dem Herrn – Vereinigt euch und singt bei allgemeiner Lust (Hamann), 1731, 15:6; Unsichtbare Sonne, Meer voll ew'ger Wonne – Die Trommeln ertönen (Zimmermann), 1734, 15:7; Völker, Thronen, Länder, Staaten – Vor unsrer Trommeln tapfrem Schall (Zimmermann), 1737, 15:10; Unerschöpflichs Meer der Liebe – Dich zu beschützen (Lamprecht), 1739, 15:12; Ertönet ein Jauchzen, ihr freudigen Chöre – Wir dienen der Freiheit (Giseke), 1743, 15:14; Erwacht, und ertönet, und jauchzet itzt wieder – Euch, die der Himmel den Sterblichen schicket (Giseke), 1749, 15:16; Fürchtet den Herrn und dienet ihm treulich – Die Zeiten, die so schnell verfliegen (J.M. Dreyer), 1752, 15:17; Singt Ehre, singt Ehre, geheiligte Chöre – Wirbelt, ihr Trommeln, lärmet, Trompeten (?H.H. Bueck), 1754, 15:19; Herr, unser Gott, von deiner Huld durchdrungen – Wir dienen der Freiheit, wir sind ihr zur Seiten (? D. Schiebeler, Giseke), 1759, 15:22 (text for serenata = 15:14)

Music and text lost for works from 1723 (15:1), 1725 (15:3), 1726, 1727, 1729, 1732, 1733, 1735 (15:8), 1740, 1746, 1747, 1748, 1751, 1753 (15:18), 1765 (15:26)

SECULAR CANTATAS

principal sources: A-Wgm; B-Bc; D-Bsb, DS, Hs, LEm, SHk, SWl; DK-Kk

for 2 or more voices

Alles redet itzt und singet (B.H. Brockes), S, B, pic, 3 fl, 2 ob, bn, str, bc, 1720, 20:10
Die Tageszeiten (cant. cycle, F.W. Zachariä), 4vv, chorus, 2 fl, 2 ob, bn, tpt, str, bc, 1757, 20:39
Der May (K.W. Ramler), S, B, 2 fl, 2 ob, chalumeau, 2 bn, hn, tpt, str, bc, *c*1760, 20:40
Geht, ihr unvergnügten Sorgen, S, B, ob, str, bc, 20:50
Gute Nacht, du Ungetreuer, S, B, ob, str, 20:52
Der Schulmeister, B, chorus, 2 ob, 2 bn, 2 hn, str, bc (instrumentation not orig.), 20:57

cantatas for solo voice

Ich kann lachen, weinen, scherzen (M. von Ziegler), S, bc, in Der getreue Music-Meister (Hamburg, 1728–9), lections 19–20, 20:15
Sechs Cantaten, 1v, rec, fl, ob, str, bc (Hamburg, 1731): Dich wird stets mein Herz erlesen; Mein Vergnügen wird sich fügen; Mein Schicksal zeigt mir; Dein Auge tränt; Lieben will ich; In einem Tal; 20:17–22
VI moralische Cantaten (D. Stoppe), S, bc (Hamburg, 1735–6): Die Zeit; Die Hoffnung; Das Glück; Der Geiz; Die Falschheit; Grossmut; 20:23–8
6 moralische Kantaten (J.J.D. Zimmermann), S, vn/fl, bc (Hamburg, 1736–7): Die Zufriedenheit; Tonkunst; Das mässige Glück; Die Liebe; Die Landlust; Die Freundschaft; 20:29–34
Trauer-Music eines kunsterfahrenen Canarienvogels, S, str, bc, 1737, 20:37; Ino (Ramler), S, 2 fl, 2 hn, str, bc, 1765, ed. in DDT, xxviii (1907), 20:41; La tempesta (P. Metastasio), S, 2 hn, str, bc, inc., ?1767, 20:42
Amor heisst mich freudig lassen, S, bc, 20:43; Bin ich denn so gar verlassen, S, vn, bc, by 1720, 20:44; Bist du denn gar von Stahl und Eisen, 1v, ob/vn, bc, by 1720, 20:45; Der Mond zog nach und nach, T, bc, 20:47; Die Hoffnung ist mein Leben, B, str, bc, 20:48; Du angenehmer Weiberorden, S, str, bc, 20:49; Gönne doch dem freien Munde, S, vn, bc, by 1753, 20:51; Ha, ha, wo will wi hüt noch danzen, S, vn, bc, by 1753, 20:53; Haltet ein, ihr schönsten Blicke, S, bc, 20:54; Ich hass und fliehe, S, bc, by 1718, 20:55; Ich liebe dich wie meine Seele, S, bc, 20:56; In den Strahlen jener Sonne (aria), S, vn, bc, 20:75; Mein Herze lachet vor Vergnügen, B, bc, 20:58; Parti mi lasci, S, fl, vn, bc, 20:61; Pastorella venga bella, S, vn, vc, kbd, doubtful (see Mühne, 1983), 20:62; Per che vezzoso, S, vn, bc (frag.), 20:63; Reicher Herbst, ihr kühlen Lüfte, T, vn, bc, 20:64; Ruht itzt sanft, ihr zarten Glieder, S, bc, 20:65; Sagt, ihr allerschönsten Lippen, B, bc, 20:66; Seufzen, Kummer, Angst und Tränen, A, bc, 20:67; So bald wird man das nicht vergessen, S, bc, 20:68; Soll die Marter meiner Seelen, S, bc, 20:69; Süsse Hoffnung, wenn ich frage (Die Hoffnung des Wiedersehens), S, 2 bn, str, bc, 20:70; Unbestand ist das Gift, S, bc, 20:71; idem, S, vn, bc, 20:72; Voglio amarti, o caro nume, S, vn, bc, 20:73; Von geliebten Augen brennen, S, vn, bc, by 1718, 20:74

lost; texts extant unless otherwise stated

Das Wasser im Frühling (Brockes), 1720, 20:1; Ertöne muntrer Musen-Chor, 1720, 20:2; Hans ohne Sorge (J.U. König), 1720, music and text lost, 20:3; 6 cants. for Count von Erbach (von Erbach): Constant dans le rever, Reponce à Mons. d. B., Cantate contre ceux, Servés la gloire, Tarquin, Les requis, all *c*1720, 20:4–9; Der Herbst (Brockes), 1721, 20:11; Der Winter (Brockes), 1722, 20:12; Wie? Schlaffet ihr, verstummte Sayten? (Cantate bey Eröffnung des Collegii Musici) (G.P. Telemann), 1721, 20:13; Tönet, schallet, klingt ihr Saiten (bey abermaliger Eröffnung des Collegii Musici) (Telemann), 1723, 20:14; Voll feuriger Regnung (Serenata, J.G. Hamann), 1730, 20:16; Serenata for Jena, 1737, 20:35; Polypheme, 1737–8, music and text lost, 20:36; Die Verbindung der Dichtkunst mit der Gottesfurcht und Weltweisheit, 1741, 20:38; Bleicher Sorgen Kummer-Nächte, B, 2 vn, bc, music and text lost, 20:46; Mein Vergnügen heisst mich sterben, B, vn, bc, 20:59; Nichts vergnügters ist auf Erden, B, vn, bc, by 1720, 20:60; Der Geschmack im Lieben, 4vv, 2 fl, 2 ob, 2 bn, 2 hn, str, bc, cited in Breitkopf catalogue (not in TVWV)

OPERAS

music lost unless otherwise stated

Ferdinand und Isabella (3), Leipzig, spr. 1703; 21:2
Der lachende Democritus (3, after N. Minato), Leipzig, 1703; 21:1
Cajus Caligula (3), Leipzig, Easter 1704; 21:3
Adonis (3), Leipzig, Easter 1708, 1 aria *D-SHs*; 21:4
Narcissus (3), Leipzig, ?1701 and [?rev.] Easter 1709, 3 arias *SHs*; 21:5
Mario (3), Leipzig, Easter 1709, 2 arias *SHs*; 21:6
Jupiter und Semele (3), Leipzig, 1716 or 1718, facs. of lib in *Magdeburger Telemann-Studien*, x (1987); 21:7
Die Satyren in Arcadien (Damon) (3, G.P. Telemann, after P. Pariati), Leipzig, 1719; rev. as Der neumodische Liebhaber Damon, Hamburg, Gänsemarkt, 30 Aug 1724 *Bsb*; 21:8, T xxi
Der geduldige Socrates (komisches Spl, 3, J.U. König, after Minato: *La pazienza di Socrate*), Hamburg, Gänsemarkt, 28 Jan 1721; *Bsb**, *F*; 21:9, T xx
Sieg der Schönheit (3, C.H. Postel, rev. Telemann and C.F. Weichmann), Hamburg, Gänsemarkt, 13 July 1722; as Gensericus, Brunswick, 1725 and 1732; 1732 version *Bsb*, *SWl*; 21:10
Belsazar, oder Das Ende der babylonischen Monarchie (3, J. Beccau), Hamburg, 19 July 1723; a second pt perf. ?22 Sept 1727; 3 arias *SWl*, 1 aria in *Der getreue Music-Meister* (Hamburg, 1728–9), lection 25; 21:11, ov. = 53:D3
Alarich, oder Die Straf-Ruthe des verfallenen Roms (Stilico) (3), Bayreuth, 2 Aug 1723; 21:12
Omphale (5, Telemann, after A.H. de Lamotte), Hamburg, Gänsemarkt, 24 April 1724; 21:14
Pimpinone, oder Die ungleiche Heirat, oder Die herrschsüchtige Cammer-Mädgen (int, 3 scenes, J.P. Praetorius, after Pariati), Hamburg, Gänsemarkt, 27 Sept 1725 (Hamburg, 1728, 2/1733), *Bsb*, *F*, ed. in EDM, 1st ser., vi (1936); 21:15
La caprizziosa e il credulo (Die geliebte Eigensinnige und der leichtgläubige Liebhaber) (3, Praetorius), Hamburg, 1725, 4 arias *Bsb*; 21:16
Adelheid, oder Die ungezwungene Liebe (3, ?Praetorius, after P. Dolfino), Bayreuth, 1725, 14 arias (Hamburg, 1727–8); 21:17
Orpheus, oder Die wunderbare Beständigkeit der Liebe (musicalisches Drama, 3, Telemann, after F.C. Bressand), ?concert perf., Hamburg, Gänsemarkt, 9 March 1726, 21:18; as Die rachgierige Liebe, oder Orasia, verwittwete Königin in Thracien, 15 Oct 1736; 2 MS scores, private collection; 21:31
Calypso, oder Sieg der Weisheit über die Liebe (Spl, 3, Praetorius), Hamburg, Gänsemarkt, 18 Aug 1727, 1 chorus in *Der getreue Music-Meister*(Hamburg, 1728–9), lection 15; 21:19
Sancio, oder Die siegende Grossmuth (3, König), Hamburg, Gänsemarkt, 6 Oct 1727, 4 arias *Bsb*, 3 arias in *Der getreue Music-Meister* (Hamburg, 1728–9), lections 3–4 and 7–8; 21:20
Buffonet und Alga, oder Die Mans-Tolle alter Jungfer (int, C.G. Wend), Hamburg, Gänsemarkt, 14 June 1727; 21:21
Die Amours der Vespetta, oder Der Galan in der Kiste (Nachspiel, C.W. Haken), Hamburg, Gänsemarkt, 1 Oct 1727; 21:22
Die verkehrte Welt (Praetorius, after A.R. Lesage), Hamburg, Gänsemarkt, 1728, 1 aria, 1 scene in *Der getreue Music-Meister* (Hamburg, 1728–9), lection 13; 21:23
Miriways (Spl, 3, J.S. Müller), Hamburg, Gänsemarkt, 26 May 1728, *Bsb*, *Mbs*, T xxxviii; 21:24
Emma und Eginhard, oder Die Last-tragende Liebe (3, Wend), Hamburg, Gänsemarkt, 12 Nov 1728, *D-Hs*, 5 arias, 1 duet in *Der getreue Music-Meister* (Hamburg, 1728–9), lections 2, 6, 12, 16, 23; 21:25
Aesopus bei Hofe (3 or 5, trans. from It. by J. Mattheson), Hamburg, Gänsemarkt, 28 Feb 1729, 3 arias in *Der getreue Music-Meister* (Hamburg, 1728–9), lections 10, 14, 18; 21:26
Der Weiseste in Sidon, oder Abdolonimus (3, J.G. Hamann), Hamburg, Gänsemarkt, ?10 Oct 1729; ?revived or first perf. 4 Feb 1733; 21:30
Flavius Bertaridus, König der Longobarden (3, Wend and Telemann, after S. Ghigi), Hamburg, Gänsemarkt, 23 Nov 1729, *Bsb*; 21:27
Die Glückseligkeit des Russischen Kayserthums (Hamann), Hamburg, 1730; 21:28
Margaretha, Königin von Castilien (3 or 5, Hamann), Hamburg, Gänsemarkt, 10 Aug 1730; 21:29
Don Quichotte auf der Hochzeit des Comacho (serenata, 1, D. Schiebeler), concert perf., Hamburg, Konzertsaal auf dem kamp, 3 Nov 1761, *Bsb**, *LEm*, *Mbs*, ed. in RRMBE, lxiv-v (1991); 21:32
Frags., undated, ? first perf. Leipzig: Adam und Eva (prol., 3, C. Richter), *F*, doubtful, 21:33; Hercules und Alceste, *F*, 21:34; Herodes und Marianne (op/oratorio, ?Müller), doubtful, 21:35
Others: 2 operettas, Eisenach, 1729, 1739, doubtful; 21:0; Il capitano (aria, Schwemschuh), 1724, 21:13; serenata (inc.), 21:36; Rondinella a cui rapita, from prol to Das Lob der Musen, 1737,

SWl, 23:12; 11 prols, texts only; 50 arias, 4 duets from ops and secular cants., some doubtful, 21:101–54

CONTRIBUTIONS TO OTHER COMPOSERS' OPERAS
principal sources: A-Wn; D-Bsb, SWl; S-Skma

Duet, pasticcio, Ulysses, 1721, 22:1; 14 arias, recits, G.F. Handel: Ottone, 1726, 22:3; 3 items, N. Porpora: Siface, 1727, 22:4; 4 arias, R. Keiser: Masagniello furioso, 1727, 22:5; ov., 2 arias, Keiser: Nebucadnezar, 1728, doubtful, 22:6; aria Keiser: Janus, 1729, 22:7; recits, arias, Handel: Riccardo primo, 1729, 22:8; ?duet, ?aria, recits, G.M. Orlandini: Ernelina, 1730, 22:9; recit, aria, Porpora: Aeneas, 1731, 22:10; items, Handel: Cleofida (Poro), 1732, doubtful, 22:11; arias, pasticcio: Judith, oder Die diegende Unschuld, 1732, 22:12; ov., aria, Handel: Almira, 1732, 22:13

SECULAR ORATORIOS
principal sources: D-Bsb, F; PL-GD; RUS-Mrg

Admiralitätsmusik: Unschätzbarer Vorwurf erkenntlicher Sinnen (serenata, M. Richey), SATB, 2 pic, 2 fl, 2 ob, ob d'amore, 2 bn, 3 hn, 3 tpt, timp, str, bc, 1723, 24:1; Hamburg steht und blüht im Segen (serenata, C.F. Weichmann), 1724, music lost, 24:2; Freuet euch, ihr Ober-Alten – Das angenehme Nieder-Sachsen (orat and serenata, J. Hübner), 1728, music lost, 24:3; serenata, 1765, only arr. of sinfonia extant, 24:4 [sinfonia = Anh. 50:1]; Durch des Krieges Trutz und Macht (aria), B, vn, bc, 24:5

SONGS
principal sources: B-Bc; D-Bsb, Hs; US-Wc

36 songs in J.C. Losius: Singende Geographie (Hildesheim, 1708), doubtful, ed. in Hoffmann (1962); 25:1–36
2 songs in Der getreue Music-Meister (Hamburg, 1728–9), lections 5, 21: Das Frauenzimmer verstimmt sich immer, Säume nicht geliebte Schöne; 25:37–8
48 songs in Singe-, Spiel- und Generalbass-Übungen (Hamburg, 1733–4; 25:39–85
24 Theils ernsthafte, theils scherzende Oden (Hamburg, 1741), ed. in DDT, lvii (1917); 25:86–109
3 songs in C.W. Ramler and C.G. Krause, eds.: Oden mit Melodien (Berlin, 1753–5): Muffel singt zu ganzen Tagen, Heraclid gleicht stumpfen Greisen, Amor sagt zu Cythere; 25:110–12
Die Genügsamkeit, attrib. Telemann and P. Hebenstreit in *Hamburgisches Journal*, Apr 1765, ?= 36:22 [not in TVWV]
Wer's doch kennet (?), music lost [not in TVWV]
Bartholomaeus (quodlibet), 3vv, bc; 25:113
Canon, 6vv, 1735; 25:114
Abschied aus Europa (ode, C. Mylius), 1753, music lost [not in TVWV]

SUITES

Printed sources: Ouvertüre und Suite, 2 vn/ob, va, bc (Hamburg, 1730), lost
Musique de table, 2 fl, 2 solo vn, str; ob, tpt, 2 solo vn, str; 2 ob, 2 solo vn, str (Hamburg, 1733): T xii–xiv, ed. in DDT lxi–lxii (1927/*R*)
6 ouvertures à 4 ou 6, 2 hn ad lib, str (Hamburg, 1736), lost; 3 suites extant in copies

Principal MS sources: *B-Bc; D-Bsb, DS, Dl, KA, MÜu, ROu, Rtt, SWl; Dk-Kk; S-Skma, Uu*

Thematic catalogue in A. Hoffmann: *Die Orchestersuiten Georg Philipp Telemanns: TWV 55* (Wolfenbüttel and Zürich, 1969); letters indicate keys.

TWV55	*Scoring (with bc); strings in four parts unless otherwise stated*	*Sources and remarks*
C 1	3 vn	
C 2	ob, str	? before 1721
C 3	2 rec, fl, 2 ob, bn, str	'Wasser Ouverture', 'Hamburger Ebb und Fluht'; 1723; T x
C 4	2 ob, bn, str	P lxxxvi
C 5	str	'La bouffonne'
C 6	3 ob, str	? before 1721
C 7	str	P lxxxviii
c 1	str	P civ
c 2	2 ob, bn, str	P lxxxv
c 3	str	arr. of 41:c1, 1716, ov. newly composed; P lxix
c 4	2 ob, solo vn, str	only ov. extant; before 1723
D 1	ob, tpt, 2 solo vn, str	Musique de table, ii
D 2	2 hn ad lib, str	6 ouvertures no.5; lost
D 3	str	by 1717–22; P cv
D 4	2 ob, bn, 2 solo vn, str	before 1721; P cvi
D 5	str	'La galante'; P cxxviii
D 6	solo va da gamba, str	
D 7	tpt, str	P xxxiii
D 8	tpt, str	P lxxx
D 9	str	
D 10	str	movt 1 = ov. to 21:10, 1722, movt 4 = 36:124; P cvii
D 11	str	P cviii
D 12	str	
D 13	str	'La gaillarde'; P cix
D 14	solo vn, str	before *c*1720; P lviii
D 15	3 ob, str	P xxxvi
D 16	2 vn, 2 va	before 1716
D 17	2 tpt, str	P cxxxi
D 18	2 tpt, timp, str	
D 19	2 hn, str	
D 20	str	only 3 movts
D 21	2 ob, 2 hn, str	1765; T x
D 22	3 tpt, timp, str	'Ouverture, jointes d'une Suite tragi-comique'; *c*1763–6
D 23	2 fl, bn, str	1763
D 26	fl, 3 tpt, solo vn, timp, str	lost; incipit in Breitkopf catalogue
d 1	str	before 1716; P cxxx
d 2	str	P lix
d 3	3 ob, bn, str	
Es[E♭] 1	2 hn ad lib, str	6 ouvertures no.3
Es[E♭] 2	rec, str	
Es[E♭] 3	str	'La lyra'
Es[E♭] 4	str	? before 1713; arr. kbd in *Johann Andreas Bach Buch* (*D-LEm*) = Anh.32:1; movt 3 = 36:88; P lxxviii
Es[E♭] 5	str	arr. of 41:Es 1, 1716, ov. newly composed; P lxxii
E 1	str	Menuet II = 35:6/ii, 36:102; P xxxvii
E 2	ob d'amore, str	movt 4 = Anh. 32:5; P xxxviii
E 3	solo vn, str	P lvii
e 1	2 fl, 2 solo vn, str	Musique de table, i
e 2	str	P cxxiii
e 3	2 fl, 2 ob, bn, 2 solo vn, str	before *c*1716
e 4	str	? before 1721; P lxxvi
e 5	str	
e 6	str	arr. of 41:e 1, 1716, ov. newly composed; P lxxi
e 7	str	P lxxix
e 8	str	'l'Omphale'; incl. movts from 21:14, 1724; P cxxiv
e 9	str	
e 10	ob/fl, str	before *c*1720
F 1	2 hn ad lib, str	6 ouvertures no.1; lost
F 3	2 ob, bn, 2 hn, str	
F 6	str	P lx
F 7	str	'a la pastorelle'
F 10	str	'a la burlesque'; P cxiv
F 11	4 hn, 2 ob, bn, 2 vn	perf. with or extracted from 13:6, 1725
F 12	2 hn, str	P cxv
F 13	solo vn, str	P cxvi
F 14	str	P xxxix

TWV55	Scoring (with bc); strings in four parts unless otherwise stated	Sources and remarks
F 16	2 hn, str	c1763–6
f 1	2 rec, str	
fis[f♯] 1	str	T x
G 1	2 ob, str	P lxxxiv
G 2	str	'La bizarre', before c1720
G 3	str	frag.; movts 3 and 7 arr. kbd as 36:32 and 36:30; P ciii
G 4	str	movt 1 = ov. to 21:9, 1721; T x
G 5	2 ob, bn, str	before 1715; Menuet III arr. kbd = 36:77; P cxvii
G 6	solo vn, str	P lv
G 7	2 ob, solo vn, 2 vn, 2 va	P lxxxiii
G 8	str	'La querelleuse'; P cxviii
G 9	2 vn, 2 va	
G 10	str	'Burlesque de Quixotte'
G 11	str	arr. of 41:G 2, 1716, ov. newly composed; P lxviii
G 12	str	'Ouverture avec la suite burlesque'; P cxix
G 13	solo vn, str	lost
g 1	str	6 ouvertures no. 6
g 2	str	'La changeante'
g 3	2 ob, bn, str	arr. of 41:g 2, 1716, ov. newly composed; P lxx
g 4	3 ob, bn, str	before 1723; T x
g 5	str	P cxx
g 6	str	P cxxi
g 7	solo vn, str	P lxxxi
g 8	2 solo vn, 2 vn	
g 9	2 ob, bn, str	? c1763–6
A 1	str	6 ouvertures no.2; lost
A 2	str	by 1717–22; P cxxii
A 3	str	frag.; P cii
A 4	solo vn, str	
A 5	2 vn	
A 6	str	movt 5 arr. kbd in C = 36:70
A 7	solo vn, str	frag.; P lxxxii
A 8	solo vn, str	
A 9	str	lost; cited in Breitkopf catalogue
A 10	?str	'Partie', inc. = 32:16 (movts 4, 6, 7)
a 1	str	6 ouvertures no.4
a 2	rec, str	
a 3	2 ob, bn, str	P lxxxvii
a 4	2 rec, 2 ob, str	
a 5	str	P cxxix
a 6	2 ob, str	
a 7	str	arr. 2 lutes in g = 39:2; movt 6 arr. kbd = 36:49
B[B♭] 1	2 ob, 2 solo vn, str	Musique de table, iii
B[B♭] 2	str	arr. of 41:B 1, 1716, ov. newly composed; P lxvii
B[B♭] 3	str	P xxxii
B[B♭] 4	str	P xc
B[B♭] 5	str	before 1723; P lxxiv
B[B♭] 6	2 rec, fl, 2 ob, bn, str	
B[B♭] 7	2 ob, bn, str	P cxii
B[B♭] 8	str	'Ouverture burlesque'; by 1717–22; movt 6 arr. kbd, *Bsb* [not in TWV]
B[B♭] 9	str	'Ouverture avec des airs'; before c1720; P cxiii
B[B♭] 10	3 ob, bn, str	P lxxiii
B[B♭] 11	2 ob, str	?1720
B[B♭] 12	str	by 1717–22; P xl
B[B♭] 13	2 ob, str	
B[B♭] 14	str	lost; cited in Breitkopf catalogue
h[b] 1	2 ob, bn, 2 solo vn, str	before c1720; P cxxv
h[b] 2	str	P xxxv
h[b] 3	str	P lxxvii
h[b] 4	solo vn, str	P lvi
	doubtful	
E 4	str	P lxxv
Anh.G 1	str	'La putain'; T x
Anh.A 1	str	= A6; ?by J.C. Hertel

SOLO CONCERTOS TWV51

with basso continuo

Printed sources: Musique de table, fl, vn, vc, str; 3 vn, str; 2 hn, 2 solo vn, str (Hamburg, 1733): T xii–xiv; ed. in DDT, lxi–lxii (1927/*R*)

Principal MS sources: *A-Wgm*; *B-Bc*; *D-Bsb*, *DS*, *Dl*, *HRD*, *MÜu*, *ROu*, *SWl*; *F-Pc*; *S-L*, *Skma*; *US-Wc*

Addl. thematic catalogue in S. Kross: *Das Instrumentalkonzert bei Georg Philipp Telemann* (Tutzing, 1969)

Strings are in 4 parts unless otherwise stated.

TWV	Scoring	Sources and remarks
C 1	rec; str	c1725–35
C 2	vn; str	T xxiii
C 3	vn; str	= ov. to 21:28, 1724; T xxi
c 1	ob; str	c1708–13
c 2	ob; str	c1708–13
D 1	fl; str	c1716–25
D 2	fl; str	c1716–25
D 3	fl; str	'Concerto Polonoise', c1716–25
D 4	fl; str	c1716–25
D 5	ob; 2 vn	
D 6	ob; vn, va	
D 7	tpt; 2 vn	c1708–14
D 8	hn; vn, 2 va	c1708–14
D 9	vn; str	T xxiii
D 10	vn; str	c1708–16; T xxiii
d 1	ob; str	c1708–13; P xcvi
d 2	ob; str	frag.
Es[E♭] 1	ob; str	
E 1	fl; str	c1716–25
E 2	vn; vn, vn/va, va	c1720; T xxiii, P xciv
E 3	vn; str	
e 1	ob; str	'Sonata pour Mons: Richter', c1712–21
e 2	ob d'amore; str	
e 3	vn; str	T xxiii
F 1	rec; str	
F 2	vn; unison vns, 2 va	T xxiii
F 3	vn; unison vns	c1708–16
F 4	vn; 2 fl, 2 ob, 2 hn/tpt, timp, str	after 1740; ed, in DDT xxix–xxx (1907/*R*)
f 1	ob; str	
f 2	ob; unison vns, va	
fis[f♯] 1	vn; str	
G 1	fl; 2 vn	c1716–25
G 2	ob/fl; str	c1712–16; P xcv
G 3	ob d'amore; str	c1725–35
G 4	vn; str	
G 5	vn; str	c1708–16; P xliv
G 6	vn; unison vns	c1708–16
G 6a	vn; unison vns	c1708–16, incl. movts from F 3 and G 6
G 7	vn; 2 vn/va	T xxiii
G 8	vn; str	c1708–16; T xxiii
G 9	va; str	c1716–21

TWV	Scoring	Sources and remarks
g 1	vn; str	*c*1708–14; arr. hpd by J.S. Bach (BWV985); T xxiii
43:g 3	rec; 2 vn	'Concerto da camera'
A 1	fl d'amore; str	lost
A 2	ob d'amore; str	
A 3	vn; str	P xxxi
A 4	vn; 3 vn, va	
A 5	bass viol ('violetta'); 2 vn	*c*1725–35
a 1	vn; str	*c*1708–16; T xxiii
a 2	vn; str	= ov. to 21:25, 1728
B[B♭] 1	vn; str	'Concerto grosso, per il Sigr. Pisendel ... 14. Sept. 1719'
B[B♭] 2	vn; 2 vn, [va]	*c*1708–14, = Anh.43:B 1; arr. kbd = Anh.33:6; ed. in RRMBE, lxix (1992)
h[b] 1	fl; str	*c*1716–25
h[b] 2	vn; str	*c*1708–16; T xxiii
h[b] 3	?vn; str	*c*1708–14, = Anh.33:1, lost
	lute; ?str	lost, listed in 1836 Breitkopf auction catalogue, not in TWV

doubtful and spurious

TWV	Scoring	Sources and remarks
Anh.51:G 1	fl; 2 vn	? by J.A. Hasse
Anh.51:A 1	fl; str	doubtful
Anh.51:B[B♭] 1	vn; str	by J.L. Horn; T xxiii

DOUBLE CONCERTOS, TWV52

with basso continuo

TWV	Scoring	Sources and remarks
C 1	2 chalumeaux; 2 bn, vn, va	
53:C 1	2 ob; bn, str	'Concerto alla francese', *c*1712–21
C 2	2 vn; str	*c*1708–12
c 1	ob, vn; str	c1708–14; arr. kbd = Anh.33:2; ed. In DDT, xxvi–xxvii (1906/*R*)
D 1	2 hn; str	*c*1716–21
53:D 1	2 fl/vn; calchedon [mandora], str	*c*1712–21; T xxvi
D 2	2 hn; str	*c*1708–14; T xxvi
D 3	2 vn; str	*c*1708–12; P xciii
d 1	2 chalumeaux; str	
53:d 1	2 ob; ?bn, str	*c*1712–21; P xlvi
Es[E♭] 1	2 hn; str	*c*1716–21
e 1	rec, fl; str	
e 2	2 fl; calchedon/bn, str	*c*1712–21
e 3	fl, vn; str	
e 4	2 vn; str	*c*1708–11; P xliii
F 1	rec, bn; str	*c*1716–25
F 2	ob, vn; str	inc., ? arr. of a lost trio sonata
F 3	2 hn; str	*c*1716–21
F 4	2 hn; str	*c*1708–14
F 5	2 chalumeaux; unison vns	= 43:F 2; P cxxvi
50:3	rec, bass viol; 2 ob, cornett, 2 tbn, 2 vn, 2 va	'Sinfonia', = Anh.52:F; T xxvi
G 1	2 vn; unison vns, 2 va	'Concerto grosso'
53:G 1	2 fl; ?bn, str	*c*1712–21; T xxvi
G 2	2 vn; str	*c*1708–9
G 3	2 va; str	
g 1	2 vn; str	'Concerto grosso', *c*1708–12; T xxvi
A 1	2 ob d'amore; 2 vn	P xlv
53:A 1	2 fl; bn, str	*c*1712–21; T xxvi
A 2	2 vn; str	T xxvi

TWV	Scoring	Sources and remarks
A 3	2 va; str	lost
a 1	rec, bass viol; unison vns, va	*c*1725–35
53:a 1	2 fl; ?bn, str	*c*1712–21
a 2	2 rec; str	'Grand. Concert.', *c*1712–21
B[B♭] 1	2 rec; str	*c*1712–21
B[B♭] 2	2 vn; str	
53:h[b] 1	2 fl; calchedon, str	*c*1712–21; T xxvi
D 4	2 vn; 2 hn, str	*c*1708–14; doubtful

MULTIPLE CONCERTOS

with basso continuo

TWV	Scoring	Sources and remarks
53:D 2	2 ob, tpt; str	
53:D 3	2 ob d'amore, vc; unison vns, va	= ov. to 21:11, 1723
53:D 4	bn, 2 vn; unison vns, 2 va	*c*1716–25
54:D 4	3 tpt; timp, str	*c*1716–21
53:D 5	vn, vc, tpt; 3 vn, 2 va	
53:E 1	fl, ob d'amore, va d'amore; str	*c*1730–40
53:e 1	2 fl, vn; str	*c*1712–21
53:e 2	2 ob, vn; str	T xxvi
54:D 1	2 fl, vn, vc; str	*c*1730–40
54:D 2	3 hn, vn; vn, 2 va	*c*1716–25
54:D 3	3 tpt, 2 ob; timp, str	= sinfonia to 12:1 c, 1716; T xvii
54:F 1	rec, ob, 2 chalumeaux/ ob, 2 hn, 2 vn, 2 vc; str	
54:A 1	4 vn; str	last movt inc.; P xxx
54:B[B♭] 1	2 fl, ob, vn; unison vns, va	*c*1716–25
54:B[B♭] 2	2 rec, 2 ob; vn, 2 va	*c*1708–12; ed. in EDM, 1st ser., xi (1938)

CONCERTOS FOR STRINGS AND CONTINUO

TWV	Sources and remarks
40:200	Eisenach or Frankfurt, by 1715; P xcii
43:D 5	
43:Es[E♭] 1	Eisenach or Frankfurt, by 1716; P xiii
43:E 2	Eisenach or Frankfurt, before 1721; P viii
43:e 5	Eisenach or Frankfurt, before 1721; P xxiii
43:F 3	T xxviii, P iv
43:F 4	T xxviii, P v
43:F 5	P vi
43:G 7	'Concerto alla Polonese'; Eisenach or Frankfurt, before 1721; P liii
43:G 8	Eisenach or Frankfurt, by 1716; P xvii
43:G 9	T xxviii; P iii
43:A 5	T xxviii, P xii
43:A 6	Eisenach or Frankfurt, before 1721; P vii
43:a 4	Eisenach or Frankfurt, by 1716; T xxviii, P i
43:a 5	P xxiv
43:B[B♭] 1	T xxviii, P ii
43:B[B♭] 2	P xxv
43:B[B♭] 3	'Concerto Polonoise'

OTHER ORCHESTRAL

principal sources: B-Bc; D-Bsb, DS, Dl, F

TWV	Scoring (with bc); strings in 4 parts unless otherwise stated	Sources and remarks
44:1	tpt, str	'Sinfonia'
45:1–31	?2 vn, va, bc	31 Polish dances, at least 4 authentic, by 1717–22, frag.
50:1	fl/pic, ob, chalumeau, 2 vn, va, 2 cb	'Grillen-Symphonie', *c*1765

TWV	Scoring (with bc); strings in 4 parts unless otherwise stated	Sources and remarks
50:2	2 ob, str	'Sinfonia melodica' [suite], c1763–6
50:5	2 fl, 2 ob, bn, str	'Sinfonia', 2 movts only, ?frag. of a lost work orig. 4-pt str
50:5	2 fl, str	'Conclusion', Musique de table, i (Hamburg, 1733); T xii; ed. in DDT, lxi-lxii (1927/R)
50:6–7	?str	'Sinfonia', frag.
50:8		'schertzende Symphonie auf das Modelied von Pere Barnabas', Paris, 1737–8, lost
50:9	ob, tpt, 2 vn, str	'Conclusion', Musique de table, ii (Hamburg, 1733); T xiii; ed. in DDT, lxi-lxii (1927/R)
50:10	2 ob, 2 solo vn, str	'Conclusion', Musique de table, iii (Hamburg, 1733); T xiv; ed. in DDT, lxi-lxii (1927/R)
50:11–16	hn, 2 vn	6 Symphonien (Hamburg, 1738–9), [not in TWV], lost
50:21	2 fl, 2 hn, str	suite, c1763–6
50:22	str	'Divertimento', c1763–6
50:23	str	'Divertimento', c1763–6
50:31–42	2 ob/vn, tpt, 2 hn/solo kbd	Musique héroique, ou XII marches (Hamburg, 1728), lost; arr. tr, kbd, ed. E. Pätzold (Berlin, 1947)
50:43	3 ob, 2 hn, bn	march
50:44	2 fl, hn, str	'Fanfare'
Anh.50:1	2 tr	= arr. of sinfonia to 24:4; pubd as Symphonie zur Serenate auf die erste hundertjährige Jubelfeier der Hamburgischen löblichen Handlungs-Deputation (Hamburg, 1765); movt 3 arr. of 30:28

CHAMBER

principal sources: B-Bc; D-Bsb, DS, Dl, HRD, MÜu, ROu, SWl, WD; DK-Kk; NL-DHgm; S-L, Skma

without continuo

Sonates sans basse (G, D, A, e, b, E), 2 fl/vn/rec (Hamburg, 1727), 40:101–6; T viii

Sonata (D), va da gamba, 40:1; Sonata (B♭=, 2 rec/fl/va da gamba, 40:107; Intrada, nebst burlesquer Suite (D), 2 vn, 40:108; Carillon (F), 2 chalumeau or fl/rec (b), 40:109; Menuet, 2 hn, 40:110; Sonata (B♭/G/A), 2 insts, 40:111: all in Der getreue Music-Meister (Hamburg, 1728–9)

12 fantaisies (A, a, b, B♭, C, d, D, e, E, f♯, G, g), fl (Hamburg, 1732–3), 40:2–13; T vi

[12] Fantaisie (B♭, G, f, D, A, e, E♭, E, b, D, F, a), vn (Hamburg, 1735), 40:14–25; T vi

12 fantaisies, va da gamba (Hamburg, 1735), lost, 40:26–37

Sechs Duette, fl, vc, lost, 40:112–17

XIIX [12] canons mélodieux, ou VI sonates en duo (G, g, D, d, A, a), 2 fl/vn/va da gamba (Paris, 1738), 40:118–23; T viii

3 sonatas (D, e, b), 3 ?fl, in Sonates en trio (Paris, 1738–42), 40:150–52 [only 1 inst pt extant]

Second livre de duo (G, a, b, A, E), 2 vn/fl/ob (Paris, 1752), 40:124–9; T vii

Sei duetti (B, c, E, f, B, E), ?c1740, 40:130–35; T vii

Duets, ? 2 tr, 40:136–40, frags.

Doubtful or spurious: Sonata, 4 vn, ed. W. Friedrich (Mainz, 1951), 40:204, spurious; Canone infinito, 2 fl/vn, by J.J. Quantz, in Sei duetti a due flauti traversi (Berlin, 1759), Anh.40:103, T viii; Bergerie, Bourée, fl, ob, in Duo choisis de brunettes, de menuets & d'autres aires (Paris, 1728), Anh 40:104, doubtful

FOR ONE INSTRUMENT AND CONTINUO, TWV41

Six sonates (g, D, b, G, a, A), vn, bc (Frankfurt, 1715, 2/c1725–6)

Kleine Cammer-Music, bestehend aus VI Partien (B♭, G, c, g, e, E♭), fl/ob/vn, bc, or solo kbd (Frankfurt, 1716, 2/1728)

Sei suonatine (A, B♭, D, G, E, F), vn, bc (Frankfurt, 1718)

[6] Sonate metodiche (g, A, e, D, a, G), fl/vn, bc (Hamburg, 1728); T i

Polonoise (D), fl/vn, bc; Pastourelle (D), tr, bc; L'hiver (d), tr, bc; Niaise (E), tr, bc; Pastorale (E), fl/other tr, bc; Capriccio (G), fl, bc; Ouverture (g), ob/vn, bc; Sonata da chiesa, fl/ob/vn, bc; Sinfonie ... à la françoise (b), fl/vn, bc; 17 other pieces; all in Der getreue Music-Meister (Hamburg, 1728–9)

[6] Neue Sonatinen (e, c, D. G, a, E), 4 for fl/vn, bc or solo kbd, 2 for rec/bn/vc, bc or solo kbd (Hamburg, 1730/31) [only 1 inst pt extant]

Continuation des sonates méthodiques (b, c, E, B♭, d, C), fl/vn, bc (Hamburg, 1732); T i

Sonata (b), fl, bc; Sonata (A), vn, bc; Sonata (g), ob, bc: all in Musique de table (Hamburg, 1733), ed. in DDT, lxi–lxii (1927); T xii–xiv

XII solos (F, e, A, C, g, D, d, G, b, E, a, f♯), vn/fl, bc (Hamburg, 1734), ed. in RRMBE, lxxi (1994)

10 sonatas in Essercizii musici (Hamburg, 1740): nos. 1, 7, (F, A), vn, bc; 2, 8 (D, G), fl, bc; 3, 9 (a, e), va da gamba, bc; 4, 10 (d, C), rec, bc; 5, 11 (B♭, e), ob, bc

38 other solo sonatas, incl. 24 doubtful or spurious

FOR 2 INSTRUMENTS AND CONTINUO, TWV42

6 trio (B♭, a, G, D, g, F), vn, rec, fl, ob, bn/vc, va da gamba, bc (Frankfurt, 1718)

Introduzzione (C), 2 rec/fl/vn, bc, in Der getreue Music-Meister (Hamburg, 1728–9)

III trietti methodici e III scherzi (G, D, D; A, E, d), 2 fl/vn, bc (Hamburg, 1731)

Sonata (E♭), 2 vn, bc; Sonata (e), fl, ob, bc; Sonata (D), 2 fl, bc; all in Musique de table (Hamburg, 1733), ed. in DDT, lxi-lxii (1927); T xii-xiv

[7] Scherzi melodichi (A, B♭, G, E♭, e, g, D), vn, va, bc (Hamburg, 1734); T xxiv

Six concerts et six suites (D, g, A, e, b, a; G, B♭, b, E, a, d), fl, hpd/hpd+vc; or fl, vn, hpd, vc; or fl, vn, vc/bc (Hamburg, 1734); T ix, xi

[6] Sonates corellisantes (F, A, b, E, g, D), 2 vn/fl, bc (Hamburg, 1735); T xxiv

[3] Sonates en trio (d, f, A), 2 vn/?fl+vn, bc (Paris, 1739–42) [only 1 inst pt extant]

12 trios (c, G, g, A, a, b, F, B♭, E, D, d, E♭), rec, fl, ob, vn, va da gamba, hpd, bc, in Essercizii musici (Hamburg, 1740)

97 other sonatas, incl. 19 doubtful or spurious

FOR 3 INSTRUMENTS AND CONTINUO, TWV43

Quadri, fl, vn, va da gamba/bc, bc (Hamburg, 1730): 2 concertos (G, D), 2 sonatas (A, g), 2 suites (e, b); T xvii

Quartet (G), fl, ob, vn, bc; Quartet (d), rec/bn/vc, 2 fl, bc; Quartet (e), fl, vn, bc; all in Musique de table (Hamburg, 1733), ed. in DDT, lxi–lxii (1927); T xii–xiv

Six quatuors ou trios (D, e, A, G, a, E), 2 fl/vn and 1 or 2 vc/bn (with/without hpd) (Hamburg, 1733); T xxv

Nouveaux quatuors en six suites (D, a, G, b, A, e), fl, vn, va da gamba/vc, bc (Paris, 1738); T xix

Quatrième livre de [6] quatuors (D, F, A, C, G, d), fl, vn, va, bc (Paris, 1752–60)

15 other quartets, incl. 1 doubtful, 1 spurious

FOR 4 TO 6 INSTRUMENTS AND CONTINUO, TWV43

2 quintets, 2 ob d'amore, 2 hn, bc, 44:2, 44:14; 2 quintets, 2 vn, 2 vc, bc, 44:5, 44:11; Ouverture, 2 chalumeau, 2 va, bc, 44:6 [= 55:F2]; Ouverture, 2 hn, 2 vn, bc, 44:7 [= 55:F4]; Ouverture, 2 ob/vn, 2 hn, bc, 44:8 [= 55:F5]; 4 Ouverture, 2 ob, 2 hn, bc, 44:9–10 [= 55:F8–9], 44:12 [= 55:F15], 44:14 [= 55:F18]; quintet, 2 ob, 2 hn, bc, 44:13 [= 55:F17]; Ouverture, 2 ob, 2 hn, bc, 44:3 [= 55:D24], doubtful; Concerto, 2 fl, 2 ob, bc, 44:15, probably spurious; Concerto, ob, 2 vn, va, bc, 44:31, probably spurious
3 sextets, 2 vn, 2 va, vc, bc, 44:32–4; septet, 2 ob, 2 vn, 2 va, bc, 50:4

KEYBOARD

principal sources: B-Bc; D-Bsb, DS, Dl, Hs, LEm, Mbs; GB-Lbl

XX kleine Fugen ... nach besonderen Modis verfasset, org/hpd (Hamburg, 1731), 30:1–20; F ii
Fugues légères et petits jeux, hpd (Hamburg, 1738–9), 30:21–6
2 fughettas (F, D), 30:27–8 [30:28 arr. orch, Anh. 50:1]; F ii
Prelude and Fugue (e), *D-Hs*, fugue inc., 30:29 [prelude not in TWV]
Canon (g), 30:31; (ed. Kaller, Mainz)
2 fugues (a, F), Anh. 30:1 [by G.M. Telemann]
Telemanns fugirende und veraendernde Choraele, org/hpd (Hamburg, 1735), 31:1–48, ed. in RRMBE, ii (1965); Fi
3 chorale preludes, 31:49, 51, 52, F i; chorale prelude, 31:50; chorale prelude, 31:53, ed. A.R. Freise (Leipzig,); chorale prelude, 31:54, ed. K.E. Hering (Leipzi)
Partia à cembalo solo, G; Ouverture à la Polonoise, d: both in Der getreue Music-Meister (Hamburg, 1728–9), lections 1–3 and 18–22; 32:1–2
2 solos [suites] (C, F), hpd, in Essercizii musici (Hamburg, 1740), 32:3–4
VI Ouverturen nebst zween Folgesätzen (Nuremberg, *c*1742), 32:5–10
Suite (A), by 1720, 32:14 [= BWV824]; Partie (A), 32:18 [= BWV832]; 7 other suites (C, a, a, G, A, A, C), 32:11, 12 (by 1719), 12a, 13 [Courante =BWV840], 15, 16, 17 (by 1742)
[36] Fantaisies pour le clavessin (Hamburg, 1732–3), 33:1–36
Sonata, e, hpd, by 1744, 33:37
Concerto, b, hpd [?transcr. of lost vn conc., Anh. 33:1]; Concerto (G), hpd [? transcr. of lost conc.], *D-Bsb* [not in TWV]; ed. in RRMBE, lxix (1992)
Fantasia (D), org, spurious, Anh. 33:3; F ii
Sept fois sept et un menuet (Hamburg, 1728), 34:1–50
Zweytes sieben mal sieben und ein Menuet (Hamburg, 1730), 34:51–100
Marche pour M. le Capitaine Weber (F), Retraite (F), La poste (B♭): all in Der getreue Music-Meister (Hamburg, 1728–9), lections 6 and 14; 35:1–2
Menuet, (G), by 1743; Amoroso (A), by 1743; Gigue (d); Menuet, (D); Air en Gavotte, F, by 1742; 35:3–7
Neue auserlesene Arien, Menueten und Märche [168 pieces, incl. at least 10 authentic], 36:1–168
Lustiger Mischmasch, kbd, other insts (Hamburg, 1734–5), lost, 37

LUTE, HARP

principal source: PL-Wu

Partie polonoise (B♭), 2 lutes [arr. of lost suite, 2 va da gamba, bc], 39:1
Partie, g, 2 lutes [all but last movt = 55:a 7], 39:2
Sonata, B♭, hp [?arr. of 42:B 3, movt 3], lost, incipit in Breitkopf catalogue [not in TWV]

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music

Johann Ernst of Saxe-Weimar: 6 concerts, solo vn, 2 vn, va, hpd/b viol (Leipzig and Halle, 1718)
J.S. Bach: Canon, bwv1074; E.G. Baron: Suite, lute; F.A. Bonporti; Bizaria, Gigue, vn, bc; J. Des Fontaines: air, Cher souvenir; J.V. Görner: Trouble-Fête, hpd; J..F. Haltmeier: Fantasia, kbd; J.G. Kreising: Suite, untitled piece, hpd; C. Pezold: Suite, hpd; J.G. Pisendel: Gigue, vn; J.C. Schmidt: Canon; Störmer: Sonata, vn, bc; S.L. Weiss: untitled piece, lute; J.D. Zelenka: Canon, zwv179; all in *Der getreue Music-Meister* (Hamburg, 1728–9)
J. Graf: 6 soli, vn, bc (Hamburg and Rudolstadt, 1737)
C. Förster: Sei duetti, 2 vn, bc, op.1 (Paris, 1737)
J. Hövet: Musikalische Probe eines Concerts vors Clavier (Hamburg, 1741)

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C.J.F. Haltmeier: *Anleitung, wie man einen General-Bass ... in alle Tone transponieren könne* (Hamburg, 1737)
D. Kellner: *Treulicher Unterricht im General-Bass* (Hamburg, 2/1737)
G.A. Sorge: *Anweisung zur Stimmung und Temperatur* (Hamburg, 1744); *Gründliche Untersuchung, ob die ... Schröterische Clavier-Temperaturen für gleichschwebend passiren können oder nicht* (Hamburg, 1754)

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Television. The purpose of this article is to outline the history of music in television and to examine the influence of television on musical life in terms of the dissemination and composition of music.

I. Television and music. II. Concert and recital relays and recordings. III. Opera and musical theatre relays and recordings. IV. Television opera. V. Documentaries. VI. Incidental music.

I. Television and music

Music in television falls into a number of categories: 'pure' (presented in its own right: concerts, serious or light, and recitals); 'applied' or supportive (operas and music theatre); features of many kinds, including quasi-educational programmes; and incidental music.

1. Pure music. 2. Applied music. 3. Features and incidental music.

1. PURE MUSIC. The presentation of pure music is the most contentious and poses the most practical problems. As was the case with earlier mechanical means of reproduction (first gramophone recording, then radio), the advent of television was initially greeted with some hostility by conservative musicians and music lovers; and television executives, concerned with audience size in a mass medium (especially where competition has existed), have always tended to view the presentation of pure music with scepticism. The argument was frequently advanced that diffusion of such material would be better left to radio – unmindful that, until the development of mechanical means, music could not be experienced other than 'live' (i.e. in the visible and audible presence of those making the music). In his *Chroniques de ma vie* (1935–6) Stravinsky cogently expressed the counter-argument:

> Obviously one frequently prefers to turn away one's eyes, or even close them, when the superfluity of the players' gesticulations prevents the concentration of one's faculties of hearing. But if the players' movements are evoked solely by the exigencies of the music, . . . why not follow with the eye such movements . . . , which facilitate one's auditory perceptions? . . . Those who maintain that they only enjoy music to the full with their eyes shut do not hear better than when they have them open, but the absence of visual distractions enables them to abandon themselves to the reveries induced by the lullaby of its sounds, [which] is usually what they prefer to the music itself.

The camera, like the observer's eye whose proxy it is, directs its gaze on whichever part of an orchestra is of most interest at the moment: a fixed centre-stalls position would become intolerably unselective and monotonous, and unless the camera were high enough it would see little but the backs of music stands and the tops of players' heads. A fundamental tenet about the relationship between sound and image is that they should always reinforce, never contradict, one another. Most obviously, this means that the camera should not be looking at orchestral instruments which are not playing, or, when one has a solo of significance, at some other. But in more subtle ways the two elements need to correspond; and in the course of time a grammar of presentation has evolved.

Fewer changes of image accord with the tempo and mood of slow-moving music; quicker changes can underline the excitement or agitation of fast movements. These changes of shot should take place only where the musical structure allows, never in mid-phrase: camera cuts are appropriate at starts of clean-cut phrases (in which case they need to be made with precision, neither too early nor – even worse – too late); but, if the music is fluid, dissolves correspond better (slow lingering cross-fades, however, only draw attention to the technique employed); after a series of mixes, a cut can have the effect of a sudden *sforzando*. A camera tracking in usually suggests an increase in tension or a crescendo, as does a panning or tracking shot across a section of the orchestra (as for a Rossini build-up); quick zoom-ins look melodramatic and should be used only in exceptional circumstances; a zoom-out, at whatever speed, is better avoided, as it gives the impression of retreating or fleeing from the music. Superimposition of images of instruments is usually undesirable musically except, for example, in ostinatos such as in Ravel's *Bolero* or Holst's 'Mars'. Some emphasizing of the structure of, for example, a sonata form movement can be achieved by adopting for the recapitulation the same image sequence as in the exposition. All this of course necessitates the director's planning his or her camera treatment from the score. All shots should be musically motivated: those made purely for pictorial effect, or cutaways to members of the audience, detract from concentration on the music and suggest that the director has lost interest in it. Works with colourful orchestration (e.g. Rimsky-Korsakov's *Spanish Capriccio*)

and concertos are the musical forms most adaptable to television, the interplay between soloist, orchestra and conductor in the latter offering quasi-dramatic interest.

A glimpse of the composer's manuscript at the beginning of a performance may help to establish an atmosphere, but otherwise showing lines or a page of the score is of limited value, since a large part of the mass audience will be unable to read musical notation. Associating extra-musical images with a performance calls for the nicest judgment; and juxtaposing reality and pictorialism – two different conventions – produces uncomfortable results. Overtly programmatic works like Dukas' *L'apprenti sorcier* or Strauss's *Don Quixote* are rare; and although stock 'mood' film could accompany less specifically illustrative music (such as Respighi's *Pini di Roma*, Smetana's *Vltava* or Borodin's *In Central Asia*), the length of the pictorial sequences would need to be matched with that of the musical phrases; and one must be wary of transgressing a composer's intentions (for example, Mendelssohn deprecated any attempt at pictorializing his overture *Die Hebriden*). The imposition of irrelevant representational images on an abstract work like a symphony or a Bach cello suite merely irritates true music lovers.

Increases in costs and pressure on studio usage have had the effect of diminishing the number of orchestral concerts mounted in studio conditions (where, in any case, the acoustics of all-purpose studios have needed to be adapted by ambiophony or other means); these have largely been replaced by relays of public concerts, whose sense of occasion is preferred by ratings-conscious executives. Solo and chamber recitals, on the other hand, are more easily accommodated in the studio. The smaller scale involved also permits the artists' personalities to emerge; and there is much less need to isolate one artist pictorially from his or her partner(s) except, for example, in a fugato in a string quartet, a solo passage from one member of a sonata duo, or a piano interlude or postlude to a song. Mixing between two different angles on the same performer is nearly always upsetting: superimposing the two is gimmicky and unpleasing. Human interest shots (focussing on an artist's physical exertions, grimaces or perspiration) should not be allowed to override artistic considerations.

2. APPLIED MUSIC. While drama on television has long since freed itself from mere relays from the theatre and has developed ways of presentation idiomatic to the new medium, economic constraints and technical considerations have, at the present time, forced a regressive treatment of opera. Arguments that once flourished about studio productions – whether they should be live or mimed to a playback of a pre-recorded performance (either by the cast in vision or by other singers) – are now largely academic. Only opera on film now escapes the confines of the proscenium arch.

To conservative minds, this demotion to reportage from the stage represents only acceptance of a fundamental dichotomy: operas (except those few written specially for television) were conceived for performance in a large building, for which singers had to project their voices with some power and adopt acting techniques meaningful to spectators at some distance from the stage; television, on the other hand, essentially an intimate medium, allows singers a greater range of vocal nuance and calls for a more subtle type of acting. Apart from the necessity for physically plausible casting – generously built, well-nourished women, for example, however lovely their voices, are not acceptable as frail or consumptive young heroines – the close range of television demands smaller gestures, more facial expression, lighter make-up and more mobility. Modern zoom lenses with their formidable telephoto capabilities, as now used in opera house relays, often reveal uneasy compromises in this respect. The limitations of positioning on the stage, too, ensuring that singers can see the conductor in the orchestra pit, do not exist in studio production, where monitor screens can be placed at various points to meet the singers' eye-lines – although the experience of television has now led many opera houses to follow suit and install monitors in the wings. Stereophonic sound has added to the restrictions imposed by stage relays: the left–right sound spectrum is contradicted by anything other than frontal shots.

The screen's immediacy involves viewers more closely in the action or in the characters' emotions; but for this the work, particularly if it is a comedy, needs to be performed in the audience's own language (subtitles, besides dividing the viewer's attention, are inevitably only summaries lacking textual subtleties) and clarity of enunciation becomes a top priority. Television's ability to focus closely on small but important details of the action, such as Michele lighting his pipe in *Il tabarro* or the Count pricking his finger on a pin in *Le nozze di Figaro*, increases their significance.

There are of course difficulties. Singers need to modify their normal vocal projection without sacrificing quality; balance between voices and orchestra calls for sensitive adjustment in the closer perspectives of the studio; and whether from studio or stage, while some ensembles of perplexity (as in Rossini) permit the camera to move from one character to another, reflective and static ensembles (often highpoints musically, as in *Fidelio* or *Die Meistersinger*) cannot rightly be disturbed, although they militate against the normal pace of the television medium.

3. FEATURES AND INCIDENTAL MUSIC. Programmes about, rather than of, music offer television far greater scope, attract fringe viewers who may not be willing to listen to performances as such, and so tend to outnumber programmes in the categories mentioned above. They are of considerable diversity. There have been biographies or studies of individual composers or artists, combining film or still pictures and the relevant background, examples of the music or music-making, and spoken commentary – the last being most effective when the presenter has a charismatic personality; instrumental or vocal lessons either aimed at teaching the viewers themselves or observed at public masterclasses; programmes of solo artists or conductors and orchestras (when unions have not raised objections) in the act of rehearsing, leading to the performance itself; national and international competitions; music quizzes and discussions; and so on. But in all these the mainspring surely needs to be the music itself, and frustration is caused in educated viewers if it is so insensitively handled as to become a background, is faded down under speech or is faded out entirely in mid-phrase.

Apart from its purely utilitarian adoption for programme identifications and signature tunes (e.g. for news bulletins), however, the most extensive use of music in television is indeed in a background, almost subliminal, capacity. It has long been recognized that, without any

words intervening, the addition of music can create a particular mood or atmosphere for an image or sequence of images: indeed, a common routine in film and television training schools is to evoke completely opposite emotional responses to the same pictorial sequence by attaching first a lighthearted, then a grave, music track. But in an age when, in general, silence seems abhorrent and music of a sort has become increasingly inescapable everywhere, television programmes – nature programmes, travelogues and features of all kinds, even some plays – have practically incessant music foisted on them, regardless of the fact that it often obscures the narration or dialogue. Much as this relegation of music to aural wallpaper may be deplored, the practice now seems ingrained; producers could, however, set an example by reversing the trend and helping to restore to music something of its true value.

See also Popular music, §I, 2 and Video.

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II. Concert and recital relays and recordings

The BBC inaugurated the world's first public high-definition television service on 2 November 1936. The pioneer years before the outbreak of World War II in 1939 saw the creation of the BBC Television Orchestra, a 21-piece studio ensemble based at the Alexandra Palace studio in north London. The orchestra worked 24 hours a week; the best players declined to sign up for a permanent engagement because of the lucrative freelance work on offer in London. The conductor was Hyam Greenbaum. The first substantial postwar development occurred in the USA, where as early as 1931 the New York PO's annual contract with CBS had allowed for the eventual televising of its broadcast concerts. On 20 March 1948 the NBC TV network began quarterly transmissions of Arturo Toscanini's long-running concert series, which NBC's radio network had produced since the 1930s. Toscanini's television concerts continued until 1954, when his health and memory began visibly to fail; NBC's cancellation of the series caused considerable offence to the aging conductor and his admirers. The hour-long telecasts (transmitted simultaneously by radio, with commercial announcements between the musical selections) were initially broadcast from NBC's Studio 8H in the Rockefeller Center, New York City, and subsequently transferred to the acoustically more sympathetic Carnegie Hall.

The traditional rivalries of the big networks had sparked off a race to be first in the field once an agreement had been struck with the American Federation of Musicians. CBS trumped NBC by arranging a telecast with the Philadelphia Orchestra under Eugene Ormandy just 90 minutes before Toscanini's television début. But the Italian made the more lasting impact. Although he was then in his eighties, his vigour and rhythmic vitality remained undiminished. Howard Taubman of *The New York Times* observed that 'the music welled out of him with a force that he seemingly could not brook, and one could see him humming, chanting and almost roaring' and added perceptively, 'Watching him on television gave you the illusion that a new medium had been found for your comprehension of the music'.

Another great orchestra, the Boston SO, made its television début in December 1949, when Leonard Bernstein conducted a United Nations Human Rights Day concert, also at Carnegie Hall. From the 1950s onwards, the United Nations Organization itself became a regular promoter of televised concerts from its General Assembly Hall. UN Day concert programmes, featuring orchestras and conductors of the first rank, were televised on a worldwide basis until financial restraints and diminishing demand forced their termination in 1992.

Concerts of classical music remained a regular if infrequent feature on American television throughout the 1950s. When, in 1950, the New York PO inaugurated television relays from its outdoor summer season at the Lewisohn Stadium, *Variety* noted that the new medium was capable of handling 'cultural longhair programming' as well as 'horror-whodunnit' shows; the close-up shots of Nathan Milstein's bowing and fingering in Brahms's Violin Concerto 'added to appreciation of the music'. Television, the article added (enjoying the paradox), offered the same benefits as at a prize fight: 'viewers had a better seat for the proceedings than did ringsiders in the stadium'. In 1958, CBS started national telecasts of Young People's Concerts, four a season, under the dynamic leadership of the New York PO's newly appointed music director, Leonard Bernstein. At the peak of their success, in the early 1960s, they were watched by 25 million Americans (many of them far from young), but televised music was never again to enjoy such popularity.

In Britain, an early postwar BBC telecast (in September 1948, when the potential total viewing audience numbered under 200,000) featured the Vienna PO conducted by Wilhelm Furtwängler in Beethoven's 'Eroica' Symphony, direct from the Royal Albert Hall. But the excessively high light level needed by the early cameras precluded regular outside broadcasts at public events, and most music was performed at Alexandra Palace. There was more classical ballet than music in the early schedules, but such popular works as Mendelssohn's Violin Concerto and Chopin's Second Piano Concerto were performed in the two tiny studios, with reduced orchestrations. For several years the BBC preferred to take its cumbersome Outside Broadcast equipment (usually, as in the USA, a unit of three cameras) into the Studio 1 sound studio at Maida Vale in west London for Sunday afternoon symphony concerts.

In the early 1950s BBC TV moved to larger premises at the Lime Grove film studios in Shepherd's Bush (also in

west London), expanding later in the decade to the custom-built Television Centre nearby at White City. It became possible to mount more ambitious and elegant studio-based music programmes, among them 'International Concert Hall', first transmitted in 1960, in which a conventional repertory of overtures, symphonies and concertos was performed by distinguished soloists and conductors. Middle-brow classical tastes had been catered for since 1951 by Eric Robinson's potpourri 'Music for You' and (in the 1970s) by 'André Previn's Music Night', but the BBC never devised a programme to match the ratings appeal of the American 'Ed Sullivan Show', in which leading stars of the pop and classical worlds received equal billing.

Studio production of classical music programmes, a genre that flourished during the 1960s and 70s, encouraged a more fluid visual presentation. Viewers were no longer offered a restricted view of the proceedings: the studio director had at his or her disposal five or six cameras, some mounted on mobile cranes or dollies (wheeled trolleys) that moved alongside the orchestra and could even swoop over it, providing a cubist or multi-angled vision of the performers. The introduction of zoom lenses in the 1960s, replacing the four-lens turret cameras, increased the range of instrumental close-ups, while more sophisticated lighting techniques allowed individual instruments to be spotlit and encouraged the use of different lighting conditions to underline the prevailing mood of the music. Slow movements could be low-key, finales were usually bright and cheerful. The advent of colour television in the late 1960s provided another extra-musical element. For a production of Walton's First Symphony, mounted for the composer's 75th birthday in 1977, the director (Rodney Greenberg) assigned a different colour to each movement; in the Scherzo, marked *presto con malizia*, a brilliant red was reserved for the percussion, green for the strings and purple for the brass. Split-screen technology provided the impetus in the same era for a visually fascinating performance of Bach's Third Brandenburg Concerto, directed for television by Barrie Gavin, in which the screen was divided into nine smaller screens, one for each string part.

Although developing interactive technology may allow future viewers to make their own decisions about what to look at during televised performances, an agreed protocol of camera scripting for complete performances has long been in place. Following a detailed study of the score and (where possible) attendance at rehearsals, the director sets out to visualize ('story-board') in advance every moment of the forthcoming performance. Descriptions and instructions are written into the score as a series of numbered shots, which are then transcribed by the director's assistant and passed on to the individual camera operators in the form of annotated cards attached to the cameras next to the viewfinders. Some shots will be static, showing the conductor or soloist alone, or an instrument in close-up; others will involve pans and zooms from one instrument to another or from a group of instruments to the conductor; for climaxes the architecture of the entire studio, hall or cathedral nave may be shown. As many as 1000 of these separate visual events will be incorporated in the camera script for a large-scale symphonic work. The precise moment when one shot succeeds another on the screen is decided at the control panel by the vision mixer ('switcher' in American usage), who works either from the director's score or to his or her verbal instruction, selecting the shots from a bank of preview monitors, one for each camera. (In the pioneering days this function was carried out by the director.) As each shot occurs, its number is identified over the intercom by the director's assistant, who also 'readies' the next shot.

The music director's interpretative craft is to mirror in images the salient points of the music, its ebb and flow. There are basic rules of visual grammar, such as the need, with cameras positioned all round the orchestra, to avoid 'crossing the line': shots should not succeed each other in such a way that conductor and instrumentalists appear to be facing in the same direction. There are also aesthetic criteria concerning the creation of a harmonious sequence of pictures, alternating wide angles with close-ups. But inevitably the director's script treatment is largely subjective, depending upon visual taste as well as musical knowledge. The conductor is often the dominating element in a script. Images of the conductor, full length, mid-shot or close up (the baton in movement, or the conductor's hands, convey the music's pulse and can be as expressive as the face) are intercut with various aspects of the orchestra, which can be represented either in a wide-angle tutti, showing the complete ensemble, or by groups of instruments and by individual players. The conductor will be shown setting and modifying the tempos, providing the players with instrumental cues and with emotional inspiration: the eloquence of a conductor's body language is often the key to a successful transmission. (Bernstein and Karajan had mesmeric camera appeal; Carlos Kleiber and Simon Rattle were among the most charismatic conductors of the late 20th century.)

An effective camera script for a music telecast is one in which the viewer is unaware of the director's visual interpretation; in terms of perceptive priority the eye should never do more than gently reinforce the ear, since otherwise the basic musical purpose of the telecast will have been undermined. The director's dilemma is encapsulated in an essay by W.H. Auden published in *The Dyer's Hand* (1962): 'The ear tends to be lazy, craves the familiar and is shocked by the unexpected; the eye tends to be impatient, craves the novel and is bored by repetition'. Occasionally repertoire with an extra-musical dimension is selected, a notable example being a 1965 performance, directed by Walter Todds, of Strauss's *Don Quixote* in which Paul Tortelier's interpretation was illustrated by Gustave Doré's etchings of the Cervantes classic. More recently a film of Handel's *Messiah* directed by William Klein (France, 1999) cut tellingly between specially filmed studio performance, documentary scenes of violence and suffering, a Spanish Passion day and a painting by Bosch.

From its beginnings, televised classical music had a serious drawback: the dry, unflattering acoustic of the studio. Recognizing the problem, BBC engineers invented 'ambiophony', a regulated degree of artificial reverberation, but musicians from Benjamin Britten downwards claimed they could never give their best under studio conditions. The poor quality of the loudspeakers in most home television receivers was a further stumbling-block, although simulcasting and, more recently, the advent of stereophonic television, have reduced this problem. As a response to it, types of programme unique to television were developed (mostly by the BBC) in which performance was amalgamated with preliminary exposition in the form

of rehearsals, interviews and biographical essays. The veteran director Philip Bate began as early as 1939 with an occasional series, 'The Conductor Speaks'. In 1953 the conductor and entertainer Vic Oliver offered popular analyses of Tchaikovsky's *Romeo and Juliet* and *Francesca da Rimini* overtures. From the long tradition that developed may be cited the six-part BBC series 'Six Pieces of Britain' (1999), which featured documentation and complete performances of 20th century works such as Walton's *Belshazzar's Feast* and Britten's *Serenade*. (See also below, §V.)

Chamber music performances including song recitals transfer more comfortably to the small screen than symphony orchestras. In the 'golden age' (from the 1950s to the 70s) there were many distinguished programmes, including cycles of the quartets of Beethoven and Bartók, the piano sonatas of Beethoven played by Barenboim and Strauss lieder sung by Kiri Te Kanawa, accompanied by Solti. Subtitles enhance the pleasure of foreign language art songs.

Until the 1980s the regular performance of classical music on BBC TV was supported by a well-disposed central management. But such music-loving administrators as Huw Wheldon, David Attenborough, Aubrey Singer and Brian Wenham were eventually succeeded by a generation of programme controllers with new agendas. Ratings took precedence over cultural responsibilities: cooking, travel and above all sport were given more air time. In the 1980s, when at least 25% of BBC output had to be handed over to small independent companies, production of classical music programmes in multi-camera studios was wound down in favour of relays of concerts from the summer Promenade season and, exceptionally, from other public venues with satisfactory acoustics, such as the Barbican Hall in London and Symphony Hall, Birmingham. There is undeniably a greater sense of occasion at public events, but the opportunities for creative camera work are severely limited.

Classical music has lost the regular weekly transmissions which it previously enjoyed on BBC-2. In the 1960s the premières of important new works by, for example, Britten and Shostakovich were televised as a matter of course, but today there is little evidence of positive editorial policy towards music, and the busy life of Britain's regional festivals and its major concert halls is no longer reflected by either of the BBC's terrestrial television channels. Concerts are rarely shown on the culturally-orientated Channel 4 (established in 1982), being restricted to an occasional gala event such as Simon Rattle's farewell concert with the CBSO in 1998.

Other nations with long traditions of televising classical music are experiencing similar cultural changes. In the USA, the only surviving regular concert season on network television is that of the Boston Pops. On PBS, the 'Great Performances' series schedules only a handful of concerts each year. Austrian Television still produces its world-renowned New Year's Day concerts, which are transmitted to over 50 countries, and it still has a regular slot for classical music, albeit relegated to late evenings. In Germany the second national network, ZDF, has renewed its relationship with the Berlin PO, and promises concert broadcasts as well as 'more unconventional music productions', but its output – only 45 programmes in the past 30 years – is very small.

Practitioners argue that television restores the visual element to the perception of musical performance. Until the advent of radio and recordings the listener was always in the same space as the musicians: unless one kept one's eyes shut, one was willy-nilly taking in the performance visually as well as aurally. Stravinsky is credited with the statement that one listens to music with the eyes as well as the ears. The general music-loving public of today, however, seems not to have accepted this proposition. Audience research measuring the number of viewers of existing programmes suggests that there is no large demand for music on television; nor has the sale of classical music videos, now readily available, been remotely on a par with those of sound-only CDs. The medium itself is no longer widely acknowledged as an important method of transmitting musical experience, despite its immense importance as a historical source for future generations. Conditions may change with the adoption of digital broadcasting, which permits – at least in theory – many more specialist channels, but, for all its considerable past achievements, classical music on television is at present unquestionably a Cinderella among the performing arts.

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III. Opera and musical theatre relays and recordings

13 days after the newly formed BBC began its television service in November 1936, selected scenes from Albert Coates's *Mr Pickwick* became the first opera transmitted on television, in a specially prepared studio production. These excerpts, acting as a preview for the work's première at the Royal Opera House a week later, generated little comment. Only one reviewer mentioned the work, referring to it as 'televised opera'. He did not describe the production because, he admitted, without a television he was unable to see the broadcast.

From the start, the BBC regularly featured opera in its schedules. In 1936 Stephen Thomas, Dallas Bower and Desmond Davis were engaged as directors for opera on television. Together with Hyam Greenbaum, the conductor of the BBC Television Orchestra, and members of the British Music Drama Opera Company, they formed a group that presented 29 operas until broadcasting was suspended in 1939. The relationship between music, drama and television was one planned in aspiration and conditioned by existing technology. The initial repertory was ambitious. In 1937 the BBC presented 14 operas, all in English, most cut to approximately 30 minutes. All

were performed live, but in the case of *Hänsel und Gretel* and Act 2 of *Tristan und Isolde* (subtitled 'A Masque to the Music of Wagner'), singers performed in one studio, while the television cast, making no pretence of singing, performed a type of pantomime for the television cameras in an adjacent studio.

During World War II the USA began its own experiments in presenting opera to what was still a largely élite constituency, those able to afford a television. In 1943, WRGB, the General Electric station in Schenectady, New York, presented the first complete opera telecasts in the USA, broadcasting a double bill of Offenbach's *Le mariage aux lanternes* and Menotti's *The Old Maid and the Thief* (originally commissioned in 1939 by NBC for radio). Of the principal American networks, NBC was the most progressive, forming its own opera company in 1949 and, in 1950, inaugurating a programme of operas composed specifically for television. Samuel Chotzinoff was appointed as music director, Peter Herman Adler as conductor and Kirk Browning (who in 2000 continued to direct the Live from Lincoln Center series) as director. Their first complete opera was Kurt Weill's one-act folk opera *Down in the Valley*, which both Weill and Lotte Lenya helped to revise as a television production. In contrast to the earlier BBC productions, whose style was characterized by adopting sets and backdrops from the theatre, NBC based its sets on the type used in films. Even its earliest productions used several full- and half-sets.

After World War II, television companies around the world began not only to relay opera from the theatre but to create opera productions specially for television and, in many cases, to commission operas for television. While the USA and the UK both committed more resources and produced more operas than other countries, activity extended across Belgium, Italy, the Netherlands, Austria, Poland, Canada, Ireland, France and Japan. Politics and media combined, for a time, to provide a potentially fascinating archive in the form of the many operas both produced and composed for the state-owned television stations in former East Germany, Czechoslovakia, Yugoslavia and the USSR. But television archives throughout the world are characterized by the absence of material that was either never recorded or, having been recorded, was subsequently destroyed. This is particularly the case where political upheaval has altered the relationship between television and the individual, and these Eastern bloc productions are now remembered only through contemporary accounts or in personal recollection.

From the earliest experiments with opera on television, there was a choice, one that is still encountered today: should the cameras move to the opera house and relay a stage production, or should opera move to the television studio to take full advantage of television's resources? A further choice, the filmed opera, has antecedents dating back to the turn of the 20th century, with entirely different techniques reflecting film industry technology. In the beginning, television defined itself as quite separate from film and able to do many things that film could not. In particular, television could present current, topical programmes, broadcast live from the studio. Early efforts to broadcast opera from the opera house were not deemed successful. With the television lights bleaching the lighting design, and the cameras (which often occupied several of the best seats) positioned never quite near enough to the stage, patrons vacillated between being annoyed at the intrusion and pleased to be involved in (and perhaps telecast by) the new technology. A money-making venture in the USA, which encouraged the public to 'subscribe' to opera, by watching live opera relays projected directly on to their local cinema screen, foundered for lack of public interest. There was soon a strong sense within the television industry that the studio production would be the most successful format. As Herbert Graf (director of productions at the Metropolitan Opera House, 1936–60, and the director of the first live relay from the Metropolitan, *Otello*, 1948) wrote in 1951, 'Of the three ways of telecasting [live relay, studio or film], studio production offers the best chance of realising both virtues of television: participation of the spectator in the actual performance and the use of new artistic and technical methods inherent in the new medium'. Crucial to Graf's reasoning, however, was the live transmission; most of the earliest televised operas had the cast, orchestra and conductor working in the same studio, transmitting live performance. For these productions, generally three or four large cameras, each weighing over 355 kg, remained largely stationary, while different lenses were flipped over the eye of each camera to depict an establishing shot, mid-shot or close-up. The director planned in advance which camera would relay the scene at any one time. An orthicon monitor filmed the results, taking the picture from an in-house television; this would provide a record, though not of broadcasting standard, for the network. Any repeat production required the cast and orchestra to be reassembled, with further rehearsals followed by performance. In short, it observed the production procedure of the theatre, combined with the intimate interplay of characters that the television cameras could provide.

Where American television was concerned, a boycott by the Musicians' Union unwittingly began to dismantle live music on television. Increased use of recorded music during televised programmes made professional musicians fear redundancy. The Petrillo Ban, enforced between 1945 and 1948, asked musicians to boycott the provision of live instrumental music for televised broadcasts, while negotiations tried to establish suitable royalty rates. As no live opera was possible on the US networks, television turned to pre-recorded soundtracks as a temporary solution; in many dramas, comedies and game shows the link with live music was permanently severed.

After the invention of video recording in 1958, television relied increasingly on taped or filmed programmes. This allowed producers not only to pre-record the programme for transmission at a later date, but also to record several takes of the same scene and choose the best. In addition, a production could run any number of cameras (usually four to six) simultaneously from different angles and edit the different tapes at a later stage. While this was undoubtedly an advance for drama, its impact on opera and music theatre was more dubious. For studio productions in Europe, which had always based their production methods on film, this had less impact. Italy had shown an early penchant for pre-recorded soundtracks. During the production itself, the singers would mime to their own voices. This method accords visual freedom but introduces incongruity since, even with sophisticated digital editing, lip-synching remains erratic; the visible illusion of singing robs televised opera of much of its intensity. Germany, following the film industry's predilection for casting famous actors to portray visually

roles sung by well-known opera singers (as in the 1953 film of *Aida*, with Sophia Loren on screen and Renata Tebaldi providing the soundtrack), went a step further, withdrawing the voice from a particular singer and reinvesting it in the body of an actor.

Only the UK and the USA remained obdurate, continuing from the early 1950s to the mid-60s to produce their operas as live broadcasts or live studio recordings. Many within the television industry observed that video recording, with its potential for editing and retakes, did not necessarily improve the quality of performance, but rather ensured a fail-safe mechanism for the viability of the production. Tensions arose between the rival demands of sound musical practice and effective television. Such television producers as Lionel Salter for the BBC and Kirk Browning for NBC mourned the loss of the live, single-studio production. So too did Benjamin Britten, who, despite his ambivalence towards television, involved himself in several television productions of his operas, from 1952 until his death. Even after the arrival of video recording Britten experimented with the two-studio system (orchestra and conductor in one, linked to the performers on set in another), before taking a firm stand in 1966 that any further operas must be recordings on video of performances in the Maltings at Snape. In doing so he not only replicated the single studio of the earliest days of live television but in effect created television productions that were relayed, if not from an opera house, from a concert hall with fine acoustics.

Given the quality of work that has been achieved by single- and two-studio productions (Basil Coleman's 1966 two-studio production of *Billy Budd* for the BBC is an outstanding example), it is surprising that, since the 1970s, the practice of miming to a pre-recorded soundtrack has become standard. Musical works presented on television are increasingly filmed using a single-camera set-up, an approach adopted from films made for the cinema. This method requires a pre-recorded soundtrack, with scenes filmed entirely out of sequence. The BBC's 1992 adaptation of Marschner's opera *Der Vampyr* as a mini-series (winner of the 1993 Italia Prize), and five of the six operas commissioned by Channel 4 in 1989 and broadcast in 1994 were produced in this way. Trevor Nunn's 1993 filmed version of Gershwin's *Porgy and Bess* required the singers to lip-synch to a recording the cast had made five years earlier. Nonetheless, there are exceptions: in a 'real time' relay in 1993 of *Tosca*, directed by Brian Large, microphones were hidden in costumes and wigs, while the singers performed live on location. This amalgamation of film, television and stage techniques suggests a further method of collaboration between opera and television.

In 1975 John Culshaw, Head of Music Programmes at the BBC (1968–75), reiterated the television industry's belief that opera and music drama made in a television studio produced a far more innovatory, technically assured broadcast than opera relayed from the theatre. He did not live to see the technical advances involved in broadcasting opera from the theatre, including infra-red cameras, built-in trunking to hide numerous camera cables, and computerized recording equipment. The newly refurbished Royal Opera House in London has included fibre-optics, point-to-point wiring and telephone cables to assist its telecasts. These advances combine to create high-calibre transmissions that, like the earliest studio recordings, retain the live performance. Increasingly, performances such as the 1999 ENO production of Handel's *Semele* and the ROH production of Verdi's *Falstaff*, both broadcast live from the opera house with a simultaneous radio broadcast, point the way forward in combining increasingly refined technology with the fundamental musical values of opera and music theatre.

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IV. Television opera

The first opera commissioned for television was announced by the headline 'Menotti tells us about his video opera commission by NBC-TV', a reminder that at that time in the USA the words 'video' and 'television' were used interchangeably. Olin Downes, in his review of *Amahl and the Night Visitors* in the *New York Times* (30 December 1951), was the first to use the term 'television opera' specifically to denote an opera commissioned for television. In his article 'Menotti's *Amahl* is historic step in development of new idiom' he described *Amahl* as the 'first television opera' and predicted that it would claim a place in 'the annals of video'.

In 1971, 20 years after the transmission of the first opera commissioned for television, the BBC presented the world première of Benjamin Britten's television opera, *Owen Wingrave*. During the years following *Amahl*, the genre Olin Downes claimed would enhance both opera and television was perceived differently. The producer of *Owen Wingrave*, John Culshaw, and several reviewers stressed that it was not a 'television opera' but an 'opera for television'. Between 1951 and 1971, and with over 100 operas commissioned for television worldwide, many came to perceive these works as a group of operas dominated by television techniques. A year after the première of *Owen Wingrave*, the music-media historian Jack Bornoff argued (*Music and the Twentieth Century Media*, Florence, 1972) that the decisive factor between an 'opera for television' and a 'television opera' was that the latter should be a work 'which could not, under any circumstances, be adapted for the stage'. According to that definition, neither *Amahl and the Night Visitors* nor *Owen Wingrave*, the only two operas commissioned for television to enter the repertory, would qualify. Both

migrated from the television screen to the theatre, a move that has allowed them to build a performance history.

Nonetheless, Bornoff's criteria continued to preoccupy, if not composers, then certainly those in charge of television programming. In 1989, when Channel 4 decided to commission six one-hour television operas, only operas that could not be transferred to the stage were considered.

Throughout nearly 50 years of operas commissioned for television, a distinct subplot has emerged. In the early 1950s a group of young American writers began to define what sort of material worked best on television. The name they chose to describe their ideal material was borrowed from the theatre: 'realism'. By 1955 Paddy Chayefsky, a champion of contemporary realism on television, could not only prescribe what writers should write, but warned against indulging in other styles: 'Lyrical writing, impressionistic writing and abstract expressionistic writing are appalling in television'. Television's version of realism was not only an ideological but also a pragmatic development as, to begin with, all programmes were broadcast live from the studio. However, the earliest television operas eschewed realism. Between 1951 and 1956, NBC and BBC produced five operas commissioned for television: *Amahl and the Night Visitors* (Menotti, NBC, 1951), *What Men Live By* and *The Marriage* (Martinů, NBC, 1953), *Griffelkin* (Lukas Foss, NBC, 1955) and *Mañana* (Arthur Benjamin, BBC, 1956). None of the composers chose a contemporary subject, nor did their operas subscribe to elements of realism as preferred by television. Musically, the operas allied themselves with traditional rather than innovatory structures; each involved set pieces, arias, ensembles and recitatives. However, two aspects of realism remained: the story line was linear and direct and the presentation, governed by the technical resources of the time, was simple. In short, while the operas themselves were not concerned with realism, the camera work presented them in a straightforward, realistic style.

The arrival of video recording in 1958 created new possibilities, in response to which composers of television operas began to choose contemporary subjects, often incorporating electronic music. In keeping with the new technology, a highly experimental style was adopted in the visual presentation. When Salzburg hosted the first International Congress for Music in the Technical Media (1956), a triennial prize for the best television opera was inaugurated. Paul Angerer was awarded the first Salzburg TV Opera Prize for *Die Passkontrolle* (ÖRF, Austria, 1959), concerning the freedom of the individual. In 1968, Yusushi Akutagawa was awarded the Merit Prize for *Orpheus in Hiroshima* (NHK, Tokyo), an opera about nuclear war, while in 1977 Raymond Pannell won the TV Opera Prize for *Aberfan* (CBC, Canada), based on the 1966 mudslide in Wales which killed 144 children and adults. Each opera's subject matter could be described as contemporary realism, yet their production styles were experimental and often surreal, invoking television's newest technological advances. Other composers rejected topical material and chose dramatic episodes from the Old Testament: Arthur Bliss's *Tobias and the Angel* (BBC, 1960) and Stravinsky's *The Flood* (CBS, 1962) each included scenes that required the latest television technology, while Menotti's bizarre allegory about death, *Labyrinth* (NBC, 1963), was the only opera the composer wrote solely for television, to be presented solely on television.

Inevitably, there was a reaction. By the late 1960s and early 70s the television opera returned to realism. During this period certain television commissions stipulated that only a contemporary subject presented in a straightforward style would be acceptable. In 1966, the BBC commissioned a television opera from Christopher Whelen. *Some Place of Darkness*, a sombre domestic drama set in the present, exemplified all that television required. Yet the composer later allowed that his first idea had been a historic drama, but 'a BBC edict – crisp and clear – "contemporary plot and modern dress"', had forced him to abandon his original concept.

Between 1979 and 1988 scarcely any television operas were commissioned in Europe or East Asia, while none was commissioned in the USA and the UK. When, in 1989, Channel 4 announced its intention to commission six television operas, four of the five production companies decided to use film and filming techniques. In effect, they did not develop the relationship between television and opera at all, but returned to a far older species, the opera film. The genre as envisioned in the 1950s, live opera produced in the vernacular, in a television studio, has gradually disappeared. Technological advances have served to enhance a sense of artifice in an alliance that was intended to dispel the charges of opera's élitism and inaccessibility.

While confidence and interest in television opera is waning, there may be cause for optimism. Television is currently reinstating itself as an unique form of communication, able to provide entertainment, news and documentaries quite separate from any other medium. Realism is at the root of the renaissance, but practitioners have revised the original principles. In recent years, several television dramas have removed themselves from their quasi-film-set glamour and returned to the confines of the studio. The camera work is *faux-naïf*: long takes, abrupt transitions and intentionally jerky panning all create the impression of spontaneity, the drama as a parallel universe. The clues to successful collaborations between commissioning bodies and composers today are found in the television operas of the past. The present generation of composers, whose view of life has been, if not defined, at least informed by television, will bring a further dimension to the genre, readily combining film, television and the most recent innovation, the Internet. Television opera was created to bring opera to a mass audience. It would seem likely that, in the future, what was once a passive 'mass' will increasingly involve a collection of individuals gathering to exchange ideas and ideologies. The significance of new technology for the visual arts and music will depend on the interdisciplinary contributions of all involved, whether composers, producers, technicians or inventors.

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V. Documentaries

Music documentaries cover a wide variety of television programmes, including biographies and profiles of composers and performers; fly-on-the-wall impressions of such institutions as opera houses and orchestras; travelogues; competitions; workshops; analyses of works (or specific aspects of them); extended surveys of particular periods, and even an overview of the history of music in the Western world.

The dividing-line between documentary and reportage is difficult to define. A true music documentary requires the intervention of a director bringing to the task a critical eye and an interpretative idea, a flair for selecting the musical material, and the desire to tell a story by imposing a non-musical structure on musical material – in short, to provide an authorial voice. Given the collaborative nature of film and television, creativity is usually pooled by a team in which camera operator, writer, researcher, editor and producer each have a part to play alongside the director.

1. Early history. The infant BBC TV service transmitted an occasional didactic series entitled 'The Conductor Speaks', directed by Philip Bate, as early as 1939. Postwar development of programmes about music (as opposed to pure performance) did not receive priority in the UK until the end of the 1950s, when the arts magazine 'Monitor' (1958–65) included classical music in its remit. Films varied in length from 15 to 50 minutes; the disparate subjects included the life of a string quartet, the general atmosphere of such festivals as Britten's at Aldeburgh and Menotti's at Spoleto, and a satire on the record industry ('Hi-fi-fo-fum', with a script by Robert Robinson, directed by John Schlesinger). American television had been quicker to exploit the educative possibilities of the new medium: as early as 1952 Leopold Stokowski gave an illustrated talk on Musorgsky's *Pictures From an Exhibition* in the Ford Foundation's innovatory weekly 'Omnibus' series. In 1954 that series carried an illuminating 30-minute essay by Leonard Bernstein on Beethoven's sketches for his Fifth Symphony. The first page of the score was painted on the studio floor, with each player standing on the appropriate musical staff. Bernstein proved an inspirational communicator who commanded audiences numbering many millions; he contributed a further 25 essays between 1955 and 1962, among them 'The Art of the Conductor', 'The World of Jazz', 'The Creative Performer' (with Glenn Gould and Stravinsky) and 'American Musical Comedy'. After a further decade in which he gave illustrated lectures in the Young People's Concerts, Bernstein returned to adult education in the 1970s, delivering repeat performances on PBS of his series of Harvard lectures on musical semantics, entitled 'The Unanswered Question'.

2. Expansion in the 1960s: composer and performer profiles. The horizon for music documentaries was extended by numerous technological advances, among them more portable cameras which needed less light, and by the advent of a generation of directors and programme editors who believed that the medium could be used to make programmes about music, rather than aping such 'bio-pics' as the Hollywood treatment of Chopin's life, *A Song to Remember*. In British television the most significant directorial figure was Ken Russell, who worked for the arts magazine 'Monitor' from 1958 to 1964. He began by making imaginative short films that used actors in specially shot scenes interwoven with photographs and contemporary newsreel footage. Russell's documentaries were narrated in forceful style by his editor, Huw Wheldon, the leader of a new school of documentary who had inherited the mantle of John Grierson (1898–1972), the founder of British documentary film making. Among the composers profiled were Prokofiev, Bartók and Elgar, all figures of recent memory. Russell eschewed the use of eyewitnesses and experts (the norm in subsequent decades), preferring to tell his own story; he chose actors with a physical resemblance to his subjects and used silent-film techniques without spoken dialogue. Although scrupulously researched, the early films did not claim to be biographies in the literal sense, but they communicated nonetheless a poetic perception of the composer and were warmly received by the public. A recurring musical thread in the Russell's Elgar portrait (1962) was the use of the *Introduction and Allegro* over shots of the composer's beloved Malvern Hills, accompanying scenes showing various stages of his life, from boyhood to old age. Seen by three million viewers and many times repeated, 'Elgar' sparked off a revival of interest in the then neglected composer's music that has continued unabated.

Early in the 1960s, 'Profiles in Music', narrated by John Freeman, offered portraits of leading performers including Yehudi Menuhin. This type of programme has become a staple of long-running television arts series such as 'The South Bank Show' (ITV) and 'Omnibus' (BBC-1). An early feature on BBC-2 was 'Mr Copland Comes to Town' (1964, directed by Barrie Gavin); and Michael Tippett collaborated with another pioneer director, Walter Todds, over the best way to televise one of his compositions. Tippett later spoke powerfully about his pacifism as well as his music in 'One Pair of Eyes' (1972, directed by Mischa Scorer). Leslie Megahey's film about György Ligeti, 'All Clouds are Clocks' (1977), and Barrie Gavin's study 'Thirteen Steps Around Toru Takemitsu' (1983) are outstanding examples of films made in collaboration with their subjects. Undoubtedly the most prolific director in this field has been Tony Palmer, who has 100 documentaries to his name as well as feature films about Wagner and Shostakovich. In the late 1970s and early 80s, the twilight of the golden age of music on television, Palmer won the Italia Prize three times, for compelling studies of Britten, Walton and Stravinsky.

The later television music films of Ken Russell moved into the realm of documentary drama. A study of Debussy (as a lecherous faun) had a script by Melvyn Bragg; a later film about the domestic life of Richard Strauss, to Russell's own script, had the energy of an iconoclastic comic strip: it was amusing, irreverent and occasionally embarrassing. Relatives of both composers complained after the screenings and the films were withdrawn, never to be aired by

the BBC. Russell's last film before departing to concentrate on cinematic projects (all his films look well on the big screen) was by general consent his television masterpiece. 'A Song of Summer' was a dramatization of Eric Fenby's moving account of the closing years of the life of Frederick Delius. The film had the truth of documentary, provided by Fenby's authentic dialogue, allied to the insight of an exceptionally gifted and sympathetic director.

By general consensus Britain led the field in music-documentary making for some decades, but among notable profiles from elsewhere may be mentioned 'Goethe and Ghetto: Viktor Ullmann' (Sweden, directed by Peter Berggren, 1966), 'Händels Auferstehung' (Germany, Klaus Lindeman, 1980), 'Gustav III: Farewell to a Player King', on the historical reality behind *Un ballo in maschera* (Sweden, Inger Åby, 1983), 'My War Years: Arnold Schoenberg' (Canada, Larry Weinstein, 1992), 'Gesualdo: Death for Five Voices' (Germany, Werner Herzog, 1995), 'Richter: the Enigma' (France, Bruno Monsaingeon, 1997) and 'Edvard Grieg and his Landscapes' (Germany-Norway, Thomas Olofsson, 1999).

3. Other types of documentary. A different type of music documentary flourished in the 1960s as a result of technological improvements. With the introduction of 16 mm film, costs were reduced while a new generation of more sensitive outside broadcast electronic cameras made it possible to film musical activities on location at rehearsal rooms, studios and even opera houses. Videotape superseded film telerecording, and the director was able to record for an hour or longer without having to disrupt rehearsals by changing reels; performers became less selfconscious, and a new naturalism evolved. Hybrid programmes combining film and tape were developed to take advantage of these improvements. One of the first, 'The Golden Ring' (BBC-1, 1964), videotaped the sessions in Vienna for Decca's recording of *Götterdämmerung* while a film camera caught the atmosphere backstage. A comic exchange between Georg Solti and his soprano, Birgit Nilsson, developed after a real horse was led into the ballroom studio at the moment when Brünnhilde calls for her horse Grane. Documentaries about recording sessions have been criticized for their lack of critical edge. Some were undoubtedly made with publicity in mind, but no punches were pulled in a later example of the genre, 'The Making of West Side Story' ('Omnibus', BBC-1, 1984), which revealed increasing tension between the composer and his leading tenor.

A substantial body of work in this field has been made by the independent producer Christopher Nupen, who was trained in the radio features department of the BBC and used his flair for reportage and editing to build up vivid portraits of some of the brilliant young musicians who became prominent in the 1960s. 'Double Concerto' documented the preparations for a performance of Mozart's two-piano Concerto K365/316*a*; the ebullient soloists, seen forging a personal friendship as well as an artistic partnership, were Daniel Barenboim and Vladimir Ashkenazy. Barenboim appeared in several other Nupen films, most notably those on Elgar's Cello Concerto (played by Jacqueline du Pré) and Schubert's 'Trout' Quintet (with Itzhak Perlman, Pinchas Zukerman, du Pré and Zubin Mehta).

In a separate development in the 1960s the innovatory arts magazine 'Monitor' broke new ground with a studio-based conducting competition in which Boult, Giulini and Klemperer served as judges, and with such features as 'Do my ears deceive me?', an investigation of modern music with Hans Keller and Tippett; Colin Davis conducted the LSO. With the advent of BBC-2, in 1964, producers were allocated more air time to develop new programme strands which placed greater emphasis on education. 'Workshop' was similar in scope to the innovatory programmes for adults about symphonic music that Leonard Bernstein had pioneered for CBS in the Lincoln and Ford Hours a few years earlier. For BBC viewers, the scholar H.C. Robbins Landon spoke about Haydn and the symphony; the critic Martin Cooper explored the many treatments of Paganini's 24th Caprice; and the conductor Bernard Keeffe orchestrated some of Beethoven's sketches for the 'Eroica' Symphony.

A further important strand in music documentary is the 'blockbuster' series. The most ambitious and expensive project to date was made by Granada TV for Channel 4 in the 1980s. 'Man and Music' was intended to extend over 100 episodes but, sadly, was abandoned before a quarter had been completed. Conceived by the television executive Denis Forman and planned in detail by the music historian Stanley Sadie, the series explored the art of music in its historical context. Six films were on classical Vienna, and four on composers and the courts to which they were attached: Mantua, Versailles, Eszterháza and Weimar. Three programmes each were devoted to Renaissance and Baroque Rome, Georgian London and Vienna at the turn of the 20th century. Each programme was presented by an expert in its subject. A personal overview, inevitably less detailed, and conceived from a more anthropological standpoint, was provided by Yehudi Menuhin in 'The Music of Man' (1979), an eight-part series produced by CBC. In 1982 James Galway presented 16 programmes entitled 'Music in Time' (directed by Derek Bailey). Over two decades, beginning in 1965, Pierre Boulez made more than 20 programmes on contemporary music for BBC-2 under the title 'The New Language of Music' (directed by Barrie Gavin). Other distinguished conductors have examined more specific subjects; examples from the 1990s include Solti's anatomy of the symphony orchestra, Michael Tilson Thomas's demonstration of the evolution of the concerto, and Simon Rattle's six-part study of the 20th century, 'Leaving Home' (all on Channel 4). Two important series on BBC-2, 'Great Composers' (1998) and 'Six Pieces of Britain' (1999), admirably combined biography, analysis and performance; the latter was notable for the quality of its camera work and for its imaginative use of lighting.

More concerned to entertain than to edify is the musical travelogue. Among the earliest examples of the genre were two by the celebrated film maker Richard Leacock. In 'A Musical Journey to Israel', made for the American 'Omnibus' series, Leonard Bernstein is seen conducting the opening of the Frederic R. Mann auditorium in Tel-Aviv in 1957. Ten years later, 'Journey to Jerusalem' showed him conducting Mahler's Second Symphony on the slopes of Mt Scopus after the Israeli victory in the Six Day War. Isaac Stern was accompanied by a film camera when he made a historic visit to China: *From Mozart to Mao* (1981, director Alan Miller) was shown first in cinemas, and won an Academy Award. The BBC got to China first however, with 'The Red Carpet' (directed by Geoff Haydon) an account of the LPO's 1973 tour when the cultural revolution was in full swing. A decade earlier

David Attenborough had directed 'Orchestra to the Orient', a spirited account of the LSO's 1964 tour in Japan. For the Mozart bicentenary in 1991, André Previn retraced the composer's musical journeys around Europe in 'Mozart on Tour', directed by Robin Lough. Judged by box-office standards, the most successful of all such films was François Reichenbach's 'L'amour de la vie' (1969), an affectionate study of Artur Rubinstein. More recently the growth of interest in traditional and non-Western musics has been reflected in travelogues including the three-part 'Music Journeys' (Channel 4, 1998) and a feature on the Afro-Cuban All-Stars (1998).

Two notable documentaries among Tony Palmer's achievements outside the realm of classical music are the 'Omnibus' film 'All my loving' (1968), which placed rock and roll in the social context of the late 1960s, and the 17-part history of American popular music 'All you Need is Love'.

Televised masterclasses, rehearsals and competitions might more usefully be defined as documents rather than documentaries. Great teachers like Jascha Heifetz and Paul Tortelier both entertained and edified musically minded viewers in the early 1960s; other notable television teachers have included Daniel Barenboim, Julian Bream, Jacqueline du Pré, Carl Ebert, Geraint Evans, Yehudi Menuhin and Elisabeth Schwarzkopf. In the 1990s the masterclasses given by the judges of the Young Musician of the Year and Cardiff Singer of the World competitions were equally illuminating. Although watching a video can never replace individual tuition, masterclasses and conducting lessons are an educational tool of lasting value for students. The competitions themselves became regular features of the BBC TV landscape in the last two decades of the 20th century and are also shown or imitated in many other countries.

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VI. Incidental music

Incidental music in television fulfils the same functions as in film and the theatre, even if the effect has to be achieved through musical shorthand. Thus television music can establish atmosphere as well as time and place, or delineate character, push the action forward, accompany scene changes, add to the dramatic impact and the emotional intensity of a scene, or provide continuity across edits.

Many film composers born since the 1920s developed their craft working in television, including Jerry Goldsmith (e.g. 'The Twilight Zone') and John Williams ('Wagon Train', 'Checkmate', 'Lost in Space'). While composing music for television and for the cinema are broadly similar activities, there are significant differences brought about by television's smaller budgets, tighter production schedules, shorter programme durations and poorer sound replay. These conditions have several effects on the music track. Although stereophonic and 'surround sound' systems are beginning to become popular in the home, the composer has to be aware that the sound quality of television is inferior to that of the cinema, especially in terms of bass response and overall clarity. This can either be countered by careful scoring or be remedied in the recording and mixing process.

Modest productions tend to demand smaller ensembles, often combined with or supplanted by samplers and synthesizers. While the result can often be a 'cheaper' sound, the dramatic imperative does not always demand a large orchestra. Christopher Gunning demonstrated this point to great effect in his music for Dennis Potter's *Karaoke* (1996), which features a solo saxophone with an accompaniment of sampled instruments. Small budgets often lead to the use of 'production music' (sometimes referred to as 'library music' or 'mood music'), comprising pre-recorded cues appropriate to certain types of action, atmosphere or setting. This is not dissimilar to the approach exemplified in Ernő Rapée's *Motion Picture Moods for Pianists and Organists* (1924), an anthology of ready-made moods for the silent-movie accompanist. However, it is often even cheaper to clear rights to existing recorded music, classical or pop, rather than commissioning an original score from a composer.

Television intensifies the narrative compression already observed in the cinema in comparison with the theatre. For instance, the short opening titles and closing credits of television programmes present a particular challenge to the composer attempting to establish an appropriate atmosphere through music. The medium of television also demands the creation of appropriate signature tunes at these points, as well as the short 'hooks' derived from them which are used to punctuate episodes, not only in terms of dramatic action and scene structure, but also for the purposes of advertising breaks on commercial channels. In the cinema and theatre the audience is expected to be seated and attentive throughout, but television demands immediately identifiable themes to call viewers to their armchairs. Memorable signature tunes of this kind include those for 'The Avengers' (Laurie Johnson), 'Bonanza' (Jay Livingston and Ray Evans), 'Hawaii Five-0' (Leith Stevens), 'The Persuaders' (John Barry), 'Thunderbirds' (Barry Gray), 'Mission Impossible' (Lalo Schifrin), 'The Untouchables' (Nelson Riddle), 'Batman' (Neal Hefti), 'Dr Kildare' and 'The Man from U.N.C.L.E.' (Jerry Goldsmith), 'Star Trek' (Alexander Courage), 'Dr Who' (Ron Grainer), and 'Agatha Christie's Poirot' (Christopher Gunning). The signature tunes for the more frequently broadcast soap operas, situation comedies and news and current affairs programmes have their own equally recognizable qualities.

As in the cinema, there has been an increased use of popular music in television programmes and advertising in recent years; while this provides both entertainment and ready-made socio-cultural references (and leads in turn to increased sales of the recorded music so used), it inevitably reduces the range of musical expression.

The convergence of sound and music is evident in television, just as sound design in the cinema is increasingly subsuming the music track. This, together with the trend towards one-stop production houses that offer clients the whole range of digital audiovisual services, is changing the patterns of commissioning music for television, and traditionally trained freelance composers may find fewer work opportunities in the medium as a result.

See also Advertising, music in; Commercial; Film music and Incidental music.

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LIONEL SALTER (I), HUMPHREY BURTON (II, V), JENNIFER BARNES (III, IV), DAVID BURNAND (VI)

Telfer [née Lindsey], **Nancy (Ellen)** (*b* Brampton, ON, 8 May 1950). Canadian composer and choral conductor. She attended the University of Western Ontario (1968–72, 1977–9), earning the BA in music education and the BMus in music theory and composition. Her teachers there included Deral Johnson and Kenneth Bray. After initial employment as a public school teacher she began to compose full-time in 1979, prompted by a steady stream of commissions. She is particularly well known for her choral works, each of which is carefully crafted both to suit and to challenge the choir for which it was intended. This goal applies whether the choir be from a junior school, a small church, or a large professional organization. Many of her works are inspired by the outdoors, as are a number of the varied texts which she has set. Neo-romantic in her approach to form and timbre, she imaginatively manipulates compositional techniques in an effort to fully illuminate the text. For example, *This Holy Time*, for choir, recorder ensemble and keyboard, provides a myriad of possible sonorities and textures as individual groups are combined. The choir has unison, canonic, dialogue, unmetred and homophonic passages, used to express words and images. Telfer's books on choral conducting and sight-singing have been translated into Spanish and Korean. (*Contemporary Warmups*, Beaudoin, 1985; *Successful Sight-Singing: A Step-By-Step Creative Approach*, Kjos, 1990; *Successful Warmups*, Kjos, 1995)

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Stage: A Time for Sharing, children's chorus, fl, pf, perc, 1987; The Golden Chariot (ballet), youth chorus, pf, 1992; Friday Night with the Garbage Can Gang (musical), SATB, male chorus, pf, 1996

Inst: Inner Space, brass qnt, 1981; Dance No.1, str, 1982; Meditations for Lent, org, 1982; Pf Pieces, 1983; Str Qt, 1983; Trio, vn, cl, vc, 1983; Put on your Dancing Shoes, pf, 1984; Release the Captives, band, 1984; Voluntaries, org, 1985; Birdflight, fl ens, 1985; Bird's-Eye View, ob, pf, 1985; Landscapes, vn, pf, 1985; Old Tales in a New Guise, pf, 1985; The Crystal Forest, fl ens, 1986; Sea Suite, 3 perc, 1987; 2 Canadian Folksongs, orch, 1988; Dinosaurus, hn, 4 tpt, 4 trbn, tuba, perc, 1989; Out on a Limb, band, 1990; Intertwined, fl, vc, pf, 1991; Land of the Silver Birch, pf, 1995; She's Like the Swallow, pf, 1995

Choral: From Quiet Winter Skies, nar, SATB, fl, ob, org, 1981; The Journey (orat), Mez, SATB, str orch, 1982; The Spell of Time Long Past, SATB, pf, 1982; Carol, SA, pf, 1983; This Holy Time, SATB, rec/ww sextet, kbd, 1983; Missa Brevis, SSA, 1983; Ninety-Nine Names of God, 1985; Requiem, 1985; This is the Day that God has Made, S, A, T, B, SATB, org, 1985; Canadian Kaleidoscope, SATB, pf, 1986; Magnificat, SSA, 1986; Of Things Eternal, SSA, pf, 1986; Noel!, SATB, fl, hp/pf, 1987; St. George Missa Brevis, SSA, 1991; Missa Brevis, 1993; To Sing of Hopes and Dreams, SATB, band, 1993; Matters of the Heart, SSAA, orch, 1996; Ps lvii, SSA, org, 1994; The Singers and the Song, SATB, pf, 1994; When the Spirit Dances, T, SATB, chbr ens, 1994; Requiem: Eternal Life, SSAA, opt. Mez, 1995; Gloria, SSA, str orch, 1996

Solo Vocal: The Ballad of Princess Caraboo, Mez, pf, 1982; Jesus, My Love, My Joy, S, pf, 1983; A Child's Christmas in Wales, nar, orch, 1984; Christlove, T, pf, 1984; Portraits, S, pf, 1984; Trio, S, fl, pf, 1986; An Olde Blessing, 1v, pf, 1988; The Sea's Strong Voice, Mez, orch, 1989

Principal publishers: Augsburg, Cambiata, Frederick Harris, Gordon V. Thompson, Hinshaw, Kjos, Leslie, Waterloo

ELAINE KEILLOR

Telford, William (*b* Warwickshire, 1809; *d* Dublin, 1885). Irish organ builder. He established himself as William Telford, Organ Builder, in 1830, with the name of the firm changing in 1847 to Telford & Telford, and in 1870 to Telford & Sons. The firm built a number of organs during this period, ranging in size from the 47-stop instrument for St Peter's College, Radley, to small church barrel organs. Other important organs include those for Trinity College, Dublin (1838), Killala Cathdral, Co. Mayo (1838, still in original condition), the church of St Malachy, Belfast (1847), and St Eugene's Cathedral, Londonderry (1872). While the bulk of his work was in Ireland, Telford was known and respected in England and abroad. He was a close personal friend of the French organ builder Aristide Cavaillé-Coll, having attended the inauguration of the organ of Ste Marie-Madeleine in Paris in 1847. Two organs were built by Telford for churches in New Zealand. He was awarded the gold medal of the Royal Dublin Society in 1847 for his work and in 1851 he was one of the adjudicators of musical instruments at the Great Exhibition held at the Crystal Palace, where the first prize was awarded to the young and talented organ builder Henry Willis.

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BARBARA OWEN/ANNE LEAHY

Telharmonium [Dynamophone]. An electromechanical keyboard instrument developed in Washington, DC, and Holyoke, Massachusetts, between 1894 and 1911 by Thaddeus Cahill (*b* Mount Zion, IA, 18 June 1867; *d* New York, 12 April 1934). Three instruments were completed, none of which fully embodied the construction specifications contained in Cahill's five American patents. Cahill applied for a patent in 1895 and began to construct the first model of the Telharmonium, a small prototype (weighing 6·35 tonnes) for the later versions. The sound-generating system was based on the tone-wheel principle: a rheotome – a rotor with alternate conducting and insulating sections – in contact with metal brushes. The rheotomes were mounted on 12 shafts, one for each note of the octave. Each shaft bore rheotomes that would produce the fundamentals and various harmonics of one note of the scale over several octaves. The shafts were powered by belts driven by a constant-speed motor. A large dynamo supplied current directly into the main-frame. The current travelled through the pitch shafts into the conducting sections of the rheotomes, so that the brushes received interrupted electrical signals. The harsh waveforms thus produced were filtered by transformers and combined into a composite signal, which was transmitted along telephone wires to receivers fitted with large horns. The instrument was played from a keyboard.

A hammer mechanism, dependent on key velocity, controlled volume by moving a transformer coil.

In 1903 Cahill moved to Holyoke and began to construct the second Telharmonium, a much larger commercial model intended to supplant orchestral instruments. The rheotomes were replaced by 145 alternators, or dynamos, which generated smoother waveforms and yielded greater current output. The alternators were mounted on eight steel shafts, permitting the instrument to play in only eight keys. For timbre control, switches and rheostats controlled the volume of the harmonics (some of which also served as notes of the scale for the missing four shafts). The 670-kilowatt output of this musical power plant could fill many rooms with sound. The three five-octave, 153-key manuals allowed operation in equal temperament and just intonation. The apparatus weighed 200 tonnes and cost $200,000.

The instrument was completed in 1906 and installed in Telharmonic Hall, New York, on Broadway at 39th Street, where four daily concerts drew large crowds. The output, fed into a cable along Broadway and Fifth Avenue, supplied the music to receivers in restaurants, theatres and homes (Mark Twain was the first residential subscriber). Before long the inventor Lee de Forest was broadcasting the music in his early radio experiments, but it was of unsatisfactory quality: the players (often two performed together) had little opportunity to practise at the awkward keyboard but were obliged to give daily performances. Technical imperfections included a reduction in volume as voices were added, an exaggerated staccato, a 'growling' effect in the bass and a constant tone quality that was said to be highly irritating. Financing dried up with the Panic of 1907, and the programmes turned into musical freak shows to sustain interest. The hall closed in 1908, but Cahill returned to New York three years later with the third Telharmonium, which was installed on West 56th Street; a cable was run to a hotel on Columbus Circle and down Broadway to Carnegie Hall. Lack of public interest stemmed from growing awareness that the development of wireless was rendering the Telharmonium obsolete, and no commercial service was established. In 1914 Cahill's company went bankrupt. There are no known surviving artefacts or recordings. The first instrument was kept by the inventor's brother in New Jersey for many years. His attempts to find a home for it were unsuccessful, and it is likely that it was scrapped on his death in 1962. The second Telharmonium had been shipped back to Holyoke in 1908 and scrapped in 1911. The third was probably sold for salvage in 1918 when the West 56th Street premises were vacated. The Telharmonium was a precursor of the Hammond organ (1934), which used small rotating magnetic generators similar to Cahill's tone wheels. The Telharmonium marked the beginning of comprehensive musical synthesis, for Cahill understood and utilized many of its basic principles: additive synthesis to create timbre, a touch-sensitive keyboard to control volume, envelope control, dynamic control, filtering and mixing.

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REYNOLD WEIDENAAR

Tellefsen, Arve (*b* Trondheim, 13 Dec 1936). Norwegian violinist. He began playing the harmonica at four and made such progress that two years later his parents enrolled him in the Trondheim Music School, where he studied the violin with Arne Stoltenberg. At ten he began playing with the local university student orchestra and at 18 he entered the Royal Danish Conservatory in Copenhagen to study with Henry Holst. The following year he won the Princess Astrid Prize and he graduated with maximum marks. He then studied with Ivan Galamian in New York and made his Oslo début in 1959. In 1962 he won the Harriet Cohen Award, in 1969 the Norwegian Critics' Prize and in 1973 the Grieg Prize. Meanwhile he furthered his studies in Italy with Joseph Szigeti. From 1970 to 1977 he was leader of the Swedish RSO and from 1977 to 1980 he held a similar post with the Vienna SO. Since then he has pursued a solo career as the first Norwegian violinist since Ole Bull to make an international reputation. In 1973 he was appointed professor of violin at the conservatory in Oslo. In 1989 he founded the Oslo Chamber Music Festival – he plays in the Grieg Festival Piano Quartet with Leif Ove Andsnes, Lars Anders Tomter and Truls Mørk. Among his recordings are many of the major concertos, as well as those by Catharinus Elling, Tor Aulin, Fartein Valen, Lars-Erik Larsson, Berwald, Nielsen, Sinding and Svendsen; and beautiful accounts of the Grieg sonatas with Eva Knardahl at the piano. He plays a 1739 Guarneri del Gesù violin.

TULLY POTTER

Tellefsen, Thomas (Dyke Acland) (*b* Trondheim, 26 Nov 1823; *d* Paris, 6 Oct 1874). Norwegian pianist and composer. He studied in Trondheim with his father, the organist Johan Christian Tellefsen, and with O.A. Lindeman, and gave his first public concert in his home town when he was 18. In the following year he went to Paris, where he became the pupil of his compatriot Charlotte Thygeson, and later attended some of Kalkbrenner's classes. During the years 1844 to 1847 he was taught periodically by Chopin (approximately two years in all), who also became his personal friend and had considerable influence on his musical taste, style of playing and compositions.

After his extremely successful Paris début in 1851 Tellefsen soon became regarded as one of the outstanding pianists of his time, and he was especially admired as an interpreter of Chopin's music. He attracted many pupils, particularly among the upper classes, and after Chopin's death also took over some of his teacher's pupils, including Jane Stirling. Until the early 1860s he gave a number of concerts in Paris, Honfleur, London, Stockholm, Christiania, Bergen, Trondheim and other cities. He stayed in London on several occasions both for concerts and teaching. When not travelling he lived mostly in Paris, where he taught, composed and held frequent concerts

and social gatherings in his large house. From the early 1860s his declining health gradually forced him to reduce his activities.

Tellefsen composed chiefly for the piano; among his most important works are two concertos (1852, 1854), 16 mazurkas, Norwegian dances, a piano trio (1861), a sonata for two pianos (1870) and two violin sonatas (1856). Although there is an obvious resemblance to the music of Chopin, Tellefsen's is generally more conservative, having mostly diatonic melodies, with only occasional chromatic interjections. His use of ornamentation is far less prominent than with Chopin, but his style is typically Romantic in its sudden modulations and harmonic shifts. The mazurkas contain some of his most original ideas, as well as the frequent borrowing of material from Norwegian folk music also found in his other works.

Tellefsen's published output comprises 44 works, most of them first published by Richautt in Paris. There are also some manuscript compositions in the Oslo University Library and in the Ringve Museum in Trondheim.

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KARI MICHELSEN

Teller, Florian Johann. *See* DELLER, FLORIAN JOHANN.

Teller, Marcus (*b* Maastricht or Vaals, nr Aix la Chapelle, *c*1668; *d* Maastricht, bur. 22 Oct 1728). Dutch composer. He spent his youth in Münster, where his father was an army officer, and he probably received minor ordination there. In 1710 he became a violinist in the orchestra of Onze-Lieve-Vrouwekerk, Maastricht. After a conflict with the Chapter of the church he moved, in 1715, to St Servaas. Five years later, however, he was deprived of his priestly office. From May 1727 he was no longer able to practice his profession, probably because of illness. Teller's music has much in common with that of the Liégeois church composers from the last quarter of the 17th century. It is expressive, mostly homophonic and simple in style.

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HANS VAN DIJK

Tellern (Ger.). *See* CYMBALS.

Tello, Aurelio (*b* Cerro de Pasco, 7 July 1951). Peruvian composer, musicologist and choral conductor. He studied the piano, musical pedagogy, composition and choral conducting at the Lima National Conservatory. On finishing his studies he taught theory at the same institution, and later conducted the choir there. He founded numerous choral ensembles in universities and institutions, a particular success being the choir of the Capilla Virreinal de Nueva España, with which he has extensively promoted the colonial Latin American repertory abroad. He conducted the Latin American première of the first colonial opera, *La púrpura de la rosa* by Torregón y Aparacio. In 1974 Tello's participation in the Taller de Investigación Musical at the National Music School was to prove decisive for his career as a musicologist. He subsequently moved to Mexico, in 1982, where he has carried out important research for the National Documentation and Information Centre attached to the Institute of Fine Arts. Among his major works are the three-volume *Tesoro de la música polifónica de México*; *El archivo musical de la catedral de Oaxaca*; *Salvador Contreras* (1987); *Vida y obra, cantadas y villancicos de Manuel de Sumaya* (1995); *Sor Juana Inés de la Cruz y los maestros de capilla catedralicios* (1996); and numerous essays in specialist journals.

As a composer, Tello has contributed in the main to instrumental and vocal chamber music. His language has evolved from an international contemporary vocabulary into one at once personal and Latin American, combining indigenous melodic, rhythmic and formal roots with complex structures of unusual vigour.

WORKS

Dramatic: La casita bonita (musical comedy, after L. Tolstoy), 1977; El rey Pomposo (musical comedy, S. Joffré), 1978; Asedio y liberación del ciego y la parturienta (incid music, J.B. Adolph), tape college, 1979; Constante (incid music, C. de la Barca), 1990
Orch: 3 piezas, str orch/str qt, 1972; Acuarelas infantiles, 1978 [orch of pf piece by C. Sánchez Málaga]; Dansaq III, str orch, 1986; Otro elogio de Falami, str orch, 1991
Vocal: Poema y oración de amor (C. Belli, J. Gelman), Mez, perc, 1974; Epitafio para un guerrillero, mixed speaking chorus, 4 perc, 1974; Nekros (N. Santa Cruz), mixed speaking chorus, 1976; Ichuq Parwanta (anon. from Cuzco) 2 S, fl, 1980, rev. Mez, fl, pf, 1989; Trifábula (A. Corcuera), mixed chorus, 1982; Poema 9 (J. Eielson), mixed chorus, 1987; Drik Begí y todas las rondas para volar por encima del universo (C. Toro Montalvo), mixed chorus, 1988; Algunos poemas de Brindisi (F. Ruiz Granados), Mez, cl, vn, vc, pf, 1994
Chbr and solo inst: Sicalipsis I, fl, 1972; Música para violín, 1973; Toro torollay, pf, 1973; Movimiento ingenuo en forma de sonata, cl, pf, 1974; Meditaciones I, 2 pf, 1974; Meditaciones II, str qt, 1974; Sicalipsis II, fl, 1975; Dansaq I 'Homenaje a Manuel Enríquez', vn, 1984; Dansaq II, str qt, 1985; Sonqoy, fl, ob, cl, vn, vc, pf, 1987, rev. for fl, a fl, b fl, vn, vc, pf, 1987; Jaray Arawi, fl, a fl, b fl, str qt, 1988; Elogio de Falami, cl, bn, pf, 1991; Las premoniciones de Añada, fl, ob, cl, bn, tpt, vn, va, vc, 1993

ENRIQUE ITURRIAGA

Tello, Rafael (Julio) (*b* Mexico City, 1872; *d* Mexico City, 1946). Mexican composer. He studied the piano with Ricardo Castro and Julio Ituarte and made his début in 1888 performing Field's Second Piano Concerto. He was director of the Mexican National Conservatory (1914–15), where he also lectured in piano and composition, teaching among others Silvestre Revueltas. He was also director of the Free Conservatory (1917–30). His output consists of about a hundred works, including a *Tríptico mexicano* for orchestra and the symphonic poem *Patria heroica*. His *Sonata trágica* was the Mexican work chosen for the inaugural concert of the Orquesta Sinfónica Mexicana in 1928, conducted by Chávez. He was one of the first Mexican composers to realize the need for a distinctive national opera free from the heavy influence of Italian and French Romantic models. His ideas led him to the creation of his most important opera, *Nicolás Bravo*, based on the life of the hero of the Independence war of

1810–21 who was also president of Mexico during several short periods. The opera was first performed in 1910 as part of the celebrations of the first centenary of independence. The libretto, by Ignacio Mariscal, a well-known politician and writer who made the first Hispano-American translation of Poe, centres on the time when Bravo takes command of the Mexican army during the last stage of the war. Other operas include *Juno* (1896), still unperformed, *Due amori*, produced in 1916 and *El oidor* (1924), set during the years following the Spanish conquest. Tello's music remains largely in manuscript because of a ban on publication established by his family after his death. His style has been described as rhapsodic and discursive and if his first works betray a major influence of pre-Impressionistic music, his later ones show a move towards a more modern language, often of a desolate nature. When dealing with national and historical subjects, Tello used elements of folklore to lend an air of authenticity to his operas and symphonic poems. Rather complex harmonic textures and marked dynamic contrasts at climactic points also characterize his work.

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(*selective list*)

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Orch: Suite, str orch, 1897; Madrigal, str orch, 1916; Patria heroica, sym. poem, 1929; Elegidium, chbr orch, 1931; Tríptico mexicano, 1939 [version of pf piece, 1929]; Sonata trágica, vn, orch, 1928; Fantasía, 2 pf, orch, 1945

Vocal: Libera me Domine, 4v, 1931; Misa de gloria (pequeña misa fúnebre), SATB, 1921; Pater noster, 4v

Chbr: Str Qt no.9, 1916; Barcarola, pf, vc, 1919; Sextet, pf, fl, ob, cl, bn, hn, 1928; Album de viaje, pf, cl, bn, tpt, str qnt, 1930; Nieblas y albores, hp, str qt, 1939; 8 other str qts

Pf: Mazurka, 1894; Scherzo, 1900; Vals, 1900; Melodía, 1900; Tarantela, 1900; Balada de la mandrágora, 1916; Tríptico mexicano, 1929; Brisas de ocaso, 1937

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RICARDO MIRANDA-PÉREZ

Telmányi, Emil (*b* Arad [now Oradea, Romania], 22 June 1892; *d* 12 June 1988). Hungarian violinist and conductor. He made his début at the age of ten and studied the violin (with Hubay) and composition at the Budapest Academy, winning the Reményi Prize in 1906. In 1911 he attracted international attention with his Berlin début, when he gave the first performance in Germany of Elgar's Concerto. Admired for the fluency and vitality of his playing, he also acquired a reputation as a conductor after his début in 1919 at Copenhagen, where he later formed and conducted a chamber orchestra. Telmányi married Anne Marie, younger daughter of Nielsen, in 1918, and eventually settled in Denmark. He made his London début in 1923 on a visit with Nielsen, of some of whose works he has given premières as a soloist or conductor. He was assistant conductor with the Göteborg SO (1925–6) and in 1926 conducted *Don Giovanni* and *Il trovatore* at the Hungarian State Opera House in Budapest. His second marriage in 1936 was to the pianist Annette Schiøler and from 1956 they performed and recorded with their three children as a quintet. Telmányi was also active as a teacher, arranger and a writer.

Telmányi's interest in problems of performing Baroque music led him to bring about the construction of a special violin bow (named the 'Vega' bow in 1954) with a curved back and a mechanism for instantly tightening or loosening the hairs. He used this in his recordings of Bach's solo violin music, and demonstrated it widely in 1955. It was favourably received as a means of playing true chords across the strings softly as well as loudly, avoiding the usual arpeggio effect, but its use did not become widespread.

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NOËL GOODWIN

Temblor (Sp.). *See* TREMULANT. *See also under* ORGAN STOP (*Tremulant*).

Tembur. *See* ṬANBŪR.

Temianka, Henri (*b* Greenock, 19 Nov 1906; *d* Los Angeles, 7 Nov 1992). American violinist and conductor of Scottish birth. Born of Polish parents, he studied with Blitz in Rotterdam (1915–23), with Hess at the Berlin Hochschule (1923–4), with Boucherit in Paris (1924–6), and with Flesch and Rodziński (conducting) at the Curtis Institute, Philadelphia, from which he graduated in 1930. He made his début in New York in 1928, followed by recitals in Paris and London in 1932. He was leader of the Scottish Orchestra (1937–8) and the Pittsburgh SO (1941–2), but he devoted himself mainly to an expanding career as a soloist. In 1935 he was a prizewinner at the Wieniawski Competition in Warsaw and was invited to play in the USSR, where he returned in 1936 and 1937. In 1946 he founded the Paganini String Quartet, so named because the four instruments used by the players were once owned by Paganini, and under his leadership the quartet achieved international success until it disbanded in 1966; it gave premières of works by Castelnuovo-Tedesco, Milhaud and Lees, among others. In 1961 Temianka founded the California Chamber SO. He held masterclasses at state universities, and among his professorial appointments were those at the University of California at Santa Barbara (1960–64) and California State University at Long Beach (1964–76). He made a number of educational films and published an autobiography, *Facing the Music* (New York, 1973), and numerous articles; he also edited several quartets in collaboration with members of the Paganini Quartet. As a violinist Temianka was known for his flawless mastery of his instrument, a pure and expressive tone and forceful yet

elegant interpretations. He combined the best elements of the French tradition and the Flesch school. His quartet performances were distinguished by strong leadership and a modern approach, projecting with brilliance while preserving musical values. Among his finest recorded performances are Beethoven's Razumovsky Quartets.

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BORIS SCHWARZ

Temirkanov, Yury (*b* Nal'chik, 10 Dec 1938). Russian conductor. He studied the violin at the Leningrad Conservatory school for talented children, and then conducting at the conservatory, graduating in 1965. He began conducting at the Malïy Opera Theatre, Leningrad, making his début with *La traviata*. After winning the Soviet All-Union Conductors' Competition in 1968 he became music director of the Leningrad SO the next year. From 1977 he was artistic director and chief conductor of the Kirov Opera and Ballet Theatre in Leningrad, and he made his Covent Garden début with the Kirov company in 1987, conducting his own productions of *The Queen of Spades*, *Yevgeny Onegin* and *Boris Godunov*. In 1980 he became principal guest conductor of the RPO in London and in 1988 principal conductor of the Leningrad (later St Petersburg) PO (in succession to Mravinsky), and of the RPO from 1992. Temirkanov has drawn adverse comment for his balletic conducting style and his fondness for bold instrumental colours; but he has given vital, powerfully emotional performances of both operatic and symphonic repertory. He has declared his uncompromising mistrust of 'producer's opera' as an encroaching threat to the lyric theatre. His recordings, mainly of Russian music, include idiomatic interpretations of the Tchaikovsky symphonies, and Stravinsky's *Petrushka* and *The Rite of Spring*.

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NOËL GOODWIN

Teml, Jiří (*b* Vimperk, Bohemia, 24 June 1935). Czech composer. In the 1960s and early 70s he took theory and composition lessons with Bohumil Dušek and Jiří Jaroch. He began his professional career in 1976 as producer and head of music at Plzeň Radio; in 1980 he joined Czech Radio in Prague as producer of classical music programmes. As a composer his first critical success came in 1972 where he took third prize at the Prague Spring Festival with *Fantasia appassionata* for organ. Initially his compositional style was influenced by Stravinsky, Martinů, Janáček and Kabeláč. In the 1970s, after studying techniques of composers of the Polish school and of Ligeti, Teml adopted a musical language dominated by consideration for colour and for contrasts between sections; he employed motivic development and controlled aleatorism. Representative of this later style are *Čtyři invence* ('Four Inventions', 1977), the Violin Concerto (1979) and especially the *Fantazie* for violin, harp and orchestra (1983). His music also betrays influences of Czech folk music, on which he is a particular expert; for many years he has collaborated with the Plzeň Radio folk ensemble.

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Chbr and solo inst: Hudbička [Little Music], children's pf pieces, 1971; Komorní hudba [Chbr Music], ob, pf, 1971; Fantasia appassionata, org, 1972; Miniatury, 6 pieces, accdn, 1972; 5 kusů [5 Pieces], cl, 1973; 3 bagately, ob, cl, vn, pf, 1977; 4 invence [4 Inventions], vn, gui, 1977; 5 malých etud [5 Small Studies], pf, 1978; 6 houslových duet [6 Vn Duets], 1978; Teatro piccolo, bn, pf, 1982; Alchymisté [Alchemists], org, 1984; Kaligramy, hp, 1984; Mozaika, vn, pf, 1985; Commedia dell'arte, hpd, 1987; Pantomima, fl, pf, 1987; Str Qt no.3 'Fantastické scény', 1988; Rozmarné léto [Capricious Summer], musical joke, nonet, 1990; Shakespearovské motivy, fl, vn, vc, hpd, 1990; Kaleidoskop, vn, pf, 1993; Pidluke – padluke, wind sextet, 1995; Rapsódie, org, 1996; Str Qt no.4 'Divertimento', 1996; 2 invence, nonet, perc, 1996

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KAREL STEINMETZ

Temmingh, Roelof (Willem) (*b* Amsterdam, 28 Sept 1946). South African composer of Dutch birth. He is the son of an organist, and his brother is also a composer. The family emigrated to South Africa in 1958, settling near Cape Town. Temmingh studied composition with Fagan at the University of Cape Town (master's degree in composition, 1970). After working for short periods as a university lecturer in Port Elizabeth and Pretoria, he was appointed lecturer in musicology and composition at the University of Stellenbosch in 1973, becoming associate professor in 1992. He completed his doctorate there in 1976. In 1972 he attended Darmstadt and he also spent six months in Utrecht studying computer music (1979). He has won all the major composition prizes in South Africa.

Although his earlier works reflect all 20th-century styles, Temmingh's initial reputation rested primarily on his avant-garde compositions. Ligeti's influence is present in many of them, most notably in Music for Two Pianos. Other characteristics include the use of technology, electronic as well as *concrète* sound generation (frequently coupled with conventional instruments), collage, extensive use of quotations, aleatory techniques, eroticism, minimalism and stage acting by performers. His works of a more conventional style exhibit the influence of Bartók and Shostakovich (the Oboe and Organ Concertos). Temmingh has composed exlusively in this more accessible style since about 1987, and works from this mature period (*Drie Sonnette*, Piano Concerto) largely overshadow his earlier output. They are marked by the

rediscovery of tonality, inspired melody, a keen sense of harmony and exceptional skill in orchestration, and have established Temmingh as one of the foremost South African composers of his generation.

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Orch: Scherzo, pf, orch, 1968; Movement, pf, orch, 1969; Lobola, 1972; Prelude and Fuge, str, 1973; Sym. no.1, 1974; Sym. no.2 'A-Mol' (Temmingh), T, orch, 1975; Sym. no.3 'Die Winterbruid', 1978; Ob Conc. no.1, ob, str, 1978; Org Conc. no.1, 1983; Ob Conc. no.2, 1985; Dreams, str, 1985; Radar II, orch, tape, 1985; 3 Sonette, str, 1988; Natal Festival Ov., 1988; Autumn, chbr orch, tape, 1988; Fl Conc., 1989; Vc Conc., 1992; Org Conc. no.2, 1993; Pf Conc., 1995

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WINFRIED LÜDEMANN
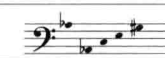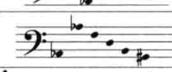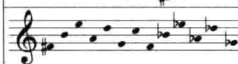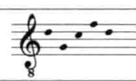
Tempérament égal (Fr.; It. *temperamento equabile*). *See* EQUAL TEMPERAMENT.

Temperaments. Tunings of the scale in which some or all of the concords are made slightly impure in order that few or none will be left distastefully so. Equal temperament, in which the octave is divided into 12 uniform semitones, is the standard Western temperament today except among specialists in early music. This article traces the history of temperaments in performing practice and in relation to the main lines of development in the history of harmony; for additional technical and historical details *see* TUNING, PYTHAGOREAN INTONATION, JUST INTONATION, MICROTONE, MEAN-TONE, WELL-TEMPERED CLAVIER, EQUAL TEMPERAMENT and INTERVAL, especially Table 1.

1. Introduction. 2. Quasi-Pythagorean temperament. 3. Regular mean-tone temperaments to 1600. 4. Irregular keyboard temperaments to 1680. 5. Equal temperament to 1735. 6. Regular mean-tone temperaments from 1600. 7. Irregular temperaments from 1680. 8. Equal temperament from 1735. 9. Fretted instruments. 10. Difficulties in interpreting theoretical writings. 11. Temperament and harmony.

1. INTRODUCTION. Since the 15th century, tempered tuning has characterized keyboard music and in Western culture the art music of fretted instruments such as the lute. Its prevalence is due mainly to the fact that the concords of triadic music – octaves, 5ths and 3rds – are in many cases incommensurate in their pure forms. Three pure major 3rds (e.g. A♭–C–E–G♯) fall short of a pure octave by approximately one fifth of a whole tone (lesser diesis); four pure minor 3rds (G♯–B–D–F–A♭) exceed an octave by half as much again (greater diesis); the circle of twelve 5ths, if the 5ths are pure, does not quite cumulate in a perfect unison; and, most important of all in the context of Renaissance and Baroque music, the whole tone produced by subtracting a pure minor 3rd from a pure 4th (C–F–D) is about 11% smaller than the whole tone produced by subtracting a pure 4th from a pure 5th (C–G–D). These discrepancies are summarized in Table 1.

TABLE 1

If each interval in this chain is tuned pure (untempered),	*the last note will be lower than the first by about*	*The name of this discrepancy is*
	41.1 cents.	lesser diesis.
	62.6 cents.	greater diesis.
	23.5 cents.	Pythagorean comma.
	21.5 cents.	syntonic comma.

Not all timbres, however, are equally conducive to temperament. In general, it is only when the component overtones of the timbre (together with the fundamental tone of the note) form a virtually pure harmonic series that consonant intervals will sound sufficiently different in quality from dissonant ones for the need for tempering the concords to arise. A pronounced degree of inharmonicity in the timbre, as in a set of chimes or a xylophone, eliminates the qualitative difference, except in the case of a unison or octave, between the sound of a pure concord and that of a slightly impure or tempered one. (An artful exception to this general rule is mentioned in the last paragraph of §6 below.)

Moreover, theorists are obliged to contrive specific mathematical schemes for tempering the scale only when the medium of performance allows little or no flexibility of intonation, for only then does the incommensurability of pure concords have to be dealt with systematically by the tuner rather than ad hoc by the performer. A singer or violinist will inflect certain intervals depending on their immediate context; but this does not produce thereby a specific temperament because at different moments the performer will represent each note of the scale by different shades of pitch within a fairly narrow band (about half as wide again, perhaps, as the vibrato). On most keyboard instruments and the harp, however, the complete lack of such flexibility obliges the tuner to impose a specific temperament, while on fretted instruments, the clavichord, and many wind instruments, the tuner or maker establishes a certain model of intonation, albeit one that

an ingenious player can modify significantly during performance.

For present purposes four main types of temperament may be distinguished: equal temperament, mean-tone temperament, irregular temperaments and quasi-Pythagorean temperament. This article will describe primarily the history of their use, but some plain and easy arithmetic is necessary here to distinguish one from another.

For a series of twelve 5ths or 4ths to produce cumulatively a perfect unison and so comprise the 'circle of 5ths', each must be tempered by an average of $\frac{1}{12}$ of the Pythagorean comma (hence about two cents) – 4ths larger than pure, 5ths smaller. If three major 3rds are to reach a full octave they must average about 14 cents ($\frac{1}{3}$ of the lesser diesis) larger than pure, while four minor 3rds, in order not to exceed a pure octave, must average about 16 cents ($\frac{1}{4}$ of the greater diesis) smaller than pure. In equal temperament, which is modelled on these averages, the major 3rds are thus tempered seven times as much as the 5ths, and the minor 3rds and major 6ths eight times as much. Historically this is nearly as important an aspect of equal temperament as the well-known fact that it divides the octave into 12 equal semitones. As a harmonic interval the major 3rd *f–a* at modern concert pitch, for instance, beats seven times per second – too fast for the ear to trace, even subliminally, the rise and fall of each beat, and fast enough to cause an intermittence of tone that is likely to strike an unaccustomed ear as unpleasant in many contexts.

To avoid such heavily tempered 3rds and 6ths, Renaissance and Baroque keyboard musicians tempered their 5ths two or even three times as much as in equal temperament. This choice entailed 'breaking' the circle of 5ths, a fact reflected in traditional pitch notation and nomenclature with their enharmonic distinctions between flats and sharps. If all the good 5ths in such a tuning are diminished the same amount, the result may be called a regular mean-tone temperament, although some writers restrict the term 'mean-tone' to that scheme in which 5ths are tempered so as to produce exactly pure major 3rds. In any mean-tone temperament the diatonic semitones are larger than the chromatic (for instance, D♯ is lower in pitch than E♭).
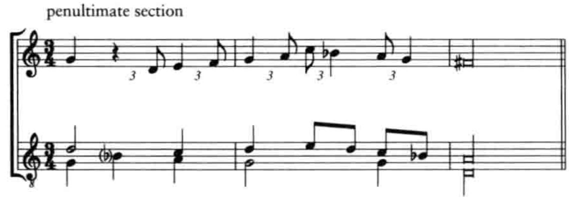
Certain irregular keyboard temperaments, in which different 5ths are tuned differently but none rendered unserviceable, were favoured during the late 17th century and the 18th because they enabled the more frequently used 3rds to be tempered less than those used infrequently, and because the various keys thereby gained a diversity of intonational shading that was highly valued by connoisseurs and formed a prominent aspect of 18th-century musical thought. In 17th-century France an irregular scheme midway between a regular mean-tone and a typical 18th-century irregular temperament seems to have played a role in the contemporaneous development of the French keyboard style. Yet another, very different kind of temperament – 'quasi-Pythagorean' – can be derived from the fact that the sum of two major 3rds each of which is larger than pure by a syntonic comma (for example, A♭–C–E when the 5th and 4ths A♭–E♭–B♭–F–C–G–D–A–E are all pure) falls short of an octave by almost a pure major 3rd (in this case E–G♯).

The word 'temper' and its derivatives were originally applied to music in a broader context than they now denote. Carter's *Dictionary of Middle English Musical Terms* (1961) indicates that the adjective 'temperate' was once used in a general sense to mean 'musically controlled', as in a reference (1398) by John of Trevisa to a 'swete voys an temperate sowne'. But the verb 'temperen' and its past participle 'tempered' referred in Middle English unequivocally to tuning, albeit pure tuning as well as tempered tuning in the modern sense; and this meaning was still encountered in 1593: 'Whereupon M. Barleycap tempered up his fiddle, and began' ('Temper', *OED*). In the writings of Zarlino, the eminent 16th-century Italian theorist and musician, 'temperamento' was closely associated with the term 'participatio' by which, according to Gaffurius in 1496, Renaissance organists referred to their use of 5ths diminished 'by a very small and hidden and somewhat uncertain quantity'.

2. Quasi-Pythagorean temperament. Late 14th- and early 15th-century keyboard instruments that were fully chromatic, that is, with 12 notes in the octave, were normally tuned with 11 pure 5ths among the naturals and hence automatically with one sour 5th, a comma smaller than pure, which was, by most accounts between B and F♯ (the evidence for this comes mainly from Italy and southern France: Dijon, Liège, Padua, Mantua, Parma, Ferrara, Milan, Florence, Urbino). Such a tuning happens to yield virtually pure 3rds between the naturals and sharps (D–F♯–A–C♯–E–G♯–B–D♯) and much less nearly pure 3rds, a comma larger or smaller than pure, among the naturals (D–F–A–C–E–G–B–D) and between the naturals and flats (D♭–F–A♭–C–E♭–G–B♭–D). The apparent consequences in some extant early to mid-15th-century keyboard music are discussed in Pythagorean intonation. The kind of triadic harmony which was involved – wherein, among the major triads, those on D, A and E are treated as distinctly more euphonious and stable than those on B♭, F, C and G – can be found also in non-keyboard compositions by Matteo da Perugia, Andrea dei Servi and, in his earliest songs, Guillaume Du Fay (Lindley and Boone).
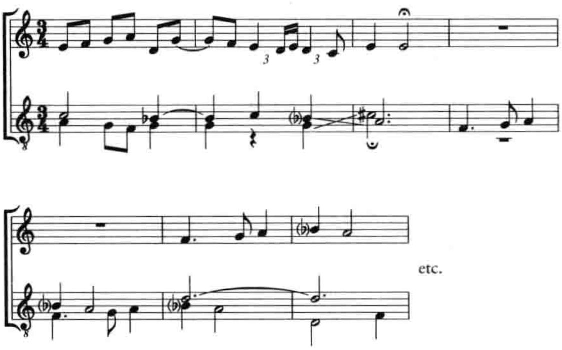
Singers can hardly be expected to have maintained the distinction between pure and impure triads; if they could manage a fairly pure triad at one place in the music, they would most likely be unwilling to produce on purpose a distinctly impure one somewhere else. However, the notion that a chain of 'perfect' concords (5ths, 4ths) yields 'imperfect' ones (3rds, 6ths) which are so euphonious that they serve as stable sonorities in the harmony, as in ex.1

Ex.1 Du Fay: *Mon chier amy* (*GB-Ob* Can.misc.213, fasc.9, p.314), end of penultimate section



and ex.2, is a hallmark of temperament. And the fact that even in these vocal works, only triads containing a sharp were treated as stable (see ex.19 and the discussion in §11) suggests that some kind of keyboard instrument, perhaps the clavichord if not the organ, was used as a help in composing them. The theoretical amounts of tempering – less than $\frac{1}{4}$ of a cent for each 5th – are so small that no-one at the time noticed; and indeed Helmholtz in the 19th century tempered in this way the
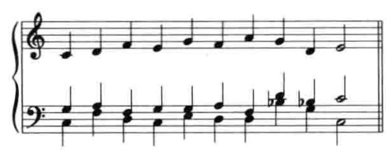
Ex.2 Matteo da Perugia: *Pres du soloil* (*I-MOe*α.M.5.24, f.16), excerpt



intervals on his 'justly intoned harmonium' with 24 different pitches in each octave (*see* JUST INTONATION, §2).

3. REGULAR MEAN-TONE TEMPERAMENTS TO 1600. In the last chapter of his *Musica practica* (Bologna, 1482) Bartolomeo Ramis de Pareia indicated that mean-tone temperament was in common use on keyboard instruments of his day. Earlier in the book he had presented a new, mathematically simple scheme which he said even young singers could use for a monochord to provide a model scale for plainchant. In that scheme the wolf 5th was ostensibly between G and D. But his elaborate and comprehensive rules, in the last chapter, for avoiding 'bad' intervals on fully chromatic instruments ('instrumenta perfecta') leave no doubt that in general practice G–D was perfectly serviceable and the wolf 5th was between C♯ and A♭. This is corroborated by his lists of 'good' and 'bad' semitones, whole tones, and major and minor 3rds, and by the pattern of his nomenclature for the sharps and flats. Ramis expressed particular concern that only 'good' major 6ths and 3rds be used in cadential progressions. There is confirmation that 'good' did not mean 'Pythagorean' in a letter (published in 1518) from his disciple Giovanni Spataro to Franchinus Gaffurius. Criticizing Gaffurius for saying that the syntonic comma was an insignificant intervallic quantity, Spataro argued, on behalf of Ramis, that for practical music the harsh Pythagorean monochord had to be reduced and smoothed for the ear ('el duro monochordo pythagorico … riducto in molle al senso de lo audito'). Gaffurius, although a strict Pythagorean in his mathematical calculations of intervals, acknowledged in 1496 that organists tempered their 5ths, while his chromatic monochord of 1518 (reprinted in 1520) indicates that G♯ and D♯ differed from A♭ and E♭. Ramis's discussion of 'good' cadential 6ths and 3rds mentions the device, which later became widespread in Italy on keyboard instruments designed for mean-tone temperament (see Barnes, 1971, and Dupont, 1935), of doubling the accidentals A♭ and E♭ to provide their enharmonic neighbours G♯ and D♯; and the 1480 contract for the cathedral organ at Lucca appears to refer to such a device. The use of regular mean-tone temperaments had probably evolved from ad hoc alterations of certain earlier 15th-century untempered schemes in which, as in Ramis's own pedagogical monochord, the wolf 5th was placed ostensibly among the naturals (Lindley, 1975–6). Perhaps the oldest known keyboard composer whose music requires a mean-tone temperament for its proper effect was Conrad Paumann. His use of triads, as in ex.3, suggests that he regarded them as solid vertical sonorities, more so than they would in fact be in Pythagorean

Ex.3 Paumann (*D-Mbs* Cim 352b. f.104*v*)
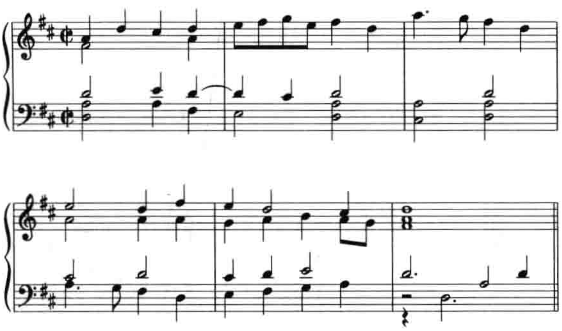


intonation. The use of triads in contemporary vocal music (e.g. Ockeghem, Busnoys and late Du Fay) is similar in this respect.

No particular shade of mean-tone temperament on keyboard instruments – such as $\frac{2}{7}$-comma, $\frac{1}{4}$-comma or $\frac{1}{5}$-comma (*see* MEAN-TONE) – was favoured exclusively at any time during the Renaissance. The earliest mathematically specific formula was Zarlino's scheme of 1558 for $\frac{2}{7}$-comma mean-tone, in which major 3rds are very slightly smaller than pure. But Lanfranco's keyboard tuning instructions of 1533 are unequivocally for some form of mean-tone, such as $\frac{1}{5}$-comma or $\frac{1}{6}$-comma, with major 3rds slightly larger than pure (and with the wolf 5th lying between G♯ and E♭ instead of between C♯ and A♭ as Ramis suggests). The same can be inferred from other writers, and not just those who cited Lanfranco. Schlick had implied in 1511 that some organists would prefer such a tuning to his own irregular scheme (see §4 below). The clavichord tuning instructions published by Tomás de Santa María in 1565, although clearly for some form of mean-tone, do not specify the exact quality of the major 3rds; but when Pietro Cerone copied these instructions in 1613 he added a few words to specify major 3rds slightly larger than pure and declared that this was the method most used by master organ builders ('es manera mas usada de los Maestros de hazer Organos'). An approximation of $\frac{2}{9}$-comma mean-tone (with major 3rds very slightly larger than pure) was described in 1590 by Cyriacus Schneegass, who may have confused it with $\frac{1}{4}$-comma mean-tone.

Meanwhile Zarlino in 1571 described $\frac{1}{4}$-comma mean-tone, which has pure major 3rds, in mathematically clear terms. He said it was new ('un novo Temperamento & … una nova Participatione'); but Francisco de Salinas implied in 1577 that he had been using it in the 1530s. Many scholars attribute $\frac{1}{4}$-comma mean-tone to Pietro Aaron in his harpsichord tuning instructions of 1523, but an equally legitimate interpretation of Aaron's text suggests that while he would not have faulted regular $\frac{1}{4}$-comma mean-tone, neither did he specify it. Salinas's $\frac{1}{3}$-comma mean-tone (1577), with its pure minor 3rds at the expense of major 3rds distinctly smaller than pure, does not seem to have been used much, even though it is very easy to tune. Zarlino described it in 1571 as less sonorous than $\frac{1}{4}$- or $\frac{2}{7}$-comma mean-tone, and added in 1588 that 'it seems to me a bit more languid' ('anzi al mio parere è un poco più languido'). Its intervals are virtually identical, however, with those produced by an equal division of the octave into 19 parts, and in that guise it may have been familiar to Guillaume Costeley (Levy, 1955), as well as to Salinas himself and, later, Jehan Titelouze.
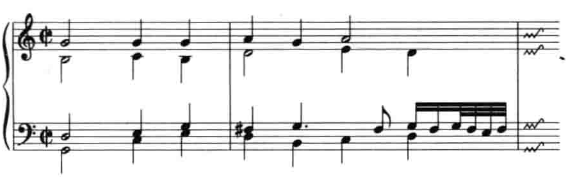
Evidently, then, all the forms of mean-tone temperament for which the essential mathematics were worked out by an anonymous early 17th-century Dutch colleague

Ex.4 Bull (*GB-Och* Mus.1113, p.227)
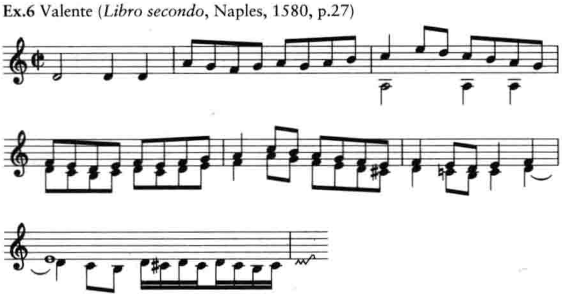


or disciple of Simon-Stevin (Lindley, 1984) – namely $\frac{1}{3}$-, $\frac{2}{7}$-, $\frac{1}{4}$- and $\frac{1}{5}$-comma mean-tone – had been in use, although $\frac{1}{3}$-comma probably least and $\frac{2}{7}$-comma, which is difficult to tune precisely, perhaps less than $\frac{1}{4}$-comma or some shade of mean-tone with major 3rds slightly larger than pure. No doubt most tuners, rather than trying to exemplify any particular mathematical model, merely

Ex.5 G. Gabrieli (*I-Tn* Giordano 11, f.28*v*)
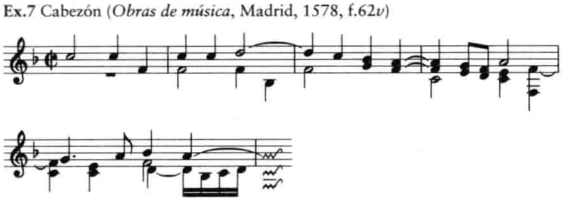


sought to achieve sonorous 3rds and 6ths without making any 5th or 4th (other than the wolf) beat obstreperously. The instructions of G.B. Benedetti (1585), E.N. Ammerbach (1571) and G.P. Cima (1606), as well as those of Aaron and Santa María, reflect a certain freedom in this respect. Yet some of the best tuners may have sought a fairly precise regularity in the tempering of their intervals, if only for the sake of craftsmanship.

Ex.6 Valente (*Libro secondo*, Naples, 1580, p.27)



Musical evidence cannot show that any specific shade of regular mean-tone was exclusively favoured by any

Ex.7 Cabezón (*Obras de música*, Madrid, 1578, f.62*v*)

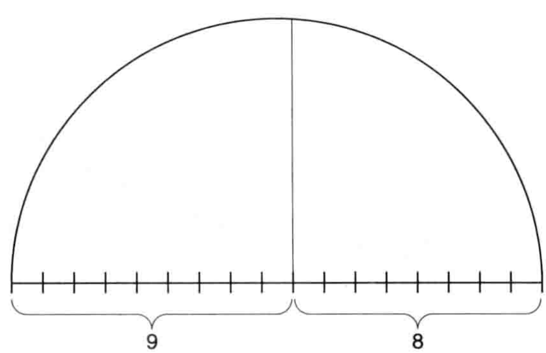


composer, but certain compositions benefit particularly from certain shades. The sprightliness of the sharps and B♮ in ex.4, the first strain of an alman by John Bull, is better served by $\frac{1}{5}$-comma than by $\frac{1}{4}$- or $\frac{2}{7}$-comma mean-tone. Ex.5, the opening of a toccata by Giovanni Gabrieli, gains a certain warmth and dignity in $\frac{2}{7}$-comma mean-tone, while the relatively untuneful style of the entire toccata minimizes the dull melodic effect of the rather large diatonic semitones of $\frac{2}{7}$- or $\frac{1}{4}$-comma mean-tone. In $\frac{1}{4}$-comma mean-tone the contrast between pure major 3rds and tempered minor 3rds prevents that effect of banality which in equal temperament would afflict the middle bars of ex.6, the opening of an organ verso by Antonio Valente; and in a more elaborate way the same kind of contrast – but involving tempered 5ths as well – is a positive delight when ex.7, the opening of a Cabezón tiento, is played in $\frac{1}{4}$-comma mean-tone.

The possible use of regular mean-tone on 16th-century fretted instruments is discussed in §9 below.

4. Irregular keyboard temperaments to 1680. Perhaps the earliest suggestion of an irregular keyboard temperament is an anonymous English prescription for organ pipes of about 1373 ('Incipit mensura', transcribed by K.-J. Sachs, 1970) instructing the builder that the correct pipe length for a chromatic note will halve the difference between its diatonic neighbours that form a Pythagorean whole tone ('Ubicumque vis habere semitonium, semper fistulam inferiorem et superiorem in duas divides'). In the wake of the Renaissance revival of Euclidian geometry, Henricus Grammateus published in his arithmetic book of 1518 a simple diagram (fig.1) showing how the geometrical mean between two pipe lengths in the ratio 9:8 could be determined by drawing a semicircle on the sum of the lengths 9 and 8 taken as diameter, and then measuring the perpendicular from the juncture of the two lengths. By this means the Pythagorean whole tone would be, in theory, divided into two musically equal semitones. Grammateus referred to these as 'minor semitones', and other theorists later used that term to designate equal semitones on the lute (see §9 below); but the context of the prescription leaves no doubt that he intended his 'amusing reckoning' ('kurtzweyllig rechnung') to be applied to organ pipes. Such a temperament would make both B–F♯ and B♭–F sour, however, and even Barbour (1951), although ideologically attracted to it, described it as an organ tuning which 'may have been used in practice but hardly by anyone who was accustomed, like Schlick, to tune by ear'. Nor does any extant Renaissance organ music avoid B♭–F as well as B–F♯.

The irregularities of a number of other schemes similarly deserve scant attention from the student of keyboard
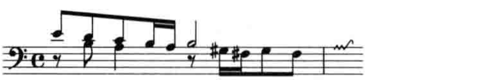


1. Grammateus's method for determining the geometrical mean between two pipe lengths in the ratio 9:8

performing practice because they are only trivially different from regular schemes (e.g. Aaron, 1523), or quite incompetent (Reinhard, 1604) or of such limited historical and geographical scope (Douwes, 1699) as to be no more important for the history of musical style than the survival, to this day, of Pythagorean intonation as a provincial keyboard tuning method. Also relatively inconsequential, insofar as normal keyboard instruments are concerned, were expert and elaborate irregular schemes for the *arcicembalo* such as those of Vicentino (1555) and Trasuntino (instrument of 1606). However, irregular temperaments of musical consequence were published by Arnolt Schlick (1511) and Marin Mersenne (1635–6 and 1636–7).
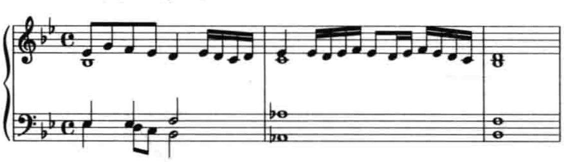
Schlick's temperament was an artful variant of regular mean-tone with major 3rds slightly larger than pure. The ten 5ths forming a chain from E♭ to C♯ were tempered more or less alike yet not all quite the same, for the major 3rds among the naturals were to be tempered less than those involving an accidental. Implicitly, B–D♯ was not obliged to be serviceable at all, nor was the 5th from C♯ to G♯ or A♭. But to gain a G♯ that could be used (if camouflaged by ornamentation or treated warily as in ex.8) to cadence on A, Schlick advised tempering the 5th

Ex.8 Schlick (*Tabulaturen etlicher Lobgesang*, Mainz, 1512, p.44)



A♭–E♭ larger than pure. The result was to render E–G♯ more or less Pythagorean and A♭–C (as in ex.9) more or
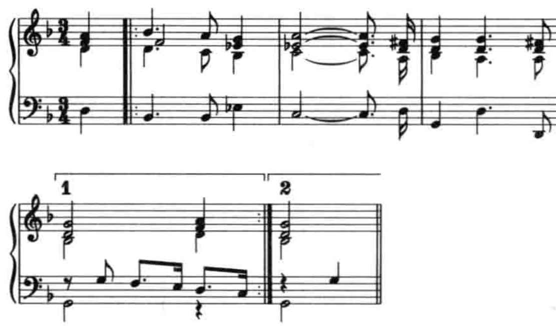
Ex.9 Schlick (op. cit., p.51)
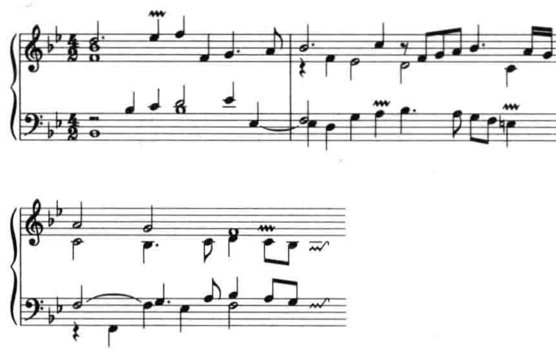


less as in equal temperament (Husmann, 1967, and Lindley, 1974). Schlick remarked that some patrons would prefer to have an unequivocally serviceable G♯ and no A♭ at all, but he considered that arrangement an impoverishment of the harmonic resources of the organ; and he disapproved also of splitting accidentals to gain both enharmonic forms in a euphonious intonation. It is not known how widespread the use of Schlick's tuning ever became, but his intended readership encompassed the Holy Roman Empire under Maximilian I.

The context of Mersenne's step-by-step tuning procedure of 1635–6, and his subsequent acknowledgments of errors in the organ instructions, indicate that he had intended merely to prescribe regular $\frac{1}{4}$-comma mean-tone (for the organ on pp.364–5 and for the spinet on pp.108–9) where an ambiguity would allow an equivalent error to be inferred by a hasty reader. This error, concerning the 5ths down from F to B♭ and thence to E♭, was evidently due to the fact that Mersenne had not tuned a keyboard instrument himself but was transmitting instructions from someone else (perhaps Jean Denis): hence he did not adequately clarify the fact that when one tempers an ascending 5th, for instance by tuning a G to a C, one makes the note G lower than pure in order to make the interval in C–G smaller than pure, but when one is tempering B♭ to F one must tune the note B♭ higher

Ex.10 L. Couperin (*F-Pn* Mus.Rés.Vm^7 675, f.74*r*)



Ex.11 Chambonnières (*Les pièces de clavessin*, Paris, 1670, p.40)



than pure in order to produce the same kind of interval, namely a 5th tempered smaller than pure. Virtually every set of step-by-step instructions for mean-tone temperament includes an awkward sentence or two about this point (Praetorius devoted nearly half a page to it). In Mersenne's treatise the awkwardness was aggravated into succinct confusion. At one point he did specify that 'il faut tenir la note de dessouz [B♭ or E♭] un peu forte'; but elsewhere he gave a contrary impression, and in the instructions for tuning the spinet he said ambiguously: 'Cette quinte doit estre augmentée au lieu que les précédentes ont esté diminuées'. The likelihood that some 17th-century readers – particularly musicians using the instructions without reading all the accompanying theory – interpreted this passage as a prescription for irregular temperament is shown by Chaumont's 'Méthode d'accorder le clavessin' (in his *Pièces d'orgue*, 1695) which indicates explicitly that E♭ and B♭ were treated, by various tuners, as 'foible ou forte'. It happens that Mersenne's inadvertent novelty was musically opportune because the cumulative lowering of E♭ would more than achieve, on behalf of D♯, that which Schlick's temperament had achieved on behalf of G♯, albeit at the cost of rendering E♭–G slightly 'darker' than the A♭–C of Schlick's temperament. It may further be argued that Louis Couperin's use of E♭ and even B♭ (as in ex.10) differs from that of his teacher Chambonnières (ex.11), the older man's music requiring a regular mean-tone temperament while the younger found an opportunity for chiaroscuro in the kind of tuning inadvertently implied by Mersenne. Thus Couperin's long G minor Passacaille, with its recurring bass line G–F–E♭–D, may gain a dimension of structure as well as expressiveness when G–B♭ beats about eight times per second but 'resolves' to a pure or nearly pure F–A, and then E♭–G, beating about ten times per

second, likewise yields to a more euphonious D–F♯; and this would represent a significant stylistic departure from Frescobaldi's music in the same genre, which was known to Couperin. But when inferences are thus drawn beyond what can be proved by documents, a careful assessment – in this case requiring the use of accurately reconstructed 17th-century instruments – must be supplied by impartial judges.

In 1697 Andreas Werckmeister suggested that organists unwilling to adopt his circulating temperament (see §7 below) or to install a split key with separate pipes for E♭ and D♯ might compromise by tuning E♭ down to serve for both notes. Composers like Samuel Scheidt (1587–1654) and his contemporaries used D♯ enough to tempt any organist without the split key at his disposal to consider such a makeshift adjustment of the temperament.

5. Equal temperament to 1735. Although no Renaissance keyboard musician is known to have advocated or adopted equal temperament, it appears to have been used on fretted instruments such as the lute and viol at least since the early 16th century (see §9 below). A line of theorists from Vicentino (1555) to Mersenne and beyond took for granted that fretted and keyboard instruments were incompatible because of their distinct styles of intonation. The development of methods for calculating or approximating the intervals of equal temperament has been traced in J.M. Barbour's dissertation (1932) and summarized in *Tuning and Temperament* (1951), where he wrote, 'The simplest way … is to choose a correct ratio for the semitone and then apply it twelve times'. The ratio 18:17, familiar to theorists from well before the Renaissance and recommended by Vincenzo Galilei in 1581 for equal temperament on the lute, corresponds mathematically to a semitone of 99 cents, virtually indistinguishable from the 100-cent semitone of equal temperament. Therefore the theoretical refinements of a Zarlino (1588) or a Stevin (*c*1600) may have had less bearing than one might imagine on the historical status of equal temperament in musical practice: an essentially equal temperament was feasible in practice before those theoretical refinements were achieved, and such compositions as Adrian Willaert's famous *Quid non ebrietas* (published in 1530) or Francesco Orso's setting (1567) of Petrarch's *Il cantar nuovo* indicate that some 16th-century composers appreciated the enharmonic advantages of equal temperament (see §11 below) which its advocates have always emphasized. In 1603 G.M. Artusi attributed to the unnamed opponent whom he criticized for certain modern tendencies (Monteverdi) a mathematical theory of intervals approximating to equal temperament and justifying the use of diminished 4ths and 7ths in vocal music (Lindley, 1982). The practical history of equal temperament, then, is largely a matter of its refinement in various respects and its gradual acceptance by keyboard musicians from the late 1630s, when Frescobaldi endorsed it, to the 1870s, by which time even the conservative English cathedrals were won over.

Zarlino in 1588 attributed the following prophetic arguments to Girolamo Roselli, abbot of S Martino delle Scale in Sicily:

> This way of dividing the diapason or octave into 12 equal parts … could alleviate all the difficulties of singers, players and composers by enabling them generally … to sing or play … DO–RE–MI–FA–SOL–LA upon whichever of the 12 notes they wish, touring through all the notes, making, as he [Roselli] says, a circular music; hence all the instruments will be able to keep their tuning and be in unison, and organs, as he says, will be neither too high nor too low in pitch.

About 50 years later an 'old man in rags', who had spent most of his life in Sicily and Calabria and knew 'nothing except how to play the harpsichord', retired to Rome and made a stir by advocating equal temperament on the harpsichord and even inducing Frescobaldi, with the aid of 'frequent and gratuitous beverages', to recommend it for the organ in Bernini's new apse at S Lorenzo in Damaso. The malicious details of this story are due to G.B. Doni (in his book of 1647 and in a letter to Mersenne of February 1640), who prevailed upon Cardinal Francesco Barberini to ignore Frescobaldi's advice. The renovated apse, with 'doi bellissimi organi' in mean-tone, was inaugurated in August 1640 (and witnessed, towards the end of the century, performances by Corelli under the patronage of Cardinal Ottoboni). But already in April 1638 Doni had written to Mersenne that Frescobaldi failed to grasp the difference between major and minor semitones ('ne scait pas ce que c'est semiton majeur ou mineur') – an unlikely accusation to make of a former pupil of Luzzaschi and yet perhaps a fair indication of Frescobaldi's attitude towards niceties of intonation. Whether his magnificent *Cento partite sopra passacagli* (1637) were intended for equal temperament or for a harpsichord with split accidentals for D♭/C♯ as well as G♯/A♭ and D♯/E♭, the influence of Frescobaldi's acceptance of equal temperament is apparent in the later keyboard music of Froberger, who was his pupil in Rome when the old Sicilian harpsichordist was there.

Froberger was not the first north European to use equal temperament on keyboard instruments. In 1637 Mersenne said that the engineer Jean Gallé had 'accommodated this tuning to the organ and spinet'. By 1645 Gallé or someone else 'very learned in mathematics' had persuaded some 'honest men' in Paris to use equal temperament, and the instrument maker Jean Denis had been told, to his dismay, that perhaps he would not disapprove of it on the harpsichord so vehemently if he were accustomed to the sound.

It was not mere conservatism that prompted most Baroque keyboard musicians to resist or ignore the suggestions of a Stevin or a Mersenne that they consider adopting equal temperament, but rather their appreciation of the virtues of the feasible alternatives: regular mean-tone in the early 17th century, certain irregular temperaments thereafter. The same interest in timbre and sonority that nourished the Baroque refining of wind and string instruments must also have nourished an interest in the sensuous qualities of relatively subtle tunings. Some representative early 18th-century views are summarized in the following passage from Neidhardt (1732):

> Most people do not find in this tuning that which they seek. It lacks, they say, variety in the beating of its major 3rds and, consequently, a heightening of emotion. In a triad everything sounds bad enough; but if the major 3rds alone, or minor 3rds alone, are played, the former sound much too high, the latter much too low. … Yet if oboes, flutes & the like, and also violins, lutes, gambas & the rest, were all arranged in this same [tuning], then the inevitable church- and chamber-pitch would blend together throughout in the purest [way]. … Thus equal temperament brings with it its comfort and discomfort, like blessed matrimony.

In the late 17th century and early 18th, however, a circle of German theorists became interested in equal temperament, including Werckmeister, Meckenheuser, Neidhardt and Mattheson. The wave of interest that they

represent never thereafter lost momentum, although most of the best German organ builders are said to have resisted until after the generation of Gottfried Silbermann and Wender (Mattheson, 1722–5). In England the builder Renatus Harris, wishing to discredit the use of split accidentals by his competitor 'Father' Smith, induced John Wallis to publish in the *Philosophical Transactions* of 1698 an article 'On the Imperfections of the Organ' (Williams, 1968). Though admittedly 'little acquainted' with the instrument, Wallis said that equal temperament had been 'found necessary (if I do not mistake the practice)' on organs. This exaggerated claim appears to indicate that equal temperament in any case was no longer unthinkable for organs. And when Brossard in 1703 remarked on the existence of two schools of opinion regarding temperament in practice, he did not, as so many had done before him, associate equal temperament with fretted instruments and its alternatives with keyboard instruments.

Special comment is warranted by the fact that equal temperament is often particularly associated with the name of Werckmeister, or with John Bull's long *Ut-re-mi-fa-sol-la* in the Fitzwilliam Virginal Book (no.51). Bull's piece does use all five sharps in some sections and all five flats in others, but never both a sharp and a flat in the same section; it was most probably conceived for *arcicembalo*. Werckmeister's attitude at the end of his life is summarized in a book published posthumously (1707) where in effect he apologized for not having included equal temperament among the various circulating temperaments for which he had earlier published a monochord diagram. (The incompetent engraver, he said, had complained about dividing the narrow space of a comma into 12 parts.) He quite approved of equal temperament, yet was willing 'to have the diatonic 3rds left somewhat purer than the other, less often used ones', a procedure for which he had expressed clear preference in his earlier writings (see §7 below).

6. Regular mean-tone temperaments from 1600. The late Renaissance system of church modes or tones was suited to the harmonic dimensions of a 12-note mean-tone palette (from E♭ to G♯ in the chain of 5ths) as long as V–I cadences were not required in the Phrygian mode (E minor) and as long as the Dorian, with its often flattened sixth degee, was not transposed more than one place down in the chain of 5ths to G minor. Cadences to E could be accommodated by the use of a split accidental on the keyboard to provide D♯ as well as E♭; and a split accidental for A♭ and G♯ was also often provided (*see*, for instance, Compenius). But the growing popularity, from the late 17th century, of more expansive modulations rendered regular mean-tone temperaments musically problematical well before the end of the Baroque era, although the old tunings remained familiar on many organs.

Michael Praetorius in his *De organographia* (1618) prescribed exclusively $\frac{1}{4}$-comma mean-tone for keyboard instruments, a tuning later referred to by German theorists as the 'Praetorianische Temperatur'. In France Mersenne, relying heavily upon Salinas's *De musica*, also neglected to mention any shade with major 3rds larger than pure; he described $\frac{1}{4}$-comma mean-tone as 'la manière d'accorder parfaictment les Orgues ordinaires'. The pre-eminence of these authorities and Zarlino caused $\frac{1}{4}$-comma mean-tone to be regarded by many subsequent writers as the exemplary ideal of mean-tone temperament and even of Renaissance and Baroque keyboard tunings in general. An indication of its use on 17th-century German organs lies in Werckmeister's assertion (1697) that an instrument would be converted to his circulating temperament, in which the 5ths C–G–D–A are tempered $\frac{1}{4}$-comma, by resetting only some of the pipes. In the late 17th century and the 18th the increasing popularity of tierce ranks in mixture stops promoted the brilliance of $\frac{1}{4}$-comma mean-tone, with its pure major 3rds, on the organ.

But mean-tone temperament with major 3rds larger than pure also flourished. Cerone attributed it in 1613 to master organ builders. Lemme Rossi (1666) described $\frac{1}{5}$-comma and mentioned $\frac{2}{9}$-comma mean-tone. The instructions of Jean Denis (1643), a professional harpsichord tuner, specify no particular shade of mean-tone, prescribing only 'good' 3rds together with 5ths tempered by 'un poinct'; but in 1707 and 1711 the acoustician Joseph Sauveur, using an elaborate monochord to compare $\frac{1}{4}$-, $\frac{1}{5}$- and $\frac{1}{6}$-comma mean-tone, reported that organ and harpsichord makers adhered more closely to $\frac{1}{5}$-comma mean-tone than to the other two forms, even though 'les musiciens ordinaires' used $\frac{1}{5}$-comma mean-tone. W.C. Printz in 1696 described the same three shadings and also $\frac{2}{9}$-comma mean-tone, which he said was 'even earlier' ('noch eher') than $\frac{1}{4}$-comma. Loulié in 1698 said that $\frac{1}{5}$-comma mean-tone was 'better and more in use' than any other temperament. Sorge in 1748 attributed the use of $\frac{1}{6}$-comma mean-tone to Gottfried Silbermann (and a posthumous book of Sorge (1773) confirmed the presence on two 'especially good' Silbermann organs of a 'horribly large beating 5th, G♯–D♯, along with four unbearably barbaric major 3rds'). J.-B. Romieu in 1758 expressed preference for $\frac{1}{6}$-comma mean-tone because he liked the relative amount of tempering that it allots to 5ths and 3rds. The same criterion led Giordano Riccati in 1762 to give preference to his own $\frac{3}{14}$-comma system (among regular temperaments).
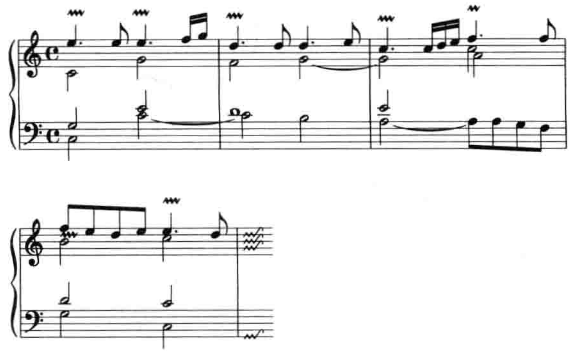
Mean-tone with major 3rds smaller than pure seems to have disappeared from normal practice, although Cerone reproduced Zarlino's instructions of 1558, and Cima's instructions (1606) confused it (even more plainly than Aaron's of 1523) with $\frac{1}{4}$-comma mean-tone. Lemme Rossi, Mersenne and Printz described it, and in the 18th century Henfling (1710) and Smith (1749) advocated it as an innovation. More recently Kornerup sought to champion it in the 1930s, and in 1948 A.R. McClure published a good account of its sound. According to Mersenne, Titelouze had a harpsichord with 19 notes per octave tuned in equal microtones – the equivalent, as it happens, of $\frac{1}{3}$-comma mean-tone. Salinas had published tuning instructions for $\frac{1}{3}$-comma mean-tone applicable to such an instrument, but it is not certain whether the 19-note harpsichord built by Pesarese for Zarlino or the one built by Elsasz for Luython and described by Praetorius were tuned thus. Costeley published in 1570 a *chanson spirituelle*, *Seigneur Dieu, ta pitié*, which he had composed as an exercise in the use of the 19-note scale (Levy, 1955). In the 20th century interest in the 19-note equal division was developed by, among others, Yasser (1932), Handschin (1927) and Mandelbaum (1961).

For various shades of mean-tone the corresponding schemes of dividing the octave into equal microtones were worked out, with the aid of logarithms, during the 17th

century. The correspondence between $\frac{1}{4}$-comma mean-tone and the 31-part division was described clearly in publications by Lemme Rossi (1666), Joseph Zaragoza (1674) and Christiaan Huygens (1691). Zaragoza also equated the 19-part division with $\frac{1}{3}$-comma mean-tone. Joseph Sauveur (1701) matched the 43-part division (which Zaragoza had mentioned) with $\frac{1}{5}$-comma mean-tone, and the 55-part division (illustrated in a circular diagram by António Fernandez in 1626) with $\frac{1}{6}$-comma mean-tone. This kind of theoretical speculation continued in the 18th century. By 1637 Gallé had properly reckoned the intervals of just intonation in terms of the 53-part division, similarly favoured by Isaac Newton in 1665 and Nicolas Mercator in the 1670s.

When an 18th-century writer advocated one of these schemes he is much more likely to have been referring to a general theoretical model – a shade of mean-tone (the French term was *ton moyen*) regarded as an ideal of intonation – than to an experimental keyboard instrument. In this sense the 55 division, corresponding to $\frac{1}{6}$-comma mean-tone, was particularly eminent. Not only did Sauveur attribute it to 'ordinary musicians', but Mattheson (1722–5) was familiar with it and Sorge (1748) labelled it 'Telemann's system'. In this scheme the whole tone comprises nine 'commas'; but not every reference to that feature necessarily implies the 55 division, as the same feature characterizes the nearly Pythagorean 53 division, which happens to contain virtually pure 3rds as well as 5ths and which had been referred to in a Pythagorean context by Italian theorists since the 15th century (e.g. Anselmi, 1434). Neither Praetorius (1618) nor Nassarre (1723–4) had in mind $\frac{1}{6}$-comma mean-tone when referring to the whole tone as made up of nine commas, and one may entertain doubts in the case of other writers, like Brossard (1703) or Tosi (1723), who were not specialists in the theory of microtonal scales. The status of $\frac{1}{6}$-comma mean-tone in performing practice might better be confirmed by systematic research into 18th-century woodwind instruments that survive unaltered. Certainly the expressive semitones and harmonic 3rds and 6ths in ex.12, the opening of Lully's overture to *Bellérophon* in a 17th-century keyboard transcription, are ill-served by $\frac{1}{4}$-comma mean-tone

Ex.12 Anon: contemporary transcr. of Lully, overture to *Bellérophon* (1679)



Some scholars have assumed that Baroque harpsichordists habitually retuned wholesale the accidentals on their instruments in order to produce various dispositions of regular mean-tone for music in various keys (Barbour and Kuttner, 1958; Rayner, 1969). But no Baroque musician or theorist other than Cima (1606) is known to have described this procedure; and evidently the standard 17th-century 12-note disposition (E♭–G♯) was used by some late 17th-century and 18th-century musicians as if it were a circulating temperament. Apparent references to this practice can be found in the writings of Christiaan Huygens (?1670s), Werckmeister (1700), Romieu (1758) and Bédos de Celles (1766–78), in the fourth edition of the *Encyclopaedia Britannica* (1810) and elsewhere. As late as 1847 I.F. Holton in New York wrote:

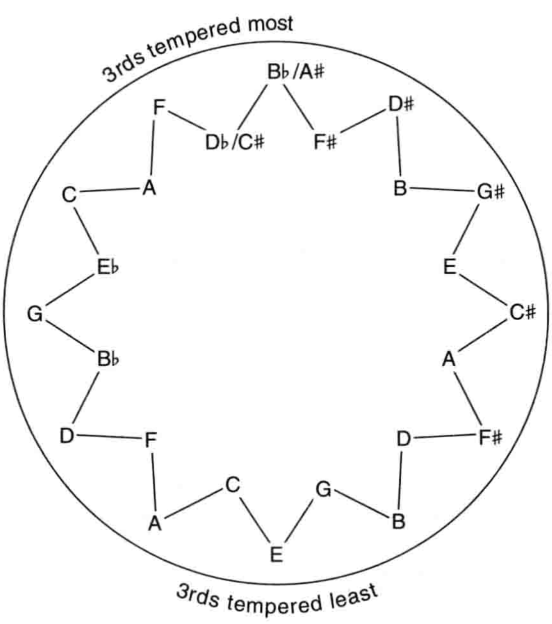
> In Unequal Temperament some of the chords are very good, while the aggravated dissonance of others, called by tuners the WOLF, imparts a peculiarity to the keys in which it occurs, much admired by certain musicians ... These predilections ... must be chiefly attributed to fancy and prejudice. Some inequality of temperament may be preferable, but no key ought to he made so bad as to give it a character for harshness.

Similar opinions had been expressed throughout the 18th century.

Extant specimens of Baroque carillon are said to be tuned to some form of mean-tone; in view of their inharmonic timbre this is a remarkable indication of the precision in tuning and control of timbre achieved by the Hemonys and other master bellfounders.

7. Irregular temperaments from 1680.

The most characteristic type of 18th-century keyboard tuning was an irregular temperament with no wolf 5th but with the 3rds in the C major scale tempered lightly, more or less as in some form of mean-tone temperament; most of the 3rds in 'modern' keys (such as B major, A♭ major or F minor) were thereby rendered distinctly more impure than in equal temperament. As a modulation of triadic harmonies moved about the circle of 5ths the amount of tempering in the 3rds would thus change, in a fairly unabrupt fashion, according to whether one was closer to the front or back of the circle as in fig.2. The degree and exact pattern of the differences might vary to suit taste and circumstance without forfeiting this principle; in fact different instruments require different quantities to
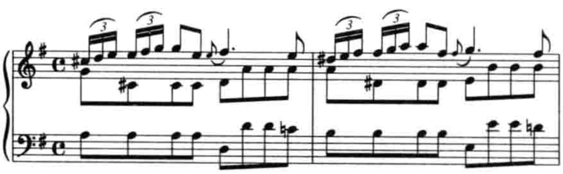


2. *Circle of 5ths indicating the relative amount of tempering of 3rds in characteristic 18th-century keyboard tuning*

achieve equivalent results. But there is occasional evidence of a tendency for the E major triad to be tuned approximately as in equal temperament. Concomitant to variously tempered 3rds were diverse sizes of semitone, the largest being E–F and B–C and the smallest C–D♭ and perhaps F–G♭ (or E♯–F♯). Hence the major keys with few sharps or flats had the most resonant and limpid triads but the least keenly inflected leading notes. In minor keys the effects were more intricate, E minor for instance having a sharper leading note but a less harsh tonic triad than F minor, a key often remarked on (e.g. by M.-A. Charpentier, *c*1692; Mattheson, 1713; Rousseau, 1768; Gervasoni, 1800) for its dark qualities.
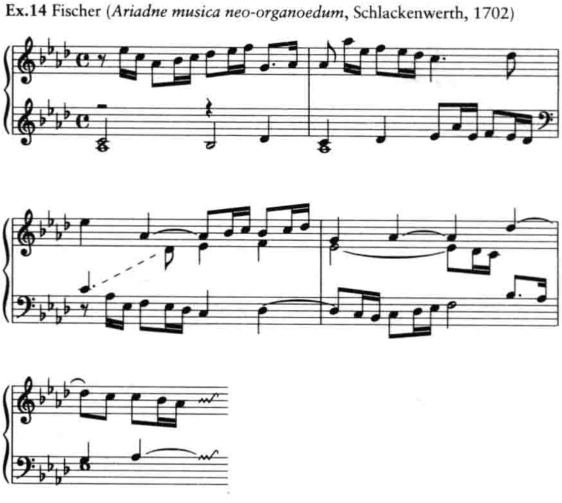
Routine sequences as in ex.13 (from a sonata of G.B. Platti) gain savour in this kind of tuning, and more

Ex.13 Platti, op.4 no.3 (Nuremberg, *c*1746)



elaborate sequential manipulations are enhanced. In lieu of an extensive discussion of key character (see Steblin, 1983), ex.14 (the opening of an organ prelude of J.C.F. Fischer) may represent the fact that in the key of A♭ major, D♭ is often a particularly tender note by virtue of its low intonation and its affinity in part-writing to C (which is inflected high in relation to A♭ and D♭). Shadings of this sort lend an unimaginable dimension of beauty to such lavishly flat-laden pieces as J.S. Bach's chorale prelude *O Mensch, bewein'* or the Adagio of Beethoven's 'Pathétique' Sonata. Qualities of nuance in various keys created by this kind of tuning contributed much to the beauty of the Baroque French harpsichord and its music by such masters as d'Anglebert and François Couperin, who according to J.-J. Rousseau 'proposed and abandoned' equal temperament ('Tempérament', in the *Encyclopédie*, 1768). Handel's harmonically daring recitatives are also brilliantly enhanced, and the static tendency of the harmony in some of his arias (compared with Bach's) is rendered more logical. William Croft (1700) was

Ex.14 Fischer (*Ariadne musica neo-organoedum*, Schlackenwerth, 1702)



evidently the first English keyboard composer to exploit the resources of this type of intonation (Meffen, 1978).

Except for Werckmeister's harpsichord tuning instructions of 1698 (summarized by F.T. Arnold, 1931), no Baroque prescription in German is known to have called for any 5ths larger than pure or, consequently, any 3rds less pure than Pythagorean 3rds. In German tunings the 5ths among the naturals averaged a heavier degree of tempering than those among the accidentals, the latter tending in fact to be pure. Some German writers characterized as 'good' any temperament well suited to harmony involving all 24 major and minor keys, thereby including equal temperament; but others regarded equal temperament as distinctly less 'good' than irregular temperaments of the type described here (*see* WELL-TEMPERED CLAVIER).

French tuning instructions characteristically required two or three 5ths at the back of the circle of 5ths to be tempered slightly larger than pure (most probably A♭–E♭–B♭–F; see §4 above), thus producing a more pronounced difference in size and quality between the 3rds D♭–F–A♭–C and the 3rds among the seven diatonic notes. This kind of tuning was often referred to by 18th-century French musicians as the 'ordinary' or 'common' temperament, although some occasionally confused it with regular mean-tone (e.g. Bédos de Celles, 1766–78) or with some tuning similar to the irregular temperament described in §4 above (e.g. Corrette, 1752). Hence it is difficult to be certain exactly what shade of temperament Ozanam had in mind when he wrote in 1691:

> Whatever precaution we might take in tuning our instruments to render all the chords equal, there is always left therein some inequality that causes us to notice a je-ne-sais-quoi of sadness or gaiety, of the melodious or the harsh, which [in turn] makes us distinguish one key from another by ear.

Yet Ozanam's distinction between 'natural' and 'transposed' modes confirms that the inequalities in question were distributed not at random but in a pattern consistent enough to allow the keys to be identified by ear according to their intonational inflections. Rousseau wrote, in 1768, that the keys could thus be identified by ear, in the course of discussing a circulating form of the 'ordinary' temperament as described by Rameau in 1726. Rameau's instructions were accompanied with the following remarks:

> The excess of the last two 5ths and the last four or five major 3rds is tolerable, not only because it is almost insensible, but also because it occurs in modulations little used – except for when one might choose them on purpose to render the expression more keen etc. For it is good to note that we receive different impressions from intervals in keeping with their different [degree of] alteration. For example the major 3rd, which [in its] natural [state] excites us to joy, as we know from experience, impresses upon us ideas even of fury when it is too large; and the minor 3rd, which [in its] natural [state] transports us to sweetness and tenderness, saddens us when it is too small. Knowledgeable musicians know how to exploit these different effects of the intervals, and give value, by the expression they draw therefrom, to the alteration which one might [otherwise] condemn.

In 1737 Rameau changed his views (see §8 below); but in that respect d'Alembert (1752) took a neutral position in what had evidently become a controversial matter. Remarkably lucid comments on the relation between irregular temperaments and modulation (in virtually the modern classroom sense of the term) appeared in the *Histoire de l'Académie royale des sciences* at Paris in 1742. The preference of some composers for the 'transposed modes' had been discussed in an equally urbane article in the *Mémoires de Trevoux* (1718) which

suggested that while it was arbitrary to give specific affective labels to particular keys, the extreme keys were, because of their tuning, comparable with a ragout with more vinegar and spice than an ordinary one or one conducive to good health.

Mattheson in 1720 published a book of reflections on this article and mentioned favourably the work of Neidhardt, who soon became the most elaborate technician of subtle shades of 'good' temperament (1724 and 1732). Later French and English advocates of a fairly subtle irregular tuning included Mercadier de Belesta (1776), Suremain-Missery (1793), Thomas Young (1800) and Jean Jousse (1832). Sorge (1744 and 1746) and J.H. Lambert (1774) also described such tunings, but were themselves content with equal temperament. These finer tunings are usually the most appropriate for late 18th-century music. F.A. Vallotti, *maestro* at S Antonio, Padua, from 1730 to 1779 and a highly regarded church composer and organist, designed a moderately subtle tuning (with the six 5ths among the diatonic notes each tempered by $\frac{1}{6}$-comma) which is one of the simplest of its type (Lindley, 1981), although Werckmeister's equally simple scheme for the organ (in which the 5ths G–D–A–E and B–F♯ are each tempered by $\frac{1}{4}$-comma) sounds more fitting in some late 17th- and early 18th-century German organ music.

There is evidence, however, that a less subtle degree of inequality in some Italian and English as well as some French tuning, persisted in the 18th century. Giordano Riccati, a physicist who corresponded extensively with Vallotti, published in 1762 a scheme which he suggested was in keeping with current practice, and in which A♭–E♭ was larger than pure by some $\frac{2}{5}$ of the Pythagorean comma. (The six diatonic 5ths were each tempered $\frac{3}{17}$ of the syntonic comma, while E♭–B♭–F and B–F♯–C♯–G♯ were as in equal temperament.) A contemporary set of manuscript instructions preserved at the Conservatory of Padua refers to the sequence of 4ths B♭–E♭–A♭ as tempered smaller than pure, and that of E–B–F♯–C♯ as pure. Metastasio referred in a letter of 1770 to the use of one 5th, 'which they call *allegra*', tuned larger than pure by ear. In England, irregular schemes of similar crudity were prescribed by Arthur Wood (*c*1730), J.C. Petit (*c*1740) and William Hawkes (1805).

Among the late 18th- and early 19th-century Italian and English accounts of irregular temperaments may be mentioned those of Gervasoni (1800 and 1812), Barca (1809), Serassi (1816), Asioli (1816), William Jones (i) (1784), Cavallo (1788 and 1803), Robison (1801), Stanhope (1806), Kollmann (1806 and 1823) and Callcott (1807). The *American Journal of Science* began publication in 1818 with an account of the attempt by Alexander Fisher, a Yale mathematician, to derive an ideal model of temperament from a statistical reckoning of the use of different key signatures in 1600 compositions, and of the use of each major and minor triad in 200 compositions 'taken promiscuously from all the varieties of music for the organ'. Fisher acknowledged, but made too little allowance for, the crucial fact that 'making the aggregate of dissonance ... the least possible ... [would] render the harmony of the chords very unequal ... a disadvantage'.

More important than the work of such theorists is the evidence, which can be outlined here only briefly, that none of the masterworks of late Baroque and Classical German keyboard music was, in fact, created in a prevading ambience of equal-tempered intonational sameness among the various triads and keys, although some forward-looking composers did tend, like C.P.E. Bach (see §8 below), to think in such terms. In 1697 Werckmeister had written:

> Now if all semitones, tones, 3rds, 5ths, etc. had the same size and [equivalent] beating, people would take little pleasure in transpositions: for example, if the Dorian is transposed a second into either C or E: such transpositions produce notable alterations and excitement. This is brought about not so much by the change in pitch level as by the reordering of the tones and semitones, and also the [varied] beating of the concords.

Heinichen in 1728, while ridiculing Mattheson's propensity to 'assign specifically to this or that key the affect of love, sadness, joy, etc.', acknowledged that

> in general it may well be said that one key is more fitting than another for expressing affects [at large]; and in today's good temperaments (I am not referring to old organs) the keys with two or three flats or sharps in their signatures emerge, especially in the theatrical style, as the most beautiful and expressive. For this reason I would not even support the invention of the long-sought clavier in just intonation were it to become practicable.
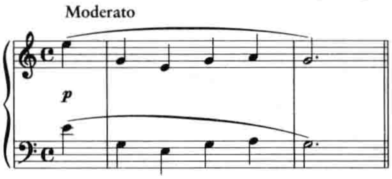
Kirnberger held that a good temperament 'must not injure the variegation of the keys' (1776–9), and his disciple (in this regard) Tempelhof in 1775, while acknowledging that any key could express any affect, held nonetheless that in a good temperament each key would do so in its own particular way ('auf eine ihnen angemessene Art') and that without such expressive resources music would be 'nothing more than a harmonious noise that tickles the ear but leaves the heart slumbering away in a disgusting indifference'. In 1780 the polymath J.J. Engel, in a book dedicated to Reichardt, placed the choice of key before melody and harmony as a resource of musical portrayal, and said that among the major keys, C and A♭ differed most since the steps of their scales differed most.

In 1784 Cramer's *Magazin der Musik* reported that Clementi used a tuning in which C–E was tempered 'ein klein wenig hoch schwebend' ('beating, slightly high'), E–G♯ 'sehr hoch' ('very high') and A♭–C 'noch höher' ('even higher'). In 1785 Mozart's pupil Thomas Attwood recorded in his notebook that G♭ was a note which 'the Harpsichord has not, but all other instruments have' (Chesnut, 1977). According to A.F. Schindler (1860), Beethoven in his last years maintained a keen interest in the expressive characteristics of different keys and suggested that they were most apparent in piano music. It is unclear to what extent Beethoven may have attributed the differences to acoustical factors, but his piano music does in fact benefit from an 18th-century unequal temperament (Lindley and others, 1997, chap. 5).

In 1826 the leading champion of Viennese Classical music in Italy, Peter Lichtenthal, wrote that equal temperament 'cannot subsist' or else the keys would lose their character and 'one could equally [well] compose a nocturne in A minor or a military blare in A♭' – an opinion that was excised, however, in Dominique Mondo's French translation 13 years later. Yet the late Baroque associations of different qualities with different keys cast their shadows far into the 19th century. This legacy warrants investigation. A good point of departure is that Schubert's piano music benefits from an unequal well-tempered tuning if the nuances are subtle enough that C–E is tempered more than half as much as in equal temperament (rendering E suitable to such melodious uses as shown in

ex.15) and D♭–F is no nearer in size to a Pythagorean 3rd than to an equal-tempered one (since Schubert used very freely the key of D♭ major). Equally telling is the curious

Ex.15 Schubert: Piano Sonata in C D840, beginning



fact that D minor, the most eminent of keys in Baroque keyboard music and one that to a large extent retained its old mean-tone-like sound in the 18th-century irregular temperaments, was the key least favoured by Chopin, except in the last and most magnificent of his 24 preludes.

8. Equal temperament from 1735. In his *Génération harmonique* (1737) Rameau endorsed equal temperament and, by way of retracting his own views of 11 years before, introduced a new argument in its favour:

> He who believes that the different impressions which he receives from the differences caused in each transposed mode by the temperament [now] in use heighten its character and draw greater variety from it, will permit me to tell him that he is mistaken. The sense of variety arises from the intertwining of the keys [*l'entrelacement des Modes*] and not at all from the alteration of the intervals, which can only displease the ear and consequently distract it from its functions.

Distracting the musical ear from its proper functions is an unpardonable fault in a tuning. Rameau's argument might well have applied more palpably in France than in Germany, if French unequal tunings were, as they generally appear to have been, less subtle than their German counterparts. Rameau's authority as a musician was such that the 1749 register of the Paris Académie Royale des Sciences could state, 'M. Rameau assures us that experience is not opposed to the temperament that he proposes; and in this regard he has earned the right to be taken at his word'. Equal temperament continued to be identified with his name throughout the 18th century in France and occasionally in Italy as well.

In Germany J.N. Ritter, perhaps the most important organ builder in Franconia at the middle of the century, is said to have used equal temperament. Among theorists advocating it Barthold Fritz is especially important, despite the crudeness of his tuning instructions, because in the preface to the second edition (1757) of his *Anweisung* (1757: the title may be translated as 'Method for tuning claviers, harpsichords and organs, in a mechanical way, equally pure in all keys'), he reported that C.P.E. Bach had found 'in my few pages everything ... that was necessary and possible' for a good tuning. C.P.E. Bach's own advice (1762) for improvising a fantasia mentioned temperaments: on the organ, he said, 'one must restrain oneself in chromatic passages; at least they should not be advanced sequentially, because organs are seldom well tempered. The clavichord and the piano are the most fitting instruments for our fantasia. Both of them *can*, and *must*, be tuned pure'. For Marpurg and others 'rein' ('pure'), which C.P.E. Bach himself here distinguished from 'gut' ('good' or 'well'), became a catchword in arguments favouring equal temperament (or at least not a purposefully unequal one). Fritz's title shows how it came to serve in that capacity; once equal-tempered 3rds were considered acceptable, then a tuning with certain 3rds tempered more heavily could be described as relatively impure. Since C.P.E. Bach was sufficiently concerned to give not only a warning about the limitations of mean-tone but also emphatic advice about the tuning of the clavichord and piano, the fact that he did not recommend exploiting the inflections of a circulating unequal temperament in a genre which, by his own definition, 'modulates into more keys than is customary in other pieces' suggests an indifference to those inflections. When C.P.E. Bach spoke of 'remote' keys, he meant keys remote from the tonic key, not keys remote from C major or D minor. His compositions, for instance the great rondos from the collections *für Kenner und Liebhaber*, reflect this neglect of the concept expressed in fig.2 above; and his favourite instrument, the clavichord, was the least likely of all normal keyboard instruments to display to much advantage the niceties of an irregular temperament. If the music of any leading 18th-century German composer ought to be performed in equal temperament, C.P.E. Bach is the best candidate.

No unequivocal conclusion can be established as to the attitude of his father, J.S. Bach, towards the relative merits of equal temperament and a mildly unequal one. On the basis of evidence such as applied above to C.P.E. Bach, Barbour showed (1932) that J.S. Bach would probably not have held a dogmatic opinion (a view rejected by Rasch, 1981). Barbour's later statement (1951, p.196) that 'much of Bach's organ music would have been dreadfully dissonant in any sort of tuning except equal temperament' is a silly exaggeration, due perhaps to the fact, which he mentioned in a letter of 1948 to A.R. McClure, that Barbour had never heard any keyboard temperament other than equal temperament. John Barnes (1979) investigated the '48' in a fairly subtle type of irregular temperament (*see* Well-tempered clavier, table 1) and found that the peculiarities of the various keys in that tuning are nicely suited to or accommodated by the music. According to Marpurg (1776), Kirnberger scrupulously reported that Bach, his teacher, had instructed him to tune all major 3rds larger than pure – thus ruling out any unsubtle irregular temperament (such as used by Kirnberger himself). One could readily believe that Bach sometimes exploited the qualities of a particular key as inflected in a typical irregular temperament, sometimes merely accommodated what he knew was likely to be the kind of tuning his published music would be played on, and sometimes – for instance, in the concluding ricercar of the *Musical Offering* – ignored completely the possibility of intonational shadings.

The most vigorous and articulate late 18th-century champion of equal temperament seems to have been F.W. Marpurg, whose *Versuch über die musikalische Temperatur* was published in 1776 but who had already advocated equal temperament in his *Principes du clavecin* (1756). Although capable of meretricious reasoning, he presented, in greater detail than Rameau, numerous forceful arguments, some of which were rendered so valid by historical circumstance that during the 19th century equal temperament became the standard keyboard tuning and, in the West, a widely followed norm of intonation in general. Marpurg (1776) knew that a composer might select a key for reasons 'that have nothing to do with temperament'; and he saw (as did Tiberius Cavallo in

1788) the advantages of equal temperament in ensemble music, where

so long as not all the instruments playing together, and the vocal parts as well, are intoned in the most perfect agreement in one kind of [irregular] temperament, the composer must obtain the character of his piece, the building up of an emotion, and the strength of expression, from sources quite other than the creative powers of the tuning hammer or cone.

His encounters with the tuning schemes of Kirnberger and C.L.G. von Wiese (see Eitner), as well as his knowledge of the writings of Werckmeister, Neidhardt, Lambert and others, showed him that:

There is only one kind of equal temperament but countless possible types of unequal temperament. Thus the latter opens up to speculative musicians an unstinting source of modifications, and since every musician will readily invent one, the result will be that from time to time we shall be presented with a new type of unequal temperament, and everyone will declare his own the best.

In short, he gave equal temperament decisive preference on both of the counts envisaged by Fontenelle, who had written in 1711: 'After these motley combats, one system will become victorious. If fortune favours the best system, music will gain thereby a real advantage; and in any case it will at least profit from the convenience of having the same ideas and the same language accepted everywhere'.

D.G. Türk (1802) extended Rameau's argument of 1737 cited above by suggesting that a sameness of quality among the various keys would contribute to unity of character in a composition. Influential musicians supported equal temperament in Italy (Asioli, 1816) and England (Crotch, 1812 and, invoking J.S. Bach, 1833). Hummel's *Anweisung zum Piano-Forte Spiel* (1828) concluded with a discussion of tuning that justified ignoring the old, unequal temperaments on the grounds that they presented, particularly for the many novice tuners brought into the trade by the popularity of the piano, greater difficulties than equal temperament and that these difficulties were aggravated critically by the burden of tuning, on modern pianos, three heavy strings for each note instead of two thin ones as on older instruments. Jousse, in a book on piano tuning (1832) dedicated to W.F. Collard, expressed preference for a subtly unequal temperament, but Claude Montal (1834) gave instructions solely for equal temperament on the piano. In the 1840s Alfred Hipkins persuaded the Broadwood firm to tune their pianos in equal temperament, which he must have used when tuning for Chopin in London in 1848. Cavaillé-Coll (in his maturity) and contemporary German organ builders used it; almost all the English organ builders resisted until after the Great Exhibition of 1851, but their notebooks show that from the mid-1850s until the 1870s, rebuilt or reconditioned church organs were usually raised to the current concert pitch and converted to equal temperament (see Mackenzie, 1980).

A relatively late development was the widespread use of more refined tuning procedures than those of Rameau or Fritz, in order to guarantee uniformity among the 3rds and 6ths. (In reality this can seldom be achieved by tempering all the 5ths and 4ths alike or by matching unisons with a monochord. *See* EQUAL TEMPERAMENT and TUNING.) Sorge's method (1749, republished by Marpurg, 1756, Roesner, *c*1765, and Bossler, 1782) was to temper a chain of major 3rds (C–E–G♯/A♭–C) before tempering any of the 5ths, and after setting the 5ths in three chains of four each (rather than one chain of 12), to check whether all 12 major triads, ascending chromatically, 'are equally sharp to one another'. A sufficiently exact yardstick for 'equally sharp' gained currency during the 19th century – that each major 3rd or 6th should beat no slower than the one below and no faster than the one above.

Equal temperament in this more exact sense is virtually considered an inherent characteristic of the modern concert piano. Indeed the ideals of sonority in the acoustic design of the modern piano and in all but the more radical forms of modern pianism are as intimately bound to the acoustic qualities of equal temperament as any previous keyboard style ever was to its contemporary style of intonation. The enharmonic facility of Brahms or Fauré, the hovering sonorities of Debussy, the timbral poise of Webern, the slickness of the most urbane jazz chord progressions, all rely implicitly on the hue of equal temperament as much as on the other normal characteristics of the instrument's tone. An 18th-century tuning usually sounds as inappropriate for this music as the piano would seem visually if its glossy black finish were replaced by an 18th-century décor.

9. FRETTED INSTRUMENTS. Insofar as the relation between performing practice and compositional style is concerned, the history of temperaments on fretted instruments in Western art music since the mid-16th century has been simpler than on keyboard instruments, for two reasons: the placing of the frets and tuning of the open strings does not impose an exact intonation of the scale on the player as definitively as the harpsichord or organ tuner's handiwork does; and the use of distinctly unequal semitones in the fretting scheme is likely to be problematical as each fret runs under all the strings at once.

Lute and viol strings were traditionally made of gut (although from the late 17th century the lowest strings were likely to be overspun). Inconsistencies in this material are greater than in carefully drawn wire for harpsichord strings. Even Hubert Le Blanc acknowledged, in his enthusiastic *Défense de la basse de viole* (1740), that 'the rules for gut strings are variable. Two strings of the same thickness [*grosseur*], as clear as rock crystal, make the 5th at a considerably different degree forward and back'. Practical considerations of this kind tend to overshadow the embodiment of any precise model of a tempered scale to a greater extent than on the harpsichord (where imperfections in the strings are less telling) or the organ. Moreover, all the mathematical schemes for determining the position of the frets were based on measuring off certain portions of the neck, as if an alteration in string length were the only effect produced when the player presses the string against the fret: but the concomitant increase in the string's tension is significant enough to reduce even the most precise geometrical division to a mere preliminary. Several Renaissance and Baroque musician-theorists who discussed fret placing remarked that one must make, or that players did make, further adjustments by ear.

Thus a mathematical procedure for determining the position of frets on a lute or viol had a rather different kind of significance from that of a monochord prescription. Monochord schemes often embodied a precise model of intonation which the performer or instrument maker or tuner was supposed to transfer into practice by whatever techniques were appropriate. The fact that Renaissance and Baroque theorists developed the use of

irrational numbers in their monochord schemes is, in large part, evidence of this precise intention. Formulae for marking where to tie a fret on the neck of a lute or viol often involved exclusively rational numbers. The reason is not only that an accomplished player, a person often of quite different educational and social background from many music theorists, would be less likely to know or care about irrational numbers, but also that for the player the numerical measuring was but the first stage in determining the intonation of the instrument. Its function was merely to help place the frets close enough to their final position so that the player could go on to the next stage, that of tuning the open strings by ear and concurrently making slight adjustments in the frets. The intonation of the notes might then be further shaded ad hoc during performance.

In this light one may distinguish four kinds of late Renaissance fretting prescriptions: those with exclusively Pythagorean ratios (e.g. Finé, 1530); those that embody a precise mathematical model of equal temperament but are too elaborate to be of much practical use (e.g. Zarlino, 1588); those that seem to betray by their complexity an erudite intention, but fail to embody precisely any feasible model of intonation (notably Dowland, 1610; see Poulton, 1972, appx 1); and those simplified for practicability. Among the last type, equal temperament is best represented by Vincenzo Galilei's rule – that the ratio 18:17 should be used for placing each successive fret down the neck of the instrument – a rule that Mersenne said was used by many instrument makers. A less exact approximation, but perhaps adequate for its purpose, could be gained by dividing the 9:8 whole tones of a Pythagorean diatonic scheme into 18:17 and 17:16 semitones, a rule given by theorists as late as Nassarre (1723–4). Ganassi's equally simple viol prescription (1542–3) would have produced, from the nut to the eighth fret, the ratios 24:22⅔:21⅓:20:19:18:17:16:15, had he not specified that certain frets be shifted up or down by their own width or by half that amount. His accompanying remarks not only emphasize the need for refinements by ear but also refer to the tempering of 5ths for the sake of distinguishing major and minor semitones and for a better sound in chords and in ensemble music. There are corroborating indications that before the second half of the 16th century, approximations of mean-tone temperament may have competed with equal temperament on fretted instruments, and a distinguished modern lutenist (see Dombois, 1974) has found them musically advantageous in some instances. The historical evidence is inconsistent but suggestive.

In mean-tone temperament as in Pythagorean intonation there is a distinction in size between diatonic and chromatic semitones (A–B♭, for example, being larger than B♭–B♮ in mean-tone temperament, but smaller in Pythagorean intonation). The inconvenience of maintaining this distinction on fretted instruments is illustrated by the fact that most 16th-century lute music requires the first fret on the third lowest string to provide the note a chromatic semitone above the open string (G♯ on the G string on a lute with the highest string tuned to *a′*) but calls on the same fret to provide a diatonic semitone above the fourth open string (C on the B string).
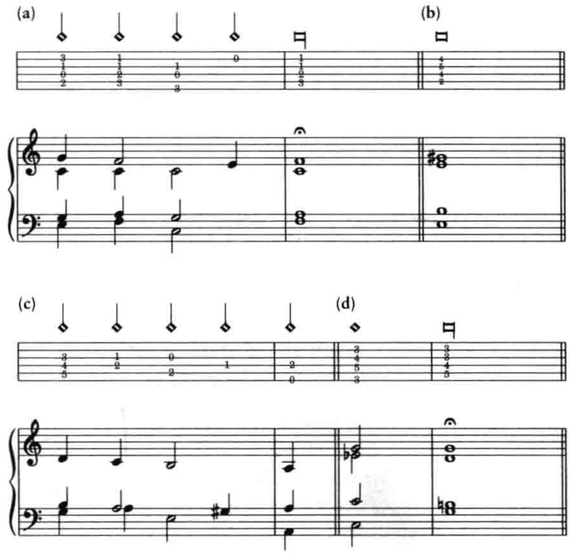
It would have been difficult for early Renaissance theorists to recognize or approve of the use of equal semitones because until the publication in Latin of Euclid's *Elements* in 1482, the myth that a whole tone could not be divided into two equal parts was virtually unchallenged among scholars. To demonstrate this premise, theorists would sometimes explain that if a whole tone of ratio 9:8 were divided into two semitones of ratio 18:17 and 17:16, then obviously one of the semitones (18:17) would be smaller than the other. The fact that an 18:17 semitone amounts to 99 cents, virtually the same as the semitone of equal temperament, might give particular significance, however, to certain early 16th-century assertions such as that of Spataro (1521) that 'the lute has minor semitones [for] all its frets' ('el leuto ha tuti li soi tasti semitonii minori'; see Lowinsky, 1956) or of Martin Agricola (1545) that 'almost the majority of lute and viol players make all the frets equal to one another ... a fret produces the minor semitone':

> ... fast das gröste part
> Der Lautnisten und Geiger art
> Alle bünd machen gleich von ein
> ... ein bund
> Der semiton minus/thut kund

Yet Agricola's statement implies that in his day some players of fretted instruments did not use equal semitones. Arnolt Schlick (*Tablaturen etlicher Lobesang und Lidlein*, 1512) and, for the most part, Luys Milán (*El maestro*, 1536) seem to have avoided those combinations of fingerings that would render inconvenient the use of unequal semitones. The only one of Schlick's 15 extant lute pieces that uses the first fret on the third string (*Nach lust hab ich*) does so on no other, while in other respects his music accommodates a fretting with the following succession of semitones as one ascends from the open strings: diatonic, chromatic; diatonic, chromatic; diatonic; diatonic, chromatic; diatonic. (Above each string the intervals provided are: minor 2nd, whole tone, minor 3rd, major 3rd, perfect 4th, diminished 5th, perfect 5th, minor 6th; fig.3.) To judge by his organ tuning instructions, Schlick's ear was probably extraordinarily perceptive of such intricacies; he might well have sought to accommodate the use of a mean-tone temperament in his lute compositions.

Luys Milán did not avoid using the first fret to provide G♯ on the G string, but he did exercise circumspection: whereas he would use the second fret for the A in ex.16*a* or the fourth fret for the G♯ in ex.16*b*, the first fret would not be required to provide G♯ in any context more conspicuous vertically than that shown in ex.16*c*. It is true that occasionally (see ex.16*d*) he required the fourth fret to provide not only the B shown in fig.3 but also an E♭ (instead of the D♯ in fig.3), and similarly with regard to C♯ and F at the sixth fret. Yet a rejection of equal temperament, in which major 3rds are the same size as diminished 4ths, is indicated by the prefatory instructions to one of his fantasias (1536, p.30) to 'raise the fourth fret a little so that the note of that fret will be strong and not feeble'. It is difficult to be certain just what 'raise' and 'strong' meant in this instance; but a clearer inference can be drawn from the instruction to adjust the same fret 'up towards the pegs' in his setting of *Con pavor recordo el moro*, in which the fret is used exclusively for notes a major 3rd above the open string. This inference is confirmed obliquely by an instruction of Enríquez de Valderrábano (1547, f.74*v*) to move the fourth fret 'slightly down towards the rose', indicating unequivocally that the pitch of the notes affected, which in this case are all a diminished 4th above the open string, was to be

Ex.16 Milán (*El maestro*, Valencia, 1536)



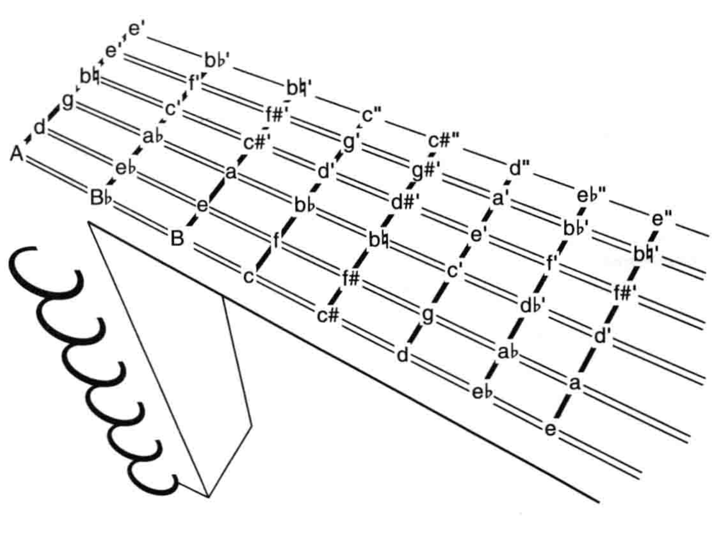
higher than if they had been a major 3rd above the open string: the major 3rd, one may thus infer, was a smaller interval than in equal temperament. Evidently, however, Valderrábano did not consistently reject the use of equal semitones, as some of his duets require the two vihuelas to be tuned a minor 3rd apart from each other, an arrangement for which the use of unequal semitones in the fretting would be bound to entail some sour unisons.

Bermudo's comments (1555, ff.103–9) on fret placement and intonation reflect a confusion – which is evident elsewhere in his book and which he shared with Gaffurius, Aaron, Lanfranco and a number of other early 16th-century theorists – between mean-tone temperaments in practice and Pythagorean intonation in theory. Bermudo indicated unmistakably, however, that rather than using equal semitones many vihuelists would set some of the frets at a slant or else 'not press down the finger equally' when playing. The latter technique had been referred to ten years earlier by Aaron (1545, f.35*v*): 'the [intonation of a] lute can be aided with the finger of the player, by the *intensione* and *remissione* of a minute space for the reintegration of its consonance'.

Well before the end of the 16th century it became a commonplace of Italian musical writings that the use of equal temperament was normal for fretted instruments while keyboard instruments were tuned with unequal semitones (i.e. in some form of regular mean-tone temperament); and this distinction was carried on through most of the 17th century. Mersenne wrote, when discussing the characteristics of equal temperament, that musicians called the lute the charlatan of instruments 'because it passes off as good [*il fait passer pour bon*] that which, on good instruments, is bad'. The legerdemain in question, however, may often have been of the kind referred to by Bermudo and Aaron: a matter of left-hand artfulness to draw chords more resonant than those of equal temperament from instruments fretted in equal semitones. Every modern viol consort of any degree of finesse does this, and Marin Marais (1689) implied the use of such a technique on the solo viol when he said that his compositions in F♯ minor would, to their detriment, sound less 'piercing' ('perçant') if the viol were tuned up a semitone (taking its F♯ from the harpsichord's G) for the benefit of an accompanist unfamiliar with that key. In all probability equal temperament was, then as now, a theoretical norm from which players departed flexibly for acoustical reasons – much as Renaissance keyboard musicians, confronted with instruments of rigid intonation, departed from the theoretical norm of just intonation for reasons of practicability.

Two potential sources of systematic data on the spacing of frets in old instruments are the surviving, unaltered specimens of the cittern and the like, in which the frets were usually inlaid as they are on a modern guitar; and depictions in works of art where the artist can be shown to have treated such minutiae with sufficient care to give the rendition documentary value.

10. Difficulties in interpreting theoretical writings. A casual reading of Renaissance and Baroque treatises will yield misleading clues as to contemporary practices. The prestige of the traditional, neo-Pythagorean concept of music as 'sounding number' led quite a few writers who were not musicians – for instance, mathematicians like Henricus Grammateus (1518), Stevin (*c*1600), Caramuel (1667–70), Wallis (1698) and Euler (1739) – to describe theoretical schemes that one should beware of taking as a mirror of contemporary musical



3. Partly schematic representation of a typical 16th-century lute fretting

norms. Other, more musicianly writers, who may have been alert to very fine nuances of current tuning, were ill-equipped mathematically to describe them in a quantitatively coherent and accurate way.

Some 15th- and 16th-century music theorists regarded 'the comma' as an indivisible quantity, and Gaffurius in 1518 attributed to the syntonic comma a 'remarkable power to wander about', adding itself to and subtracting itself from the various intervals of the scale. (This is feasible if a computer is interposed between a keyboard and some tone-generators, but one can hardly credit Gaffurius with predicting that possibility.) Several 16th-century theorists, including Aaron (1545) and Bermudo (1555) as well as Gaffurius, confused the non-identity of enharmonic 'twins' (such as D♯ and E♭) in Pythagorean intonation, where the sharp is theoretically higher than the flat, with their non-identity in a mean-tone temperament, where the flat is higher than the sharp.

Because of the logarithmic relation between musical intervals and the corresponding string-length distances on a monochord, theorists who wrote about tempered tuning before the development of logarithms in the 1620s may be regarded, with hindsight, as having been mathematically handicapped. When Artusi in 1603 criticized Monteverdi's theory of tempered intonation in madrigals, he said that in any case the science of music could not embrace irrational ratios. (But in fact such ratios are proper to monochord schemes for tempered scales.) Some later theorists who were just as naive as Artusi in this regard were Thomas Salmon (1705), who would divide the 5:4 major 3rd into 20:19:18:17:16 semitones, and Kirnberger (1776–9), who designed his musically very crude temperaments exclusively in terms of integer ratios, dividing the 81:80 comma into two parts as 162:161:160 and going on from there. Bédos de Celles was more charmingly naive when he said (1770, p.430) that the octave is divided into 58 commas of four different sizes, which, however, he would not specify, because 'that is useless to our purpose'.

Even the 18th-century theorists who dealt in detail with subtle nuances in a 'good' style of unequal temperament often failed in their calculations to distinguish between the syntonic and Pythagorean commas. Vallotti in his theoretical scheme (*see* WELL-TEMPERED CLAVIER, fig 1*b*) proposed to temper the six 5ths among the diatonic notes, F–C–G–D–A–E–B, smaller than pure by $\frac{1}{6}$-comma and make the other six pure. This obviously refers to the Pythagorean comma (the wrinkle in the circle of 5ths; see table 1); but also said that the diatonic major 3rds would thereby be made larger than pure by $\frac{1}{3}$-comma, which would be true only if his $\frac{1}{6}$ and $\frac{1}{3}$ were taken as fractions of the syntonic comma (the amount by which two pure 5ths minus two pure 4ths exceeds a pure major 3rd). Werckmeister, Neidhardt and Sorge (in his earlier writings) also used this approximative kind of reckoning.

Modern scholars have often sown worse confusions. Because Bermudo (1555, ff.103–9) discussed not only Pythagorean intonation but also an approximation to equal temperament, it has been inferred (Ward, 1953, p.33) that in equal temperament 'the *mi* frets were a comma higher than the *fa* frets'. Several early theorists have been misinterpreted as having advocated equal temperament, among them Werckmeister (mainly because he designed temperaments with no wolf 5th), Salmon (because of his 20:19:18:17:16 semitones), Lanfranco (because he said to temper the major 3rds larger than pure), Grammateus (because he would divide each of the five 9:8 whole tones of the traditional diatonic monochord into two equal parts, thereby leaving sour 5ths at B♭–F and B–F♯ and Ramis de Pareia (because his ideas were new, his name occurs in the title of Barbour's doctoral dissertation, and Barbour favoured equal temperament). According to one scholar (Fose, 1992), Ramis's placing of the wolf 5th was radically mistaken and all his other advice as to which intervals must be avoided in practice was based merely on 'notational spellings' unrelated to their sound. In reality his choice of notational spellings was due to his having observed that certain intervals which looked promising on the keyboard sounded sour. Since there was, for example, a euphonious major 3rd above A but a sour one below F, he called A–C♯ good and C♯–F bad. Another scholar has argued that non-keyboard musicians are 'beyond temperament' and hence $\frac{1}{6}$-comma mean-tone temperament was the norm in 18th-century music (Haynes, 1991). There is also Kellner's alleged discovery (patented in 1975) of Bach's 'secret' tuning from clues in the design of his seal and in elaborate anagrams; he argues that since Bach was a musician, the fact that the seal has seven points and five dashes conveys a musical message, and the message is not that the keyboard has seven diatonic and five chromatic keys in each octave, but that there are seven untempered and five tempered 5ths (even though Marpurg said in 1756 (p.5) that 'the best of the unequal temperaments in use' had seven tempered ones).

One should not arbitrarily infer a rigid scheme from an altogether non-mathematical description in an old treatise. Schlick's account of organ tuning has been subjected to an exact reduction (Lindley, 1974), and the same thing has been done to Rameau and other 18th-century theorists (Asselin, 1984). An over-exact interpretation should not be imposed upon a rough rule of thumb. Sorge said (1748, pp.32f) that Gottfried Silbermann tempered the 5ths twice as much as in equal temperament and Praetorius three times as much. But since Praetorius had clearly meant $\frac{1}{4}$-comma mean-tone temperament (in which the 5ths are tempered $2\frac{1}{4}$ as much as in equal temperament), it is imprudence to assign, on the basis of Sorge's remark, an exact fraction of this or that comma to 'Silbermann's temperament'. Sorge was only saying that it was a regular mean-tone temperament intermediate in quality between $\frac{1}{4}$-comma mean-tone and equal temperament.

One has always to distinguish between speculative calculations, innovative proposals and descriptive references to current practice. It is instructive to compare Werckmeister's novel monochord schemes with his non-mathematical account (1698) of good keyboard tuning; when he said that an organ could be reset to his temperament by adjusting only some of the pipes, he was clearly referring to his best-known scheme (*see* WELL-TEMPERED CLAVIER, fig.1*c*), which Huygens, Sorge and Marpurg also tell us was the one he advocated, and allotting to a lesser practical status his own mathematical schemes involving 5ths tempered by the unhealthy amount of $\frac{1}{3}$ comma or based on mystical virtue in the number 7. Neidhardt's method of presentation was to describe a long series of speculative possibilities and then specify three or four as being of practical value (musicians close to J.S. Bach praised Neidhardt as a theorist of tempered tuning without ever referring to any one of his schemes in

particular). Marpurg, championing equal temperament and irritated by the inept schemes of Kirnberger ('which some [people] praised so much but nobody used') and von Wiese, printed in 1790 a number of new schemes of unequal temperament, none of which favoured the diatonic 3rds and none of which he intended for use.
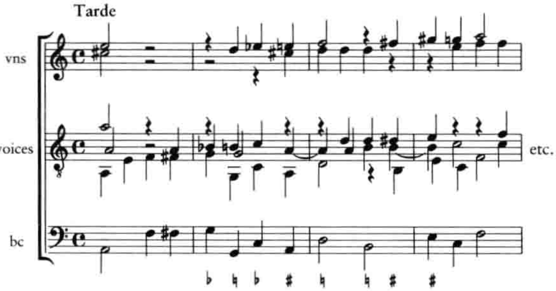
These difficulties are aggravated by the fact that, perhaps because fine shades of tuning are subtle and yet sometimes aesthetically telling, writers on the subject have often been involved in quarrels emitting more heat than light. Some well-known examples are associated, one way or another, with Ramis, Vicentino, Doni, Rameau and Kirnberger – who went so far as to say (1781, p.3) that in a 'good' temperament, not a single piece by J.S. Bach, C.P.E. Bach, Handel 'and other composers' could be transposed to any other key without making it 'unpracticable'.

A sensible but very time-consuming way to overcome the most significant difficulties is to combine a careful study of the treatises with musical probings using historically suitable repertory. The revised neo-Baroque temperaments of the 1990s (*see* WELL-TEMPERED CLAVIER, table 1) were arrived at in this way.
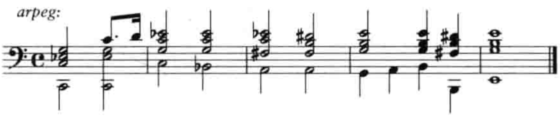
11. TEMPERAMENT AND HARMONY. From time to time there have been disagreements as to where the limit between 'heavily tempered' and 'sour' may lie for this or that interval. Such discussions show that a tempered interval is not the same as an out-of-tune one. Even stronger proof is the fact that tempering the chromatic scale somehow or other has for more than 500 years been a fundamental, albeit distinctive (until the 20th century) premiss of Western harmony. Using terms like '5th' and '3rd' for relations between pitch-classes rather than between specific pitches (thus taking '5th', for instance, to mean the relation of any G to any C, of any D to any G etc.), one can say that a basic purpose of tempering is to obtain, physically and therefore conceptually, one or both of the following two kinds of equation, which would otherwise, in the raw world of untempered keyboard scales before the advent of the computer (*see* JUST INTONATION, §2), be unobtainable: *(1)* a chain of 5ths acceptably in tune = a consonant 3rd acceptably in tune; *(2)* a chain of consonant major 3rds or minor 3rds acceptably in tune = a pure unison.

The mean-tone temperaments satisfy the first but not the second type of equation. A chain of three or four 5ths (such as C–G–D–A or C–G–D–A–E) makes a good consonant 3rd, but then three major 3rds (such as A♭–C–E–G♯) do not make a unison, nor do four minor 3rds (although they would if three major ones did, since the minor 3rd in a triad is the difference between a 5th and a major 3rd). One consequence of this is that mean-tone

Ex.17 Schütz: *Die so ihr den Herren fürchtet* (SWV364), beginning of the last section



Ex.18 S.L. Weiss: isolated enharmonic modulation, captioned 'He who is knowledgeable will understand' (Chi sá/L'intenderá), from the *Stammbuch* of C.A. Schmid, 15 August 1742; originally in lute tablature



temperament is inimical to *double entendre* between a sharp and a flat. There is no sense of identity between, for instance, the E♭ and the D♯ in ex.17; instead, they are distantly related pitch classes which, although approaching each other in pitch more closely than by a semitone, cannot together take a pivotal role in intertwining of keys – as they do in ex.18, which is by a lute composer and was conceived in terms of equal temperament.
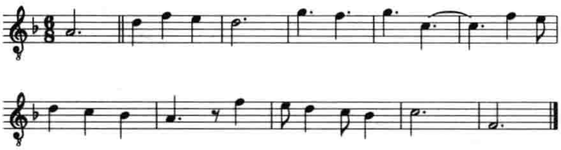
As equal temperament gradually came into widespread use on keyboard instruments during the late 18th century and the 19th, enharmonic modulations (such as in ex.18) gradually became less 'experimental' and then finally, in the music of composers like Wagner and Franck, perfectly routine. Nuanced well-tempered tuning was not inimical to such modulations and they can be found occasionally in the keyboard music of composers like Haydn (e.g. in the Fantasia, HXVII:4, bar 303) and even Rameau (in his *L'Enharmonique*, composed a few years before he endorsed equal temperament), yet the nuances did to some extent direct the composer's attention away from the possibilities of enharmonic modulation. This was one cause of the profound difference between Schubert's uncanny sensitivity to all sorts of non-enharmonic relations between keys and Liszt's apparently daring but, to a modern ear, relatively insipid exploitation, in equal temperament, of ambiguous diminished 7th chords (e.g. in the opening section of his *Prometheus*).

Schubert was, on the other hand, more at home in formerly 'remote' keys like D♭ major than has been composers like Bach whose musical formation went back to the days of mean-tone temperament when, because there was no circle of 5ths, notes such as D♭, G♭, A♯ and E♯ were regarded as inherently remote. Their mitigated remoteness in the 'good' unequal temperaments was due to the fact that not all the imperfect consonances were equally euphonious in those tunings. A composer sensitive to the nuances would therefore tend to use the various leading-notes and triads in various more or less subtly different ways. A proper understanding of late-Baroque and Classical tonal structures must take this into account.

Without such nuances, mean-tone temperament had provided the basis for the high-Renaissance and Baroque transformation of the medieval 'church modes', which had originally been monophonic, into vehicles of triadic harmony (see §5 above). Some curious byways in an early 15th-century phase in the development of triadic harmony are due, however, to the fact that in a quasi-Pythagorean temperament, a chain of three or four acceptably tuned 5ths does *not* yield a 3rd tuned acceptably for a stable triad such as the D- and A-major chords in ex.1 and ex.2. Some apparent musical consequences of this can be observed in one of Du Fay's earliest songs, *Belle, plaissant et graciese*, where the first three phrases, comprising the first of the two main sections of the piece, cadence on open 5th sonorities based on F, C and A respectively, and in the second section the main voice-part, the tenor, returns from A to F through a series of rising 4ths and falling 5ths (A–D–G–C–F) and then emphasizes again A

as well as C (ex.19), and yet no F major triad ever occurs as a vertical sonority, nor a C triad as a stable sonority

Ex.19 Du Fay: *Belle, plaissant et graciese* (*GB-Ob* Can.misc.213, fasc.2, p.22), tenor part, the last note of the first section and the entire second section



(presumably because on a keyboard instrument familiar to Du Fay, the 5ths F–C–G–D–A–E were untempered and so the 3rds F–A–C–E–G were impure by an entire comma). Du Fay's somewhat later music, however, routinely includes stable triads on F and on C (as well as on G, B♭ etc.); he evidently participated in a 15th-century probing (see ex.1 above) and subsequent abandonment of quasi-Pythagorean temperament. At stake was not how keys might be intertwined as in 18th- and 19th-century modulations, but how triads might be used within one key.

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MARK LINDLEY

Temperley, Nicholas (*b* Beaconsfield, 7 Aug 1932). English musicologist. After attending Eton College (1945–51), he studied for a year at the RCM, London (ARCM 1952), before reading music at King's College, Cambridge (BA 1955, MusB 1956). He took the doctorate there in 1959 with a dissertation on 19th-century instrumental music in England. He was a postdoctoral Fellow at the University of Illinois (1959–61) and returned to Cambridge as an assistant lecturer (1961–6). He became successively assistant professor at Yale University (1966–7), associate professor at the University of Illinois (1967–72) and professor (1972–96) and chairman (1972–5, 1992–6) of the musicology department there.

Temperley has done much to promote a reassessment of English 19th-century music in its social and historical context; he has edited Loder's opera *Raymond and Agnes* (given at Cambridge, 1966), piano music, songs and liturgical pieces. His other areas of research include European music from the mid-18th century to the mid-19th and American music before 1800. He has also worked on Anglican music of all periods, culminating in his substantial study of parish church music, as well as psalmody in Britain and the USA, and in particular the development of the English metrical psalm; his study on Playford's publications of these psalms is valuable both for its insight into the musical climate of the time and for its masterly analysis of the publications. The same meticulous approach marks his edition of Berlioz's *Symphonie fantastique* in which 14 versions are collated.

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DAVID SCOTT/R

Temple, Hope [Davies, Alice Maud, ('Dotie')] (*b* Dublin, 27 Dec 1859; *d* Folkestone, 10 May 1938). English composer. After private education in Ireland, she came to England at the age of 12 where she studied piano with John Francis Barnett and harmony and counterpoint with Edouard Silas. An early waltz for military band was performed by the 24th regiment while it was stationed at Dover. At the age of 17, abandoning hopes of becoming a pianist after injuries to her left arm, she embarked, with the encouragement of Isidore de Lara, on a career as a songwriter, publishing her work under the pseudonym Hope Temple. In the early 1890s she studied in Paris with André Wormser and André Messager. She is credited with assisting Messager in the composition of his operetta *Mirette*, produced in London in 1894, and became his second wife in 1895. An avid sportswoman, she also became known as a society hostess at the turn of the century.

Temple concentrated her compositional efforts almost entirely on songwriting, exceptions including a waltz for piano (1885) and an unpublished violin piece which attracted media attention in 1889. In the late 1880s and early 90s, her songs became very popular in London and were heard regularly at the Ballad Concerts and her own annual concerts. Her operetta *The Wooden Spoon* was performed in London in 1892 and 1893 and published by Boosey in their 'Operettas for the Drawing Room' series (1892). Her favourite texts were sentimental lyrics by Fred Weatherly and Clifton Bingham, for which she provided effective, if somewhat pedestrian, music.

WORKS
(selective list)

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Pf: A Summer Dream (1885)
*c*44 pubd songs, incl. 'Tis all that I can say (T. Hood) (1880); She walks in beauty (Byron) (1881); An Old Garden (H.M. Burnside) (*c*1886); A Golden Argosy (F.E. Weatherly) (1889); Love and Friendship (J. Muir) (1889); Rory Darlin' (Weatherly) (1892); Two Songs (H.W. Longfellow and F. Langbridge) (1893); The Scent of the Mignonette (C. Bingham) (1897)

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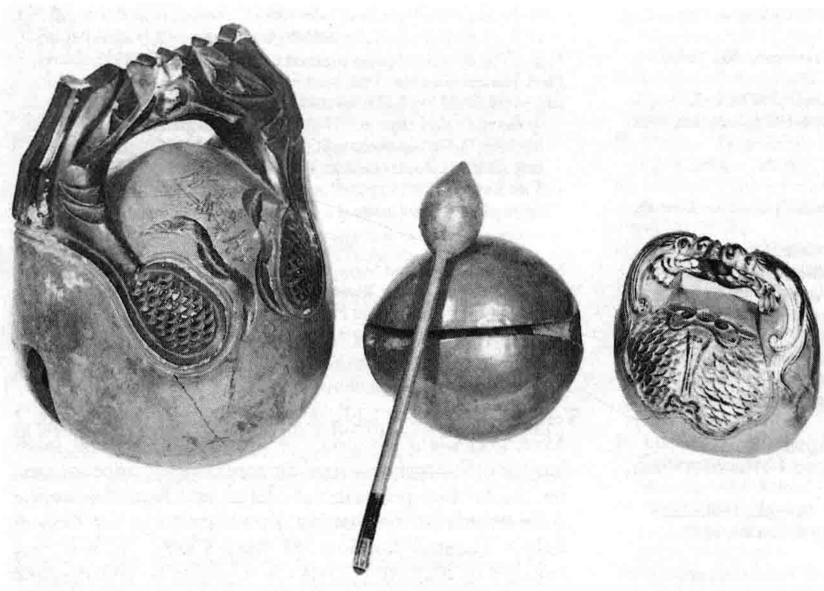
SOPHIE FULLER

Temple, Richard [Cobb, Richard Barker] (*b* London, 2 March 1847; *d* London, 19 Oct 1912). English bass-baritone. Following several amateur singing appearances, he made his professional début as Rodolfo in *La sonnambula* in the inaugural production at the Crystal Palace Theatre, London (31 May 1869). He was first engaged by Richard D'Oyly Carte to play Sir Marmaduke Pointdextre in Gilbert and Sullivan's *The Sorcerer* (1877). For the next decade he was intimately identified with D'Oyly Carte's opera company, appearing in the principal bass-baritone roles from *HMS Pinafore* (1878) to *The Yeomen of the Guard* (1888). He then withdrew from the stage, but returned several years later in operatic roles at Covent Garden and several West End theatres; he later appeared in musical comedy.

Temple's voice was of a higher calibre than was usual in comic opera, and he was praised for the dignity and versatility of his acting, particularly for his 'suave and oily Mikado' (E. MacGeorge: *The Life and Reminiscences of Jessie Bond*, London, 1930). In 1910 he was appointed to the RCM, where he directed many student productions. In about 1902–3 he recorded several light operatic numbers for the Gramophone and Typewriter Company.

FREDRIC WOODBRIDGE WILSON

Temple blocks [wooden fish] (Fr. temple-blocs; Ger. Tempelblöcke). Western name for spherical slit-drums, often ornately carved, especially in the abstract shape of a fish (they are classified as idiophones: percussion vessels; *see also* SLIT-DRUM). The instrument is known as *muyu* in China, *mokugyo* in Japan and *mokt'ak* in Korea, where it is used especially to accompany Buddhist chant. Temple blocks are usually made of camphor wood and brightly painted, with the maker's initials often carved on the top; they vary in size from 8 cm across to 80 cm or more, the sound of the larger instruments resembling that of a muffled tom-tom. The smaller instruments, which have a softer and rounder tone than ordinary woodblocks, entered Western music in early jazz and ragtime bands, where they were usually used in groups of four to seven. Although regarded as unpitched instruments, they have an element of pitch and in the late 20th century were made in chromatic sequences: Kolberg has manufactured a series of over two and a half octaves (*a–f‴*). However usually the pitch is unspecified. Tippett called for five notes in *The Knot Garden* (1966–9) and *The Ice Break* (1973–6). Henze required four temple blocks in *El rey de Harlem* (1979) and one and a half octaves (*c′–g♯″*) in his Requiem (1990–92). George Benjamin wrote for a single large temple block in *At First Light* (1982), and his



Chinese temple blocks (muyu) with hammer (private collection); the central one is turned over to show the slit

Sudden Time (1989–93) requires two groups of them: one of three and the other of six.

See also WOODBLOCK.

JAMES HOLLAND

Templeton, John (*b* Riccarton, nr Kilmarnock, 30 July 1802; *d* New Hampton, nr London, 2 July 1886). Scottish tenor. He studied music theory with Blewitt and singing with Welsh, De Pinna and Tom Cooke. After appearances in the provinces (1828–30), he made his London début at Drury Lane on 13 October 1831 as Belville in William Shield's *Rosina*. In 1832 he sang Raimbaut in the British première of Meyerbeer's *Robert le diable* and the following year appeared as Don Ottavio in an English version of Mozart's *Don Giovanni*. In 1833 he sang with Malibran in Bellini's *La sonnambula* and he performed with her until her death in 1836; these appearances included the first performance in English of Beethoven's *Fidelio* (1835) and the première of Balfe's *The Maid of Artois* (1836). He took the leading tenor roles in early performances in English of Auber's *Le cheval de bronze* and Hérold's *Zampa* (both 1836), and in the first performances in English of Rossini's *Le siège de Corinthe* (1836), *Die Zauberflöte* (1838) and Donizetti's *La favorite* (1843). In 1842 he visited Paris and, accompanied by Balfe, sang to Auber. The last years of his professional career were chiefly devoted to the concert room; in the 1845–6 season he visited the principal American cities with his 'Templeton Entertainment', consisting of English, Scottish and Irish folksongs. He retired in 1852.

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HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

Temple University. University in Philadelphia. It has had a school of music since 1913; *see* PHILADELPHIA, §6. It held an annual music festival at Ambler, near Philadelphia, from 1967 to 1980.

Tempo (It.: 'time'; Fr. *mouvement*; Ger. *Zeitmass*). Literally, the 'time' of a musical composition, but more commonly used to describe musical speed or pacing. Tempo may be indicated in a variety of ways. Most familiar are metronomic designations that link a particular durational unit (usually the beat unit of the notated metre) with a particular duration in clock time (e.g. crotchet = 80 beats/minute). Also familiar are conventionalized descriptions of speed and gestural character – *andante*, *allegro*, *langsam* etc; (*see* TEMPO AND EXPRESSION MARKS). There are also looser associations between metric notations and tempo, a vestige of earlier mensural practice, where, for example, 3/2 is sign of relatively slow tempo, 3/4 of moderate tempo and 3/8 of relatively quick tempo. Similarly, we retain a sense of the distinction between the half-circle **C** (common time) and the crossed half-circle **₵** (*alla breve*), with the latter theoretically twice as fast (*see* ALLA BREVE, NOTATION, §III, 3–6, and PROPORTIONAL NOTATION).

While tempo necessarily involves a determination of the appropriate durations for the various rhythmic units given in score, there is more to tempo than simply indexing crotchets and quavers to some amount of clock time. Epstein observed that 'tempo is a consequence of the sum of all factors within a piece – the overall sense of a work's themes, rhythms, articulations, "breathing", motion, harmonic progressions, tonal movement, contrapuntal activity. . . . Tempo . . . is a reduction of this complex Gestalt into the element of speed per se, a speed that allows the overall, integrated bundle of musical elements to flow with a rightful sense' (*Shaping Time: Music, the Brain, and Performance*, New York, 1995, p.99). A true sense of tempo, then, is a product of more than the successive note-to-note articulations; it involves the perception of motion within rhythmic groups and across entire phrases. Finding the 'right' tempo within and between sections of a piece is one of the subtlest and most difficult tasks facing the performer.

Changes in surface durations do not necessarily give rise to a change of tempo, as the augmentation or diminution of durational values may have little effect on the rate of the perceived pulse. Bona fide tempo changes may of course occur, either abruptly or gradually (via

accelerando or *ritardando*) over the course of a composition, often rather dramatically. But it is worth noting that even within passages that seem to be in stable tempo, the beat rate is not mechanically constant, save in performances that involve electronic or mechanical means of articulating beats and rhythms. Rather, in normal performances tempo systematically fluctuates within the bar and the phrase.

Tempo is intertwined with our sense of pulse and metre, for without a regular series of pulses it is difficult to imagine any sense of tempo whatsoever. In a metric context, our sense of tempo is what allows us to distinguish subdivisions from beats and beats from downbeats (*see* RHYTHM, §1, 4). The entire metric hierarchy, from the shortest subdivisions to the broadest levels of hypermetre, plays a pivotal role in establishing the 'complex Gestalt' of tempo.

See also NOTATION and TEMPO AND EXPRESSION MARKS; for bibliography, *see* RHYTHM.

JUSTIN LONDON

Tempo and expression marks. Words and other instructions in musical scores used to define the speed and specify the manner of performance.

1. Introduction. 2. Taxonomy and taxonomies. 3. The language. 4. Considerations in establishing the tempo: (i) Time signatures or mensuration signs (ii) Note values (iii) Physical considerations (iv) 'Tempo giusto' (v) Traditions (vi) Text content. 5. Early history of performance instructions.

1. INTRODUCTION. Tempo and expression marks may be the most consistently ignored components of a musical score. Musicians who know the key, pitch, phrasing and perhaps even the first page or so of the precise scoring of the *Figaro* overture, for instance, are rarely able to name the tempo and opening dynamic of this most popular of all scores. (In fact Mozart himself got it wrong in his *Verzeichnüss*, putting *Allegro assai* for *Presto*.) That is partly because only the notes are objective facts, but also because musicians tend to look first at the music, only later checking the markings to see whether they agree with initial impressions; the markings without the music say very little. By a bizarre paradox, concert programmes and radio announcements often give the tempo mark as the only information about a particular movement; but that odd convention is really just a means of orientation, guiding the listener as to which sections are faster than others. For the present purposes it should perhaps be taken as axiomatic that staff notation is relatively precise for what it is equipped to express whereas verbal or implicitly verbal instructions are employed for the dimensions that cannot be expressed in such simple and unambiguous form. To distinguish between correct and incorrect performance of pitches and rhythms is a relatively simple matter whereas tempo and expression are far more subjective.

The responsibility lies less with physical qualities – musical volume and time can be analysed and defined with complete scientific objectivity – than with the nature of Western music and its instruments. Dynamics are contextual, not only within the musical gradation of a phrase and within the voicing of a chord (let alone the size of the room and of the ensemble) but also within the instrument itself: the difference between the loudest and softest tones on a trombone or a violin is far greater than on an oboe or a flute and suggests that some of the attempts in the 1950s to serialize dynamics may have been a little out of touch with reality. And while the metronome has been available for nearly two centuries, there has been considerable resistance to its use, both among composers who have found that their metronome marks simply could not be made to work in all conditions and among performers who look with suspicion on anything that seems to reduce them to the level of an automaton. Part of the reason in both cases, as Rudolf Kolisch pointed out (C1943), is that in expressive playing there are rarely any two consecutive bars or even any two consecutive beats at precisely the same tempo, so metronome numbers are often hard to give and even harder to follow.

There is a further problem with tempo. Evidence suggests that increasing familiarity with a work leads audiences and musicians to prefer slower performances: the surviving early and apparently authoritative metronome marks, such as those by Beethoven for his own works (see Kolisch, C1992, and Stadlen, C1967, C1982) and those by Hummel for Mozart (see Münster, C1962–3), tend to be substantially faster than the fastest times taken in the 20th century before the days of a programmatic return to 'authentic' tempos. Moreover the composer's attitude can change: the three recordings Boulez has made of his own *Le marteau sans maître* over a mere 15 years show a remarkable slowing down.

This same imprecision and variability of meaning has led to a relative lack of formal research. Metronome marks have been studied extensively, and with the increasing availability of recordings of the same work by different artists at widely divergent tempos this study will continue; but its bearing on the question of tempo marks is almost exhausted with the simple observation that it is impossible to provide as much as an approximate metronome equivalent for any tempo mark even within the works of a single composer, for many other considerations must be taken into account (see §4 below). As a historical study, tempo and expression marks present a front so slippery that few have ventured to tackle this area in which conclusions are so subjective, facts so difficult to establish or check, and the available data in many cases not at all carefully considered by the composers when they wrote them. Consequently the fullest studies of individual tempo and expression marks are still those in the dictionaries of the 18th and early 19th centuries: here there was an attempt to show how different composers had used a mark with different intentions and in different contexts at different points in their lives. So the rigorous study of the subject today would (like Siegele, D1974) begin from there. The study of the introduction and early use of tempo marks in the 17th century has been outlined with remarkable thoroughness and perspicacity by Herrmann-Bengen (D1959); but few attempts have been made to establish the traditions in which particular marks were used. Thus it has been shown that Beethoven normally used the word ASSAI to mean not 'very' but 'rather', and it has also been shown that Brossard (A1703), whom Beethoven is not likely to have read, gave that meaning for the word; but nobody has attempted to show a tradition of *allegro assai* running through the 18th century used in that way. Many similar examples could be given.

Study of the subject is made particularly difficult by the eagerness with which many 19th-century editors added tempo and expression marks to scores. Even today the

nature of traditional music typography is such that it can be hard for even the most conscientious editor to indicate clearly which directions are original and which editorial; indeed, a consistent practice in this was really established only in the critical complete editions that have appeared since the 1950s (Mozart, Haydn, Schubert, etc.). But even here there are intractable problems: marks added to early performing scores (printed or professionally copied) often stand a good chance of carrying the composer's authority. Anyone who has compared a few internationally orientated performing editions of the Schubert songs or Wagner's later operas will see how the original German directions were not merely translated but rejected and replaced with often thoroughly inappropriate pseudo-Italian markings inserted by anonymous editors. This is just the most conspicuous tip of the iceberg which makes the whole study of tempo and expression marks extremely hazardous.

In a sense, these editions are a function of a development most clearly visible in music since about 1800. In 1826 Beethoven wrote to Schott: 'We can hardly have any *tempi ordinari* any more, now that we must follow our free inspiration': the Romantic search for individuality had made the obvious tempo something to be despised. In 1817 he had written to Hofrat von Mosel saying that he wished to discard the 'four principal tempos' (*allegro*, *andante*, *adagio* and *presto*) and to use a metronome for tempo, but added: 'the words that indicate the character of a piece are another thing ... these terms refer actually to its spirit, which is what I am interested in'. The individuality that he represented and that was to become the hallmark of 19th-century music led to an extraordinary proliferation of tempo and expression marks, a significant increase in a development which had been going on since the middle of the 17th century. Such words are rare in earlier music and entirely absent from all other music traditions in the world: in those a knowledge of the tradition was normally sufficient to establish the correct tempo and playing style. But of course the same is true for a fairly large proportion of 19th-century music in which, therefore, the tempo and expression marks are often largely superfluous – which perhaps explains why they are so often ignored.

2. TAXONOMY AND TAXONOMIES. Although verbal instructions have several quite separate functions in scores it is hard to establish a watertight division of these functions. *Spiccato* is not merely an instruction to use a particular bowing technique but also a request for a particular kind of sound. *Vivace* in 19th-century scores can be a tempo designation, a modification of another tempo designation or an indication of mood alone. But a relatively simple and workable taxonomy is implied by the layout and typography of most published performing scores circulating today. It is offered here as being the current practice whose very familiarity and relative consistency solve many of the inevitable problems of rationalization.

(*a*) The tempo designation and similar instructions concerning the entire ensemble appear at the top in bold roman type.

(*b*) Dynamics are notated below each staff, separately for each performer or voice, in bold italic. Normally only the traditional letter-abbreviations are used: *p*, *mp*, *ff*, etc., together with *sfz* and similar accent marks. *Crescendo* and *diminuendo* cannot be expressed in this abbreviated form and are therefore taken in under category (*c*).

(*c*) Marks of expression are printed in normal italic: *espressivo*, *zart*, *markig*, *con voce cupa*, etc. In this category also belong qualifications to the dynamic (*cresc.*), or even sometimes to the tempo (*slentando*, *stringendo*, *accelerando*) – presumably because small adjustments to the tempo are constantly to be expected in music of the later 19th century.

(*d*) Technical instructions are printed in small roman: arco, senza sord., Schalltrichter auf!, getheilt, am Steg, baguettes de bois, etc.

There are obvious dangers in the conceptual use of such an analysis. Beethoven's letter to Hofrat von Mosel (cited above), shows that he saw clear and essential divisions within the first group; several of the terms appear in different categories in modern printed scores according to context or the whim of the editor; and the implicit application of the modern system to 18th-century scores in 20th-century editions has led to substantial misinformation. More important, terms have changed their functions over the years (*see* ANDANTE) or even between one composer and the next (*see* DOLCE (i)). The early history of the whole topic is particularly fraught: there are suggestions that, in the 17th century, a *piano* section should often also be slow, and that in several cases, ADAGIO is not a tempo but a style of playing (e.g. in Frescobaldi), and so on.

A further division is more important. Some marks have traditions associated with them and others do not. On the whole the dividing-line here is between Italian and non-Italian, or perhaps between words used internationally (like *martelé* or *Flatterzunge*) and those whose use is confined to the vernacular. *Adagio*, for instance, has a history of its own, much more than *langsam* or *slow*; not that the vernacular forms never caught on (they did, often) but merely because their selfconsciously vernacular position tended to prevent their developing the kind of purely musical tradition that *adagio* acquired all over Europe. There is a long and respectable tradition of composers using their own vernacular in verbal directions, but the history to be drawn there would be of the fact of using the vernacular, not of the shades of musical meaning within the words themselves.

This raises a related matter: the distinction between traditional use and vernacular use of Italian by composers who happened to be fluent in Italian. At the beginning of *La bohème*, Puccini marked all the parts *ruvidamente* ('roughly', 'harshly'), but its meaning here is simply its literal meaning, and it is most unlikely that Puccini would have had any earlier musical uses of the word in mind as he wrote it, even less that in doing so he was specifically recalling them. Nor should all the verbose markings of Vivaldi be so carefully categorized: he made free use of all kinds of fascinating instructions, but there is no reason to list them all or to think that their meanings went any further than the literal. The reader of such scores would be better equipped with a pocket Italian dictionary than a dictionary of musical terms.

3. THE LANGUAGE. Italian music – and indeed Italian culture in general – so strongly dominated the European scene during the years 1600 to 1750, the years in which tempo and expression marks were not only introduced but developed into a system, that the international vocabulary for these words inevitably became Italian.

There is no evidence of any particular power struggle: German and English words appear occasionally in 17th-century music, and both Praetorius and Purcell implied a little frustration with the idea of such instructions being more acceptable when put in Italian, but they accepted the growing convention and nothing systematic developed in either language. In the early 18th century, a system of French words evolved with almost as much range and coherence as the German-language system of the later 19th and early 20th centuries, but the influence of French music was not sufficient to present any significant challenge to the supremacy of Italian, the language known to most musicians. By the time the later German system evolved, the Italian system had 200 years' advantage. So although most composers of the 19th and 20th centuries have at some point in their career preferred to use their own language for tempo and expression marks, whether for reasons of precision, more direct communication with their anticipated readers or mere impatience with the assumption that Italian should dominate musical scores, many have subsequently regretted and reversed this decision both because the Italian terms are the only ones adequately understood by musicians all over the world and because usage and tradition have given the Italian markings depths of meaning and accrued implication far beyond their dictionary definitions.

Musicians' Italian is a kind of lingua franca, several of whose central components have musical meanings only loosely related to their literal meanings (*adagio*, *andante*, *allegro*), many of whose commoner words do not appear in current spoken Italian (*adagietto*, *andantino*), and whose larger vocabulary is mostly current Italian but includes some weird byways, both in terms of improbable instructions (*andante ed innocentemente*, Haydn; *allegro cristiano*, Rossini, etc.) and pseudo-Italian constructs (*glissando*, *leggieramente*). In a curious way this language has acquired at least a patina of precision, although the wide divergence of tempos on recordings hints at a much deeper problem which Beethoven had evidently taken to heart when he added longer and longer tempo designations to his works, such as the *Andante con moto assai vivace quasi Allegretto ma non troppo* with which he opened his C major Mass op.86.

A casual approach is also noticeable. The expanding range of instructions in the 19th century coupled with the receding general importance of Italian to the educated musician resulted in some extraordinary manifestations, especially among marks added by arrangers and editors. *Poco adagio* (literally 'rather uncomfortable'; *see* POCO) and *poco allegro* ('unhappy') acquired a currency sufficient to cause considerable alarm to Eric Blom, for instance, many of whose articles on tempo marks in *Grove5* are entirely linguistic in content and framed with a view to correcting some of the more startling errors. The full study of the subject in the future will need to take account of these eccentric usages and concentrate on what they mean rather than whether they are correct: grammatical and illiterate alike, they belong to 'musicians' Italian'.

There are of course distinctive and important uses of languages other than Italian. 'Long', 'slow' and 'away' appear in English sources (the earliest being *GB-Och* 732–5, early 17th century), as do 'brisk' and 'drag' in the later years of the 17th century; and it is a measure of the influence of the Italian trio sonata that Purcell used Italian tempo marks for his *Sonnata's* of 1683. J.S. Bach's use of French instructions in certain works has reasonably been construed as directing that a French performing style should be used. Liszt, Kodály and Bartók used the Hungarian *lassan* (slowly) and *friss* (fast) for music in the folk style, drawing attention, as tempo and expression marks generally do, to particular traditions within which the pieces belong.

Long and elaborate instructions have more recently been confined to prefaces which in some cases occupy more pages than the music; but they can still occasionally be found taking up rather more space than seems justifiable within the score itself. Schoenberg's instruction at bar 12 of his Prelude op.49 reads: 'Immer ohne Vibrato und Portamento nach Hollywood-Art; auch grosse Intervalle dürfen nicht durch Gleiten verbunden werden sondern, wenn nötig, durch Ausgreifen. Dieses Gleiten ist abscheulich sentimental', which is really less a performance instruction than a declaration of musical beliefs. Poulenc's instruction in the orchestral version (1962) of *L'histoire de Babar*, 'excessivement prétentieux alla Callas', combines the charms of topicality, entirely clear macaronic usage and superfluous irrelevance.

4. CONSIDERATIONS IN ESTABLISHING THE TEMPO. Before the advent of the metronome – a device whose very precision is often considered artistically counter-productive – there were several ways of indicating tempo without recourse to the Italian terms (*see also* TEMPO). They are enumerated here not only because they explain the late and slow development of the Italian terms within the history of Western music, but also because most of them remain valid for more recent scores.

(i) Time signatures or mensuration signs. From the mid-15th century on, ₵ was theoretically twice as fast as C: the stroke denoted diminution by half. But there is considerable evidence that in practice it was rarely taken so literally but merely implied a somewhat faster tempo, or perhaps nothing at all (Bent, D1996). Binchois, for instance, would direct that a Kyrie movement (*c*1430) in O mensuration should be repeated in ⦶, but it seems musically unlikely that the addition of a stroke here indicated a doubling of speed. If any sign was consistently used for a doubling of speed it was C2 or O2. Studies of the mensural practices of Du Fay (C. Hamm: *A Chronology of the Works of Guillaume Dufay*, 1964) and Isaac (P. Gossett: 'The Mensural System and the Choralis Constantinus', *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, 1974) seem to indicate that proportional relationships were not necessarily precise but that certain mensuration signs did indeed imply the use of a faster or a slower tempo. Michael Praetorius stated in 1612 (*Terpsichore*) that he had used mensuration signs to denote tempo; later he used the Italian words which 'bei den Italis im vollen Gebrauch seyn' (*Polyhymnia caduceatrix*, 1619), but finally (*Puericinium*, 1621) settled on an equivalence table:

C id est lento: tardè: langsam
₵ id est presto: velociter: geschwindt

In 1752 Quantz still included the time signatures as a major consideration when defining the tempo implied by the various tempo marks. Zaslaw (D1972) pointed out that when Mozart wrote to his father in 1783 describing Clementi as a charlatan for playing too slowly he had to quote both tempo mark and time signature to make his

point clear: one without the other would have been insufficient.

(ii) Note values. Nicola Vicentino (*L'antica musica*, A1555, f.42) gave a characterization of the different note values, associating each with a tempo and making a special issue of the point that he was not discussing merely the relative lengths of the notes (which had been described earlier) but rather showing how different note values could be used to produce pieces of different speeds. The *maxima* was used for 'moto tardissimo', the *longa* for 'tardo', the *brevis* for 'moto naturale che non sarà ne presto ne tardo', the *semibrevis* for 'moto mediocre', the *minima* for 'più che mediocre', the *semiminima* for 'moto presto', the *croma* for 'veloce' and the *semicroma* for 'moto velocissimo'. In 1725 Fux (*Gradus ad Parnassum*) implied the same when he presented a single passage in two different note values labelling one *presto* and the other *adagio*. But after the earlier years of the 17th century the relationship between note value and tempo became complex, as it still is: its study belongs more in the realm of musical perception than in that of tempo marks. Suffice it to say here that note values obviously affect the musician's choice of tempo and that they do so most clearly when they bring to mind other pieces, particularly within a single tradition (such as certain kinds of 12/8 implying a gigue, and 3/2 sometimes implying a sarabande or a chaconne; see §(v) below). Logically this suggests that the reduction of note values in any modern edition is likely to obscure vital information.

(iii) Physical considerations. The shortest note value or the longest is obviously a relevant factor, whether in relation to the player's capabilities or the instrument's characteristics. Many Baroque treatises (and indeed more recent ones) instruct the performer to take note of these factors in selecting a tempo. But this consideration is a timeless commonplace and should perhaps not be given the importance attached to it by some writers.

(iv) 'Tempo giusto'. The concept of a normal or correct speed for music is surely the main reason why the Italian tempo marks arrived so late in history. As a concept it appears, defined or implied, throughout the early literature on the TACTUS (*see also* CONDUCTING, §1). To some extent the concepts of normal and correct tempo are separate. The normal is the main issue of *tactus*, whether it is defined in terms of the heartbeat (from Ramis de Pareia, *Musica practica*, 1482, through to Quantz, *Versuch*, A1752), of walking (Buchner, *Fundamentum*, *c*1520), of breathing (Gaffurius, *Practica musicae*, 1496), of vegetable chopping (Hermann Finck, *Practica musica*, 1556), or whatever else. But the term TEMPO GIUSTO was used by Frescobaldi and many later writers down to Leopold Mozart, who included its understanding as one of the fundamental requirements for a complete musician: 'and it is this', he wrote, 'by which the true worth of a musician can be recognized without fail'. It should be borne in mind that he wrote this at a time when most music was provided with tempo marks: without an understanding of *tempo giusto*, he seems to have been saying, you will never understand the instructions written on the score. (*See also* TEMPO ORDINARIO.)

(v) Traditions. Obviously the identification of a piece as a gavotte or as a minuet directly affects the choice of tempo even if the information provided by such identification is neither precise nor accurate. Many Elizabethan galliards are of a complexity that makes the full dancing tempo unlikely, but even so the mood and spring of a galliard can be retained at the slower tempo and remain relevant to the performance of the piece. At the other end of the scale, the symphonic minuet of the late 18th century departed from the court minuet; and even if the stateliness of the model was lost there was a rich tradition of fast minuet movements which would directly influence the choice of tempo even after composers had begun to give such movements the more rational title of 'scherzo'. Indeed to this day the reference to a particular musical tradition is often far more useful and precise than the use of one of the standard terms.

(vi) Text content. Vicentino (A1555, f.94*v*) stated that compositions should be performed 'with their *forte*, *presto* and *tarde* in accordance with the words'; Dahlhaus (D1959) pointed to several examples of singers in the later 16th century being instructed to allow the meaning of the text to guide the ebb and flow of their performances; and the instructions given by Giulio Caccini (*Le nuove musiche*, A1601/2) may be construed in the same light. In general tempo marks were avoided in *stile antico* sacred music down to the end of the 17th century, partly of course because here there was a stronger tradition and the *tempo giusto* was more easily established, but also because the meaning of the words left less danger that the music might be misunderstood by the performer.

All these considerations continue to operate to some extent even when there is a tempo indication of some kind; and the addition of a metronome mark does not instantly wipe away all the accumulated tradition of European music and its codes. Musicians will continue to regard metronome marks with caution; and it is remarkable how rarely they will actually use a metronome to verify a tempo unless they are trying to demonstrate its correctness to somebody else. For the film composer, to whom split-second timing is important, the metronome is indispensable; but for much of the musical profession it is a mixed blessing. Berlioz told the following story (*Memoirs*, trans. D. Cairns, 1969):

> One day, when I spoke of the metronome and its usefulness, Mendelssohn said sharply, 'What on earth is the point of a metronome? It's a futile device. Any musician who cannot guess the tempo of a piece just by looking at it is a duffer'. I could have replied that in that case there were a good many duffers, but I held my peace ... One day he asked to see the score of the *King Lear* overture, which I had just composed in Nice. He read it through slowly and carefully, and was about to begin playing it on the piano (which he did, with incomparable skill) when he stopped and said, 'Give me the right tempo'.

But a surprisingly large proportion of the scholarly literature concerning tempo marks centres on metronome marks: absolute figures are rather less difficult to discuss than the vaguer (but infinitely more rich in meaning) Italian terms. Such discussions give rise to certain questions and doubts which may be expressed as follows.

(*a*) Did Beethoven's (or Schumann's) metronome work correctly? It now seems arrogant to assume that practically all early metronomes were deficient: the story of Schumann's incorrect metronome has, thankfully, been discarded (see Kämper, C1964); musicians of the experience of Kolisch (C1943) have declared Beethoven's metronome marks playable; and the timings of such figures as Hummel, George Smart and Crotch have been subjected to the most careful analysis. Very few practising musicians have been inclined to adopt those tempos before the

1990s, but it is generally agreed that most of them were probably considered acceptable at the time.

(*b*) Did Beethoven (or whoever) know how to use a metronome accurately? Did he ever try playing or conducting those tempos with the metronome ticking at the same time? The very regularity of the metronome is so anti-musical that it is difficult to feel a piece of music sensitively or effectively while the machine is going; and there is much to be said for believing that many composers, even today, prefer to sit at their desk conducting a piece and then estimate the metronome mark from their own beat rather than from the metronome itself. This may explain some of Schoenberg's absurdly fast metronome marks; and Bartók changed many of his markings when he had acquired a simple tape-pendulum. Only the advent of the synchronized film score has forced on composers a chronological accuracy which their forerunners did not find necessary.

(*c*) Did composers who used metronome marks for some of their works and then either withdrew them or changed them do so because of a considered decision that it was counter-productive? Tempo was not the only feature about which composers have allowed themselves second thoughts. Reorchestration, the cutting of a whole section, changes of harmony, and re-sequencing of events are among the revisions often made by the most professional of composers during rehearsals, after the first performance and in some cases even 20 or 30 years later. So it is perhaps in relation to Wagner's constant tampering with the *Tannhäuser* score until the very end of his life that one should interpret the following passage from his *Über das Dirigieren* (1869):

> To speak from my very own experience, I should say that I filled my earlier publicly performed operas with really verbose tempo indications and fixed them precisely and infallibly (I thought) by adding metronome numbers. Consequently when I heard a stupid tempo in a performance, of my *Tannhäuser* for example, a conductor would protect himself against my recriminations by saying that he had followed my metronome indications most conscientiously. I understood from this how unsure mathematics must be in relation to music and thereafter not only omitted metronome numbers but also contented myself with giving the main tempos in very general indications, taking care only with modifications of this tempo.

That may have been a mistake, if one is to judge from the Bayreuth timings kept for all performances since 1882. But Wagner should not have been particularly surprised to learn that his works are now performed at quite different tempos, for he himself had observed in the preface to the first volume of *Bayreuther Blätter* (1878):

> Why, only 18 years after Weber's death, and at the very place where for many years he himself had led their performance, I found the tempos in his operas so falsified that nothing but the faithful memory of the master's widow, then still living, could assist my feelings about it.

Yet the fear of killing his work with numbers kept Wagner from adding any precise indications. Brahms felt similarly, and there is some discussion of the point in his correspondence with Clara Schumann while they were preparing the complete works of Robert Schumann for the press. In February 1878 Brahms wrote:

> To give metronome marks immediately for dozens of works, as you wish, seems to me not possible. In any case you must allow the work to lie for at least a year, and examine it periodically. You will then write in new numbers each time and finally have the best solution. Consider well also that nobody can have the choral and orchestral works played for this purpose – and on the piano, because of its lighter tone, everything happens faster, much livelier and lighter in tempo. I advise you to steer clear of this, because intelligent people will hardly respect or make use of your conscientious work.

But Clara Schumann's metronome numbers are helpful so long as it is remembered that they are not Robert Schumann's, nor necessarily more accurate than his, that Clara was noted as a pianist who liked to show off with extreme tempos, and that Robert had even expressed dissatisfaction with her performances for precisely that reason (see Kämper, C1964). Perhaps the sanest approach to metronome marks, however, is the healthy discontent of Schoenberg, who prefaced most of his scores after op.23 with the instruction: 'Die Metronomzahlen sind nicht wörtlich, sondern bloss als Andeutung zu nehmen' (the metronome marks should be taken not literally but merely as an indication) – a comment curiously reminiscent of that offered by François Couperin in relation to his verbal indications two centuries earlier: 'So having not thought up signs or characters to communicate our particular ideas, we attempt to remedy this by marking at the beginning of our pieces by means of a few words, like *tendrement*, *vivement*, etc., more or less what we would like to be heard'.

Perhaps the fairest answer to the question would be in the observation that many composers (e.g. Chopin and Elgar) have been described as being quite unpredictable in the tempos they took for their own music, and in Wasielewski's testimony (*Schumanniana*, 1883) that Mendelssohn was far more consistent in the tempos he adopted for other people's works than he was for his own.

5. Early history of performance instructions. Verbal instructions in musical scores probably made their earliest appearance in the form of 'canons', directions for the interpretation of some obscure notational gimmick which was incomprehensible without instructions. The history of such devices includes the instructions on the Reading rota (13th century), on Baude Cordier's *Tout par compas* (*c*1400) and the most elaborate instructions on Lloyd's Mass *O quam suavis* (*c*1500). But these amount to no more than an attempt to make the performer's role more difficult by putting into words instructions that would far more easily have been expressed in notes.

The earliest performance instructions designed to help the performer took the form not of words but of letters. The Romanus letters (*litterae significativae*) found particularly in St Gallen chant manuscripts of the 11th century are mentioned by Notker, Johannes Afflighemensis and Aribo: *c* is used to mean *cito* or *celeriter*, *t* for *trahere*, *tarde* or *tenere*, etc. But in each case the letters are placed above individual notes, never added to concern a whole piece: they may be considered part of the development of a mensural notation and no more belong in a category with tempo and expression marks than do the 'Guidonian letters' denoting pitch names.

Even though the 10th-century *Commemoratio brevis* (*GerbertS*, i, 213), the *Musica enchiriadis* (ibid., 166) and other treatises of the following years mention that some pieces should be performed *morosus* (sad), *cum modesta morositate* (fairly sadly), *cum celeritate* (with speed), etc., no tradition of specific instructions in musical scores began until the 16th century. The first serious attempt seems to be that of Luys Milán, who in his vihuela book *El maestro* (Valencia, 1536) included a short paragraph of playing instructions immediately before each piece. He

described the nature of the piece, its tonality, its place within his pedagogical pattern and its tempo, normally expressed in the form: 'se ha de tañer con el compas algo apresurado' (it must be played with a fairly hurried beat). Other tempo words used by Milán include *espacio* (slow), *apriessa* (swift) and *mesurado* (measured). He also gave more detailed instructions in his preface, that for certain fantasias the musician should 'play all *consonancias* [intervals or chords] with a slow *tactus* and all *redobles* [ornaments or diminutions] with a rapid *tactus* and pause a little in playing each *coronada* [high point]' (trans. Jacobs, D1964). But although similar hints also appear in the publications of Hans Neusidler (1536) and Luys de Narváez (1538) the idea took longer to catch on than might be expected. Dahlhaus (D1959) has shown how theorists from the middle of the 16th century urged performers to introduce freedoms similar to those mentioned by Milán and which today would be described as rubato; and the increasing need for affect in the age of mannerism in the figurative arts was perhaps the crucial stimulus for Giovanni Gabrieli to introduce the marks *piano* and *forte* into his instrumental pieces (1597); but even the prefaces of Caccini (*Le nuove musiche*, A1601/2) and Frescobaldi (*Toccate e partite*, 1615), while including much of the same matter as Luis de Milán, were exceptional in their precise instructions as to the manner of performance the composers thought appropriate for their works.

Early uses of tempo and expression marks in scores are isolated. Monteverdi used some in his 1610 vespers publication, and in the next year Banchieri included elaborate markings in the 'Battaglia' of his *L'organo suonarino*. Thereafter the words were used by Praetorius (1619), Jelić (1622), Priuli (1618), Marini (1617) and others. Schütz used them from 1629 on, as did Frescobaldi in his *Fiori musicali* of 1635, not to mention Carlo Farina in the elaborate 'Capriccio stravagante' from his *Paduanen* of 1627. The words very quickly became established, so that by the end of the century Corelli, for instance, marked everything he published though retaining a limited vocabulary; in the next generation Vivaldi and François Couperin made the most elaborate use of words and texts to make the expressive content of their music clearer. From then on, the degree of 'tempo and expression editing' (W.S. Newman's phrase) done by composers depended very much on their own preferences, the range of styles they used, the distance their music was expected to travel and their faith in other musicians; but the marks had become an integral part of every formal score.

By and large it is true to say that in the early years *lento*, *tarde* or *adagio* were introduced as interruptions to an assumed *tempo giusto* and that *allegro* or *presto* were used to denote a return to the normal speed (see Kolneder, B1958). So also, *piano* (or occasionally *echo*) was used for dynamic contrast whereas *forte* denoted a return to normal dynamics: even in Corelli, *forte* does not appear except when preceded by *piano*. Two further considerations about the early use of these terms point towards the nature of their position. First, *adagio* and *piano* remarkably often appear together and are followed by *allegro* and *forte*, also together; that is, sudden slowness and quietness often went hand in hand, so in 17th-century music the appearance of the one may very often be taken to imply the other as well. Secondly, the indications are found most often in instrumental music where there is no text to hint at inherent moods and changes: repeated references in the theorists suggest that in vocal music, particularly in the madrigal, changes of tempo and dynamic were entrusted to the sensitivity of the music's performers.

It did not take long for the Italian words to be accepted in the other European countries. As early as 1619 Michael Praetorius (*Polyhymnia caduceatrix*) could write that *tutti*, *forte*, *piano*, *presto* and *lento* or *adagio* were 'bei den Italis im vollen Gebrauch' and introduced them into his own north German publications. In 1653 J.A. Herbst (*Musica moderna prattica*, Frankfurt) defined *largo*, *lento*, *adagio*, *tardo*, *presto* and *tutti* with the annotation 'Dieweilheutiges Tages, hin und wider die italienischen *termini musici*, bey den Componisten sehr gebräuchlich sind' ('these days now and then the Italian musical terms are very common among composers'). And in 1683 Purcell included them (along with definitions) in his *Sonnata's of III Parts* because, he said, they were already international.

Historically speaking, dynamic instructions fall into two distinct categories: contrast and gradation. Of these the contrast was the simplest to identify and the first to be notated. Giovanni Gabrieli's introduction of *forte* and *piano* (1597) was merely a way of notating an echo effect and was just an outgrowth of the polychoral tradition found in northern Italy throughout the 16th century. Echo effects of this kind are written or implied in many works of Gabrieli's time and later: some are notated as such (because it was easy to do so); others are not (because it was superfluous).

More gradual changes of dynamic first appeared in prefaces and in theoretical works from the second half of the 16th century. Zacconi (*Prattica di musica*, 1592) mentioned them with particular care, but they also appear in the earlier treatises of Vicentino (A1555), Ganassi (1535) and even Petrus de Canuntiis (*Incipiunt regule florum musices*, Florence, 1510). While it was once thought that Hermann Finck (1556) gave evidence of a 16th-century preference for unchanging dynamics, Meier (B1977) has shown that the text should be construed in precisely the opposite way. Elaborate descriptions of *crescendo* and *decrescendo* appear in the preface to Caccini's *Le nuove musiche* (A1601/2) and in Fantini's *Modo per imparare a sonare di tromba* (1628). So although terraced dynamics are perhaps appropriate on instruments such as the harpsichord or organ where nothing else was possible, this was by no means the general practice except in the case of echo effects. The famous crescendo of the Mannheim orchestra in the mid-18th century may have seemed astonishing to its contemporaries, but there is very little in the scores that cannot also be found in those of Vivaldi: the novelty at Mannheim was probably rather more in unanimity of execution and a conscious striving for effect than in any new musical or conceptual basis. On the other hand it may be significant, as Cahn pointed out ('Retardatio, ritardando', D1974, *HMT*), that the late 18th century saw the introduction of gerund forms into verbal instruction: *ritardando*, *calando*, *smorzando*, all began at that time. Whether this is symptomatic of an actual new preference for gradual changes or of a desire to designate and rationalize existing practice more precisely is difficult to tell, but the words themselves seem curiously characteristic of the ideals of *Empfindsamkeit*.

It seems that the earliest extensive listing of tempo and expression marks was that in Sébastien de Brossard's *Dictionaire* (A1703) containing a wide range of internationally current Italian words which were from then on used liberally in scores all over Europe. Brossard also served as the prime source for the entries in many of the other 18th-century music dictionaries until that of Jean-Jacques Rousseau (A1768), who still used Brossard heavily but made a serious attempt to establish a logical conceptual basis for such a study, particularly in the article 'Mouvement'. Longer discussions appear in the later dictionaries, particularly those of H.C. Koch (A1802) and Gustav Schilling (1835–42 [*SchillingE*]). After that tempo and expression marks almost ceased to be a topic for discussion (as opposed to brief definition) in dictionaries until the Sachteil of *Riemann Musiklexikon* (12/1967), which contains many thoughtful articles (mostly by Carl Dahlhaus and drawing, as do those in this dictionary, on the work of Herrmann-Bengen, D1959). Dictionaries of musical terms constitute an enormous and rather different category of literature stretching back, for these purposes, to the anonymous *A Short Explication* (A1724), but their entries are mostly little more than translations: their lists of words rarely provide information that would not more clearly be derived from a study of the scores; and although their graduated lists of tempo marks are usually provocative in some respect, these dictionaries are on the whole remarkably uninstructive and contain very little that could not be found in a pocket language dictionary.

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DAVID FALLOWS

Tempo di gavotta (It.). Title used for gavotte-style movements in instrumental works of the first half of the 18th century. James Grassineau wrote that the title means that 'the time or movement of a gavotte is imitated, without any regard had to the measure or number of bars or strains' (*A Musical Dictionary*, London, 1740; trans. from Brossard, *Dictionaire de musique*, Paris, 1703). A famous example is in J.S. Bach's Partita in E minor for keyboard which may be considered an improvisation on the 'gavotte idea', in a moderate tempo and with the predominant movement or beat in minims. Other examples may be seen in Corelli's sonatas opp.2, 4 and 5. *See* GAVOTTE.

MEREDITH ELLIS LITTLE

Tempo di minuetto [tempo di menuetto] (It.: 'In minuet time'). A tempo direction often used as a movement heading beginning in the 18th century. It implies a recognized understanding of minuet tempo, which however was not standardized in the 18th century, so the direction is inherently ambiguous; it is sometimes qualified by more specific tempo indications (e.g. in Beethoven's *Gratulations-Menuett* [WoO 3], the marking is 'Tempo di menuetto [*sic*] quasi allegretto'). As a movement type, tempo di minuetto is associated in particular with the minuet finale, but it is also used for dance movements (*see* MINUET).

TILDEN A. RUSSELL

Tempo giusto (It.: 'just time', 'strict time'). (1) The abstract concept of a 'correct' tempo for a piece. Frescobaldi (preface to *Toccate e partite*, 1615) wrote that 'Nelle partite si pigli il *tempo giusto e proportionato*'; Rousseau (1768, article 'Mouvement') stated that each basic measure had an ideal tempo called in Italy the *tempo giusto*; and Kirnberger (1776), following Rousseau's lead, explained all the tempo marks in relation to a *tempo giusto* which was 'determined by the time signature and by the shortest and longest note values contained in a piece'.

(2) As a tempo designation (also *a tempo giusto*) actually affixed to a piece it is rarer, but found particularly in Handel. 'Egypt was glad', 'He led them out of the deep', 'Thy right hand' and 'The horse and his rider' from *Israel in Egypt* are all *tempo giusto*; and Handel originally marked the *allegro moderato* in the *Messiah* overture as *a tempo giusto* before changing it to the present marking. It was presumably in the same sense that Stravinsky used *tempo giusto* to open his 'Dumbarton Oaks' Concerto. But when Chopin used it for some of his waltzes (though scarcely elsewhere in his work) he was indicating that the traditional waltz tempo should be adopted. In 1800 William Crotch wrote to the *Monthly Magazine* observing, among other things, that '[*tempo ordinario*] varies with the fashion of the age, [*tempo giusto*] with the fancy or judgement of the performers'.

(3) A direction to return to strict tempo after a deviation. It is found particularly often in Italian Baroque opera and described by Brossard (1703, article 'Tempo'); but its use continued through the 19th century, for instance in Liszt, who normally used it to mark the end of an *a piacere* section.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Tempo ordinario (It.: 'common time'). (1) The Italian name for common time, 4/4, as explained by Brossard (1703, article 'Tempo') and many subsequent writers.

(2) As a tempo designation (also *a tempo ordinario*) it is found particularly in Handel, who used it, for instance, in 'Lift up your heads' and 'Their sound is gone out'. But, like TEMPO GIUSTO, it was evidently in fairly current use as a concept to describe the ordinary, non-committal tempo that required no tempo designation. It was presumably in this sense that Beethoven wrote to Schott on 18 December 1826, saying: 'We can hardly have any

tempi ordinari any more, now that we must follow our free inspiration'.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Tempo primo (It.: 'first pace'). After a change of tempo in the course of a composition, the indication *tempo primo* directs that its opening pace is to be resumed.

Temporale (i) (It.: 'storm'). A term used to describe the storm scenes common in 19th-century Italian opera, in particular the operas of Rossini (e.g. *La Cenerentola* and *Il barbiere di Siviglia*). It is sometimes applied to Verdi's storm scenes (e.g. in *Rigoletto*), although he did not use the term. In musical style *temporali* appear to show a debt to the fourth movement of Beethoven's Pastoral Symphony.

□

Temporale (ii) (Lat.: 'Proper of the Time'). *See* LITURGY AND LITURGICAL BOOKS, §II, 1.

Tempo rubato. *See* RUBATO.

Temps (Fr.). *See* BEAT.

Temptations, the. American soul and rhythm and blues vocal group. They came together in Detroit in 1961 when Eddie Kendricks (1939–92) and Paul Williams (1939–73), formerly of the Primes, joined forces with Melvin Franklin (1942–95), Otis Williams (*b* 1941) and Eldridge Bryant of the Distants. They were signed to Motown as the Elgins (their name was quickly changed to the Temptations by Berry Gordy); most of their recordings were released on the subsidiary label Gordy records. Between 1962 and 1994 the group had an astonishing 82 singles in the American rhythm and blues chart, 52 of which also entered the pop charts. In 1963 David Ruffin replaced Bryant, forming the Temptations' classic line-up. Ruffin possessed a gruff baritone that was juxtaposed by their producer, Smokey Robinson, with Eddie Kendricks's sweeping falsetto. The results were such classic records as *The Way You Do the Things You Do* (1964), *My Girl* (1965) and *Get Ready* (1966). In 1966 Norman Whitfield began writing and producing for the group and, in combination with lyricist Barrett Strong, he placed the Temptations in a harder-edged southern soul idiom, leading them to even greater success with such hits as *Ain't Too Proud to Beg* (1966), *(I know) I'm losing you* (1966) and *I wish it would rain* (1968). In early 1968 Ruffin was replaced by a former member of the Contours, Dennis Edwards. Heavily influenced by the funk pioneers Sly and the Family Stone, in late 1968 Whitfield once again recast the Temptations, this time in the psychedelic soul idiom with such masterpieces as *Cloud Nine* (1968), *I can't get next to you* (1969), *Psychedelic Shack* and *Ball of Confusion (That's what the world is today)*, both released in 1970. After more personnel changes from 1973 onwards the group recorded a series of increasingly funky singles with Edwards taking most of the lead vocal parts. The best of these were *Papa was a rolling stone* (1972) and *Shaky Ground* (1975).

In 1975 the group lost its producer when Whitfield left Motown and from then on the Temptations had some success in the rhythm and blues charts but their creative prime had passed. Nonetheless they remain the most successful vocal group in black music history.

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ROB BOWMAN

Tempus (Lat. 'time'). In the system of mensural notation of the late Middle Ages, the relationship between semibreve and breve. *See* NOTATION, §III, 3.

Tenaglia [Tanaglia, Tanaglino], **Antonio Francesco** (*b* ?Siena, *c*1612–20; *d* Rome, Oct 1672). Italian composer, keyboard player and lutenist. Nothing is known of his early years but a Francesco Tenaglia of Siena renewed his licence as a schoolteacher in Rome on 5 November 1645. According to Prunières, Tenaglia entered the service of Cardinal Antonio Barberini in September 1644; the cardinal left Rome shortly after the election of Pope Innocent X on 15 September 1644. In 1648 Tenaglia was in Brussels, according to a letter from the castrato Giovanni Battista Mocchi to Carissimi dated 21 March of that year. The letter states that Tenaglia was complaining unjustly of having been badly treated by Count Palatine Philipp Wilhelm of Neuberg-Düsseldorf. Ademollo writes that Tenaglia returned to Rome in 1651; he was certainly there in 1653 when Florido de Silvestri published two three-part madrigals by him in his volume *Florido concento di madrigali*. In 1654 Elpidio Benedetti, Cardinal Mazarin's agent in Rome, spoke highly of Tenaglia, recommending him for a possible engagement in Paris. On 8 September 1654 A.M. Abbatini engaged him as a harpsichordist at S Maria Maggiore for the mass at the Feast of the Blessed Virgin.

For Carnival 1656 Tenaglia's *Il giudizio di Paride* was performed at the Palazzo Pamphili, Rome, in honour of Queen Christina of Sweden. He probably succeeded Carlo Caproli in the service of Prince Ludovisio Pamphili, nephew of Pope Innocent X, but the date of his engagement is unknown. While in the prince's employ he met Domenico Mazzocchi, the organist Francesco Muzi, the soprano Domenico Dal Pane and the violinist Francesco Manelli. On 15 January 1661 he left the prince's household and was appointed organist of the Basilica S Giovanni in Laterano, Rome. His last salary payment at S Giovanni in Laterano is dated October 1672.

Tenaglia's cantatas, his only surviving compositions, seem to have been widely known and much appreciated in his day, for they are mentioned as prime examples of the genre, together with those of Carissimi and Luigi Rossi, by both Christoph Bernhard (*Tractatus compositionis*) and Angelo Berardi (*Ragionamenti musicali*, 1681). Far fewer can at present be attributed to him than to Rossi, Carissimi, Caproli, Marazzoli and Savioni: it is not unlikely, however, that a good many of the enormous number of anonymous manuscript cantatas are also his. The extant cantatas demonstrate how powerful and audacious was his creative imagination and how extraordinary his musicality. Among their impressive features are the intensity and freedom of their expression, the animation and humour of some of the arias (those in 6/8 and common time) and the tender lyricism of others, the eloquence of the recitatives, and the remarkably active and melodic bass line: interplay between the vocal and

continuo lines is more characteristic of his cantatas than of those of his contemporaries.

Among the 67 solo cantatas (all for soprano) and eight duets and trios one finds primarily works in a varying number of sections, with or without refrains and with no clear overall structure. There are works in binary, ternary and rondo form. The last is the most frequent, but not in its simple strophic form: Tenaglia preferred rondos with long, differing strophes between the recurrences of the refrain and/or with an abbreviated version of the refrain occurring within the cantata, the complete restatement being reserved for the close. Other characteristics of his style include the often improvisatory, virtuoso quality of the music, the sequential repetition of an opening phrase, the frequent change of metre and the bold use of unsynchronized cadences. Tenaglia also made beautiful use of the Phrygian cadence, closing a few cantatas with it in the manner of Rossi. He differed from Rossi, however, in his more frequent choice of major tonalities and common time and in his habit of beginning a cantata with a short phrase for continuo alone.

WORKS

OPERAS

Il giudizio di Paride (G. Lotti), Rome, Palazzo Pamphili, carn. 1656, music lost

Il Clearco (favola musicale, L. Cortesi), carn. 1661, lib pubd in Rome, music lost

CANTATAS

all for soprano and continuo

Affe, di mia vita mostrandoti, *I-Rc*; Amo troppo e non s'acqueta, *Rdp*; Begl'occhi, merce, ed. A. Parisotti, *Arie antiche*, iii (Milan, 1900); Begl'occhi, scoccate saette, *Rvat*; Bella cosa è l'inconstanza, *Nc*; Cangia, mio cor cangia pensiero, *Rc*; Cessate, o pensieri, d'affligermi, *MOe*; Che musica è questa, *Fc*; Che sarà, con tanti guai, *B-Bc*; Che volete ch'io canti, *I-Nc* [quotes the opening recitative of L. Rossi's Un ferito cavalier]

Che volete più da me, *B-Bc*; Chi ama che fa, *I-Nc*; Chi credete ch'havesse poi il vanto, *Nc*; Compatitemi, Zerbina, se disprezzo i vostri affetti, *Nc*; Cor mio, tu ti lamenti, *F-Pthibault*; Costanza, mio core, *I-Rc*; Crudele che chiamarti crudele, *Nc*; Dal suo bel sol lontano, *Nc*; Doppo che la magia di prieghi, *Rc*; Dove frondoso il bosco, *Nc*

Ecce torna a penar per te, *Nc*; E tu parti, mia vita, *Nc*; E tu resti, mia vita, *B-Bc*; E ve lo credereste che senza, *Bc*; Filla mia, tue luci belle, *I-Nc*; Il dolore ch'ogn hor mi tormenta, *Fc*; Il nocchier che torna al lido, *A-Wn*; In che da il cercar, *I-Rn*; In mare di sdegno il legno, *Rc*; Io non lo so, son tanto fuor di me, *B-Bc*; Io per me cosi l'intendo, *Bc*; Io vo morir per te, *Bc*

La mia dama arcibizzarra, *I-Fc*; Libertà, grida mio core, *Rc*; Maledetto sia quel dì, *B-Bc*; Manco male che nel mio cor, *I-Nc*; Mentre in seno a flutti, *Nc*; Mi fa rider la speranza, *Nc*; Misero chi si fida, *Rn*, excerpts ed. L. Torchi, *Eleganti canzoni* (Milan, 1894); Misero e con quai larve, *Rc*

Nel'atlantico Dori, *Nc*; No, che mai lo dirò (C.P. Mandosi), *F-Pthibault*; No, che non basta, no, *B-Bc*; Non diamo in barzellette, *GB-Och*; Non la finite mai, *B-Bc*; Non la saprò ben dire, *Bc*; Non si da il caso mai, *Bc*; Non si può vivere con questi amanti, *Bc*; Non voglio che alberghi nel core, *I-Nc*; ?Nova Cinthia affricana, *Nc*

Occhi, lingue di bellezza, *Rc*; Ogni cosa è variabile, *Nc*; Oh, che bizzarro humor, *A-Wn*; O quante punture mi sento, *B-Bc*; O questa è gustosa, *Bc*; Pensieri, che dite, speranza mi chiama, *I-Rvat*; Perche aprite col bel riso, *Rc*; Quanto è meglio esser suo, *MOe*

Sappia o pianga ogni core, *Nc*; Se fosse cosi conforme, *Bc*; Sereno per me non è più, *Rc*; Su le spiaggie Tirrene, *Rvat*; Udite, o degli amanti, *Nc*; Una nova è giunta, amanti, *Rdp*; Un impazzido ciglio, un sguardo ardito, *Nc*; Un pensier dal cor m'è uscito, *Rvat*, ed. F. Vatielli, *Antiche cantate d'amore* (Bologna, 1920); Vezzosa fanciulla ch'amore, *Rc*; Voglio parlar con voi, *Nc*

OTHER WORKS

A chi vive, ogn'hor contento, S, S, bc, *I-Nc*; Cor mio, ti credi tu, S, S, B, bc, *P-La*; Nel'alto rigore d'un volto, S, S, bc, *I-Rc*; O bell'onde fortunate, S, S, bc, *Nc*; Son disperato, abbandonato, S, S, bc, *GB-Lbl*; Sospiri, chi sete, messaggi del core, S, S, bc, *I-Nc*

Madrigals: Madonna udite come questa, A, T, B, bc; E cosi pur languendo me'n vo, A, T, B, bc: both in 1653[4]

DOUBTFUL WORKS

Che ti resta, o mio core, *B-Bc*; Con amor si pugna invano, *I-Nc*; Crederesti, o mio tesoro, *B-Bc*; Del bel Serbeto a i lidi, *I-Nc*; Due pensieri ho nel pensiero, *B-Bc*; E quando ve n'andate, speranze, ed. A. Parisotti, *Arie antiche*, ii (Milan, 1900), attrib. C. Caproli in *GB-Ouf*; Mia fortuna trova quiete, *I-Nc*; O quanto più bella saresti, *B-Bc*; Quando sarà quel dì, *I-Rc*; Quanto vi costerà, occhi, *B-Bc*; Son fanciulla che d'amore, *I-Nc*

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ELEANOR CALUORI/JEAN LIONNET

Tendre, tendrement (Fr.: 'tender', 'tenderly'). A designation often found in French Baroque music. François Couperin headed over 30 pieces *tendrement*, sometimes with the qualification *sans lenteur*. Rousseau (1768) defined it in terms of the Italian AMOROSO.

See also TEMPO AND EXPRESSION MARKS.

Tenducci, Giusto Ferdinando (*b* Siena, *c*1735; *d* Genoa, 25 Jan 1790). Italian soprano castrato and composer. He made his début in Cagliari in 1750, during the wedding festivities of the Duke of Savoy. After appearing both in minor roles and in comic opera in Milan, Naples, Venice, Dresden and Munich, in 1758 he went to London, where he spent two seasons at the King's Theatre and sang in Cocchi's *Ciro riconosciuto* as secondo uomo. His extravagant living led to a short spell in a debtors' prison in 1760, but in 1762 he created Arbaces in Arne's *Artaxerxes*, subsequently appearing in the première of J.C. Bach's *Adriano in Siria* (1765). He visited Dublin in 1765 and the following year (despite some scandal) married Dora Maunsell, the daughter of a Dublin lawyer. Her relations were outraged; Tenducci was jailed and his wife kidnapped, though Casanova claimed the couple had two children. Tenducci spent a year or more in Edinburgh before returning in 1770 to London, where he sang in a pasticcio of Gluck's *Orfeo* and was responsible for popularizing 'Che farò'. Impressed with 'Scotch' songs, he persuaded his friend J.C. Bach to arrange some for insertion into English operas, a practice which was then widely adopted by other composers, notably Linley in *The Duenna*. Tenducci left England and returned to Italy until 1776 (repeating *Orfeo* in Florence), and then appeared in London (1777–85), Paris (1777) and Dublin (1783–4). Smollett described his voice as particularly lyrical and the *ABCDario Musico* (Bath, 1780) compared him with Gioacchino Conti; he was widely known as another Senesino. He adapted several operas, but none was very successful; his singing tutor *Instruction of Mr*



Giusto Ferdinando Tenducci: portrait by Thomas Gainsborough (Barber Institute of Fine Arts, University of Birmingham)

Tenducci to his Scholars (London, 1782) is of more lasting value.

WORKS

OPERAS

all first performed in Dublin

Amintas (R. Rolt, after P. Metastasio), July 1765 [all-sung adaptation of G. Rush: The Royal Shepherd]; with addns by S. Arnold, London, CG, 15 Dec 1769, Act 2 (London, 1769)
The Revenge of Athridates, 1767 [trans. and adaptation of D. Perez: Il Farnace]; Favourite Songs (London, 1767)
Il castello d'Andalusia, 1783 [? adaptation of Arnold: The Castle of Andalusia]
The Campaign (afterpiece with spoken dialogue, Jephson), 1784; arr. W. Shield, London, CG, 1785

OTHER WORKS

Single songs, incl. 1 for ballad op Love at First Sight (1763)
6 English Songs 'Sung at Ranelagh' (London, 1763)
Lessons for the Harpsichord or Piano & Forte (Edinburgh, 1768)
6 French Songs (London, *c*1770)
A Collection of Favorite Airs in Score (London, *c*1775)
6 Italian Songs 'perform'd at Mr Bach's Concert' (London, 1778)
? Overture, lost

Instruction of Mr Tenducci to his Scholars (London, 1782; with portrait)

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ROGER FISKE, DALE E. MONSON

Tenebrae (Lat.: 'darkness'). A name commonly applied to the combined Offices of Matins and Lauds on the Thursday, Friday and Saturday of Holy Week. The service is marked by the extinction of 15 candles, one after each psalm. At the end of the canticle *Benedictus Dominus* all the candles are extinguished and what follows is said or sung 'in tenebris'. The musically significant parts of the service are the first three of the nine lessons of Matins, taken from the *Lamentations* of Jeremiah, and the responsories that follow each lesson. The plainchant of the Lamentations is an elaborated psalm tone, and there is a continuous history of polyphonic settings from the 15th century to the early 19th (sometimes under different titles, as in Couperin's *Leçons de ténèbres* or, in a later, non-liturgical context, Stravinsky's *Threni*; *see* LAMENTATIONS). The responsories were set with particular frequency after the Council of Trent (1545–63; *see* RESPONSORY, §5). Other texts from Tenebrae set polyphonically include the BENEDICTUS (ii) and the MISERERE from Lauds. These two items, alone of the four psalms and two canticles of Lauds, are unchanged on each of the three days, which is no doubt why they alone were set. Composers of Tenebrae music (apart from the Lamentations) include G.M. Asola, Gesualdo, Jacob Handl, Lassus, Morales, Pomponio Nenna, Palestrina and Victoria. Although the Lamentations remained popular as a Baroque form, the setting of other Holy Week texts appears to have been largely confined to the Counter-Reformation.

JOHN CALDWELL

Teneramente (It.: 'tenderly'). A direction indicating a style of performance rather more sentimental than that called for by *dolce* (sweet), but on the whole having much the same meaning and use in music. A good instance of the distinction between the terms is found in the second movement of Beethoven's Piano Sonata in E minor op.90, where the subject, at its first entry labelled *dolce*, is subsequently directed to be played *teneramente*, it being evidently intended that the music should become slightly more impassioned as it goes on. *Con tenerezza* ('with tenderness') is also found.

See also TEMPO AND EXPRESSION MARKS.

GEORGE GROVE/R

Teng, Teresa. *See* DENG LIJUN.

Teniers, Guillaume [Willem] **Albert** (*b* Leuven, bap. 20 April 1748; *d* Amsterdam, 12 Feb 1820). Flemish violinist and composer. The great-grandson of the painter David Teniers, he travelled for many years in the Netherlands, England and France as a violinist in theatre orchestras. In 1775 and 1776 he was a first violinist at the Théâtre des Spectacles at Brussels, and in 1780 he was a first violinist and *maître des simphonies* at The Hague opera. From 1792 he was a member of the Théâtre de la Monnaie orchestra in Brussels. After an unsuccessful attempt to gain a place at the court he joined a travelling opera company. By 1800 he was a member of the Théâtre Français orchestra in Hamburg; he finally settled in Amsterdam as a music teacher and first violinist at the Théâtre Français. His compositions are primarily for the violin.

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3 concs., vn, orch, op.1 (Amsterdam, n.d.)
3 sonates, va, va acc., op.6 (Hamburg, *c*1790)
Variations: 12 for vn, va acc., op.7 (Amsterdam, n.d.); Aria variée de l'opéra Léonce [?Isouard], 2 vn, pubd; 6 ... sur la contredanse Hoep Marianetie, 2 vn, pubd; 6 ... sur l'angloïse de Mlle Furioso la cadette, 2 vn, pubd
Andante avec le Roxolane de ... [J.] Haydn, arr. vn, va (Berlin, n.d.)

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JACQUES VAN DEUN

Tenney, James (Carl) (*b* Silver City, NM, 10 Aug 1934). American composer and theorist. He studied the piano with Eduard Steuermann at the Juilliard School of Music and composition with Lionel Nowak at Bennington College (BA 1958). He went on to study at the University of Illinois (MMus 1961) with Kenneth Gaburo (composition) and Lejaren Hiller (information theory and electronic music). He also worked briefly with Partch. He has taught at the California Institute of the Arts, the University of California, Santa Cruz, and York University, Toronto (1976–).

After graduating from the University of Illinois, Tenney moved to New York where he became an important member of the musical avant garde. He co-founded and directed the Tone Roads Ensemble (1963–70), performed with the Steve Reich and Philip Glass ensembles, and worked in close association with a wide variety of musicians and artists including Stan Brakhage, John Cage, Carl Ruggles, Edgard Varèse, Morton Feldman, Max Neuhaus and others. Tone Roads became an important force in the Charles Ives renaissance, and also gave influential performances of works by Cage, Feldman, Ruggles and others. Between 1961 and 1964 Tenney engaged in pioneering research at Bell Telephone Laboratories, becoming one of the first composers to work extensively in the area of digital synthesis. His research in acoustics, psychoacoustics and music cognition has informed his compositional approach, particularly his formal structures, which respond to theories on the phenomenological bases of music perception. Other interests include experimental intonation (which he calls 'harmonic space') and computer-assisted composition.

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(*selective list*)

Inst ens: Seeds, fl, cl, bn, hn, vn, vc, 1956, rev. 1961; Stochastic Qt, str qt, 1963; Quiet Fan for Erik Satie, orch, 1970; Clang, orch, 1972; Quintext, str qt, db, 1972; Chorales, orch, 1974; 3 Pieces, drum qt, 1974–5; Harmonia nos.1–6, various ens, 1976–81; Saxony, sax ens, tape delay, 1978; 3 Indigenous Songs, 2 pic, a fl, bn, 2 perc, 1979; Septet, 6 elec gui, elec b gui, 1981; Glissade, va, vc, db, tape delay, 1982; Bridge, 2 pf, 1984; Koan, str qt, 1984; Changes, 64 studies, 6 hp, 1985; Water on the Mountain ... Fire in Heaven, 6 elec gui, 1985; The Road to Ubud, gamelan, prep pf, 1986; Critical Band, ens, tape delay, 1988; Rune, perc qt, 1988; Tableaux vivants, 1990; 'Ain't I a Woman?', 2 vn, 2 va, 2 vc, cel, 1992; Pika-Don, perc ens, 1992; Cognate Canons, str qt, perc, 1993; Flocking, 2 pf, 1993; Forms 1–4, 1993; Spectrum 4–5, 1995; Diapason, chbr orch, 1996
Vocal: 13 Ways of Looking at a Blackbird (W. Stevens), (T, 2 fl, str trio)/(B, a fl, ob, va, vc, db), 1958, rev. 1971; Voice(s), female vv, inst ens, multiple tape delay, 1982
Solo inst: Monody, cl, 1959; Music for Player Pf, 1964; Rags, pf, 1969; Koan, vn, 1971; Koan, perc, 1971; Spectral CANON for CONLON Nancarrow, player pf, 1974
El-ac: Collage no.1 'Blue Suede', 1961; Analog no.1; Noise Study, cptr, 1961; Dialogue, 1963; Phases, cptr, 1963; Ergodos II, cptr, 1964; Fabric for Chè, 1967; For Ann (rising), 1969
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LARRY POLANSKY

Tennstedt, Klaus (*b* Merseburg, 6 June 1926; *d* Kiel, 11 Jan 1998). German conductor. After studies with his violinist father (Hermann Tennstedt), he studied violin and piano at the Leipzig Hochschule für Musik. In 1948 he was appointed leader of the orchestra of the Halle Stadttheater, but a growth between two fingers of his left hand forced him to turn to the piano and conducting. He made his conducting début in Halle in 1952 and from 1954 to 1957 worked as first Kapellmeister at the Chemnitz Opera. While holding appointments as General-



Klaus Tennstedt, 1981

musikdirektor for the Dresden Staatsoper (1958–62) and then the Mecklenburg Staatstheater of Schwerin (1962–71), he also appeared as guest conductor of the Leipzig Gewandhaus and Dresden Staatskapelle orchestras and other orchestras in the Soviet bloc. A concert in Sweden gave him the chance to defect in 1971. Settling there, he worked at Göteborg's Stora Teater, for the Swedish RSO, and from 1972 to 1976 as Generalmusikdirektor of the Kiel Opera.

The turning-point in Tennstedt's career came in 1974. After hearing him conduct Bruckner's Seventh Symphony, Walter Homburger invited him to the Toronto SO for concerts that garnered stunning reviews; shortly thereafter he appeared with the Boston SO in a performance of Bruckner's Eighth Symphony that attracted international attention. He accepted invitations from Chicago, New York, Cleveland, Philadelphia and elsewhere, making his British début with the LSO in 1976. This led to equal acclaim in Europe and concerts with the Orchestre de Paris, the Berlin PO and the Vienna PO. He was the first German to conduct the Israel PO (1978) and became the principal conductor of the NDR SO in Hamburg (1979–81), and principal guest conductor at the Minnesota Orchestra (1979–83) and the LPO (1980–83). As the LPO's music director from 1983 to 1987 he led major overseas tours and made many recordings. In 1983 he made his Metropolitan début in *Fidelio*. However, success came at a terrible personal cost. His physical and emotional health began to fail, cancellations abounded, and periods of retreat and recuperation were ordered. He returned from two hip replacements and radiation for throat cancer in March 1986 to give overwhelming performances of Mahler and Bruckner, but after collapsing at an LPO rehearsal in 1987 he resigned within the hour. He was then made the orchestra's conductor laureate, appearing occasionally until his retirement in 1994.

Although emotionally fragile, Tennstedt was an uncommonly charismatic musician, bringing to his work a rare urgency and intensity, and an impressive command both of detail and the larger form. Like Furtwängler, whom he deeply admired, he was both praised and criticized for his extreme tempo fluctuations and for interpretations which valued spontaneity and breadth of line over exactitude. His greatest recorded legacy remains his cycle of Mahler symphonies with the LPO.

CHARLES BARBER, JOSÉ BOWEN

Tenor (from Lat. *tenere*: 'to hold'). In polyphony between about 1250 and 1500, the structurally fundamental (or 'holding') voice, vocal or instrumental; by the 15th century it came to signify the male voice that sang such parts, and later it was applied not only to singers covering roughly *c* (called Tenor C) to *a′* but also instrumental parts occupying approximately that register (*see* TENOR VIOLIN, for example). In some 18th-century sources 'tenor' means 'viola'. In CHANGE RINGING, the 'tenor' is the largest and deepest bell in a peal.

1. Early uses of the word. 2. The word in early polyphony. 3. The voice up to *c*1600. 4. 1600–1800: (i) Italian opera (ii) French, German and English traditions (iii) Mozart's tenors. 5. 19th century: (i) Italy, France, Russia, England (ii) Germany. 6. 20th century: (i) Dramatic tenors (ii) Lyric tenors (iii) Bel canto (iv) Theatre and popular tenors.

1. EARLY USES OF THE WORD. The word is found only once in Cicero but more often in Virgil, Livy and later writers, with the meaning of 'a holding fast' and thence of 'an uninterrupted course' or 'a career'. Nor do its earlier musical uses have any particular consistency. But with the exception of Cassiodorus, who used it for string tension or pitch, and Guido, whose several uses include one where it apparently means the duration of a note, most of the early music theorists used the word only in discussions of chant modality.

Even there, however, usage varied from writer to writer and even from passage to passage. For Jacobus of Liège, *tenor* was the final or key note of a mode, whereas for Aurelian of Réôme 400 years earlier it seems to have been one reciting-note, more commonly called *tuba* and in modern discussions of modality often called the dominant. Yet another meaning, rather more common, is that of 'melodic formula': Aurelian, again, seems to have used *tenor* for a psalm tone, and many theorists up to the 16th century used it for the termination formula of a psalm tone. Indeed, as late as 1701, T.B. Janovka began his definition of tenor: 'in musica alicuius melodiae (ut Ariae, Sarabandae &c) significat processum, & quendam fluxum' ('in melodious music it means [melodic] progression or turn of phrase'); he then proceeded to define the word in terms of the high male voice.

2. THE WORD IN EARLY POLYPHONY. In medieval and Renaissance polyphony the counterpoint in all other voices was normally calculated in relation to the structurally fundamental tenor: if one voice was to proceed in longer note values that voice would be the tenor; if one voice was to carry a borrowed CANTUS FIRMUS that voice would nearly always be the tenor before 1400 and often thereafter; all writings about counterpoint were concerned primarily with the relation of the discanting voice (discantus) to the tenor; and during the 15th century nearly all polyphony retained that firm 'discant' relationship between discantus and tenor even when there were several other voices, both above and below them.

Before 1300 such voices were labelled 'tenor' in the sources only when they were not taken from chants or when the chant was not known; and about 1300 Johannes de Grocheio specifically described tenors as those fundamental voices in polyphony that had not been taken from chant. But in 14th-century sources any such voice could be labelled 'tenor', and in the 15th century practically all such voices could be so labelled. In the 16th century the hegemony of the tenor-discant pair broke down as fully imitative polyphony developed its own requirements and rules; but it was still common to give the name 'tenor' to any voice carrying a cantus firmus, and there were several forms in which the old rules continued to hold sway.

The long-held assumption that 13th-century musicians called the bottom line of polyphony a 'tenor' (from Lat. *tenere*: 'to hold') because it 'held' the pre-existing chant melody has been called in question (Hoffmann-Axthelm, §II, 1). It was based on a passage in Johannes de Garlandia's *De mensurabili musica* (second quarter of the 13th century), where in reference to the two lines of polyphony, 'primus cantus' and 'secundus cantus', it is said that the 'tenor' part is the one called 'primus cantus' ('a parte tenoris, qui dicitur primus cantus'). The true meaning of this is probably that the first line the composer wrote in polyphony was called the tenor because it 'held up' or supported the harmonic structure of the counterpoint. Such is the meaning conveyed by two later treatises, Franco of Cologne's *Ars cantus mensurabilis* (*c*1250) and

an anonymous treatise of about 30 years later from St Emmeram; the latter equates 'tenor' with the concept of a foundation, or 'fundamentum'. In view of the fact that almost all names for the voices in early polyphony derive from the actual process of composing music (cf the early 14th-century *contra-tenor*, a line composed against a tenor; or the late 15th-century *basis-tenor*, a tenor that acts as a foundation), this explanation of the original meaning of the word 'tenor' is entirely plausible.

In the late 14th and early 15th centuries any tenor line in polyphony was almost invariably paired with a CONTRATENOR part. These two lines, overlapping in range, shared the functions of providing both a harmonic foundation and a harmonizing part. (The contratenor, in fact, was occasionally called a 'concordans', a word that lingered in French usage well into the 19th century as a term for the baritone voice.) With the late 15th-century progression from three- to four-voice composition a *contratenor bassus* was introduced, which assumed the role of providing a harmonic foundation. Tenor and contratenor then became more clearly distinguished from one another, and the old contratenor became known as the CONTRATENOR ALTUS. It tended to lie slightly higher in range than the tenor – with the result that the word 'tenor' came more and more to refer to a vocal range.

In the late 14th and 15th centuries the French word 'tenoriste', or 'tenoristre', and the Italian 'tenorista' were used for a highly skilled singer able to perform the lower lines of polyphony, contratenor as well as tenor. The word tended to be reserved, however, as a title for the most eminent singers, some of whom appear to have functioned also as choir directors. In the late 15th century, as four-voice polyphony became the norm, some singers were given such titles as 'tenorista basso', 'controriste', 'contro alto' or simply 'contro'. From this confusion of terminology, however, there gradually emerged the word 'tenore', and this term became clearly fixed with the publication of partbooks.

3. THE VOICE UP TO *c*1600. Nothing certain can be said about the voice ranges of early monophonic music since the available notation is not related to a fixed pitch. For sacred polyphony of the 15th century, however, there are features that make it possible to guess at the normal performing pitch. The arguments can be summarized as follows. Three-voice sacred polyphony before 1450 almost always has two voices in the same range (called tenor and contratenor) with one voice in a range roughly a 5th higher. Sometimes the written range goes down only to *f* but it varies and can go as low as *G*. But the relative ranges of the voices remain the same, the three voices covering a total range of just over two octaves. From this Bowers and others (see Boorman, 1983) have drawn the conclusion that the music, like plainchant, was not notated at a fixed pitch-standard and that all such pieces would normally have sounded in the same range. Evidently this music was sung only by grown men, so the difficult question is whether that range was low (with two bass-baritones and a tenor) or higher (with two tenors and a falsettist or at least a man singing in a very high range). Two considerations favour the latter conclusion: first, that when four-voice music became routine for sacred polyphony the fourth voice seems to have been added to the bottom of the texture, the other three retaining the relationship they had in three-voice music (Bowers in Boorman, 1983); second, there are three pieces from the middle years of the 15th century that specify the alternation of boys with men on the top line and, moreover, there is documentation from 1470–1530 of the choirmaster apparently doubling the boys' lines (Fallows in Boorman, 1983). It therefore seems very likely that most polyphony before about 1450 operated in a range an octave above and below middle C, thus that the top line was sung in a falsetto or *haute-contre* voice and that the other lines were sung by what we would call tenors (though this is to avoid the question of voice production techniques). That also means that a very large proportion of polyphonic singers in the Middle Ages used the tenor register. Projecting those hypotheses backwards, they would seem to suggest that the earliest substantial polyphonic repertories of the 12th and 13th centuries, with a range of about a 12th, would have been sung in the tenor register, surely a suitably exciting sound for the florid lines of early organum.

In the 16th century, when pitch-standards are slightly easier to establish, there seems clearer evidence that the tenor voice continued in favour. The solo vocal repertory with instrumental accompaniment was published with the voice part mostly in either the treble or the soprano clef. Although these clefs were the common property of all high voices, male or female (the tenor clef being reserved for tenor voice in ensembles), the texts suggest that the bulk of the Renaissance lute-song repertory was most appropriate for male singers (tenors). In the second half of the century the art of vocal ornamentation was cultivated to a high degree. Although treatises make it clear that ornamentation was not limited to any particular voice range, most of the important writers were themselves tenors. Perhaps the most influential was Giulio Caccini, whose *Le nuove musiche* (1601/2) contained the most elaborate description of this virtuoso art 'which admits of no mediocrity'; ornamentation is even more explicitly notated in his *Nuove musiche e nuova maniera di scriverle* (1614). Caccini became the first tenor to enjoy an international reputation as a soloist.

The leading male roles in the earliest operas were also written for tenor: the role of Orpheus in the *Euridice* operas (1600) of Peri and Caccini is for tenor, as is Monteverdi's in his *Orfeo* (1607), where the role was probably sung by Francesco Rasi, tenor, composer, and student of Caccini.

4. 1600–1800.

(i) Italian opera. The title role in Monteverdi's *Il ritorno d'Ulisse in patria* (1639–40) is also for tenor, but the principal male part of his *L'incoronazione di Poppea* (1643), that of Nero, is for castrato, as are other secondary roles. Several operas by Francesco Cavalli have principal parts for tenors (*Egisto*, 1643, and *Ormindo*, 1644, for example), but during the remainder of the century heroic roles and those of lovers were increasingly assigned to castratos, and tenors came to be allotted only small or comic roles, as servants, grotesques (for example, Irus in *Il ritorno d'Ulisse*) or even, in travesty, old women, especially nurses, which roles tenors often interchanged with contraltos (*see* TRAVESTY). By and large, Italian cantata traditions followed the lead set by opera; of Carissimi's approximately 150 cantatas for voice and continuo, none are for tenor solo, and of those for more than one voice, only three include tenor.

With the operas of Alessandro Scarlatti, the tenor voice begins to see a revival. Scarlatti's early pastoral *Gli*

equivoci nel sembiante (1679) has only four characters, two pairs of lovers, played by two sopranos and two tenors, but that is unusual. In most of Scarlatti's operas, the tenor remains subordinate to the castrato, but plays a serious role portraying a neighbouring or opposing king, a prince or a military commander. In *Tigrane* (1715), for example, the tenor plays Doraspe, king of Damascus (sung by Gaetano Borghi in 1715 and Gaetano Mossi in 1716); this part is assigned four arias in comparison with 11 for the castrato title role. In *Marco Attilio Regolo* (1719), the tenor part of Santippo, a Spartan commander, was played by Annibale Pio Fabri, one of the most renowned tenors of the period; Burney wrote of him that 'the merit of this tenor was often sufficient in Italy to supply the want of it in the principal soprano'. Fabri sang for two seasons with Handel in London, 1729–31.

Handel wrote for several tenors of distinction. Francesco Borosini, the son of an Italian tenor who had performed in operas by Steffani and Caldara, went to London in 1724 and sang Handel's first important operatic tenor role, Bajazet in *Tamerlano* (1724), a role he had earlier sung in a setting of the same story by Francesco Gasparini; he also created Grimoaldo (*Rodelinda*, 1725). Fabri created the roles of Berengario (*Lotario*, 1729), Emilio (*Partenope*, 1730) and Alexander (*Poro*, 1731). The English tenor John Beard sang in ten Handel operas, creating roles in several of them, including Lurcanio in *Ariodante* and Oronte in *Alcina* (both 1735); he later appeared in English operas, notably in works by J.C. Smith and in Arne's *Artaxerxes* (1762). Handel also adapted a number of roles in revivals for tenor.

(ii) French, German and English traditions. At the beginning of the 17th century, the music of France, Germany and England was strongly influenced by Italian traditions. In winter and spring 1604–5, Caccini, residing at the French court, inspired a vogue for Italian singing that can be traced through the French tenor and singing teacher Pierre de Niert to his student, the tenor Bénigne de Bacilly, whose treatise *Remarques curieuses sur l'art de bien chanter* (1668) remains, with Caccini's, one of the most important sources on singing in the period. The five-part French motets of the late 17th and 18th centuries typically contained three tenor parts (*haute-taille*, TAILLE, and BASSE-TAILLE) between the soprano (DESSUS) and the bass. With the development of French opera under Lully, however, the solo tenor voice was little valued. Nor did the French ever favour the castrato; they developed instead the HAUTE-CONTRE, a very high tenor voice similar in range to the English COUNTERTENOR or the alto castrato. Although Rousseau (*Dictionnaire*, 1768) states that the tenor voice ('taille') 'is most convenient to the common voice of man', he allows that 'we hardly make use of any tenor in French operas'. The contrary assertion of Le Cerf de la Viéville (*Comparaison de la musique italienne et de la musique françoise*, 1704–6), that 'a third of the leading roles in the Operas of Lully are those of ordinary tenors' ['simple tailles'], is not supported by examination of the scores themselves (unless he includes the *haute-contre* as a subspecies of tenor). In Lully's *Atys* (1676), the title role and three others are assigned to *haute-contre*, five to bass or baritone and only one (Phantase, one of three sons of the god of Sleep) to tenor. Similarly, in Rameau's *Hippolyte et Araicie* (1733), the role of Hippolytus and three others are for *haute-contre* and three for bass or baritone; only the solo role of Mercury and one of a trio of voices representing the three fates are assigned to tenor. When Gluck's Viennese operas calling for castrato soloists were arranged for Paris he rewrote these parts for *haute-contre*.

In Germany, the tenor voice fared better, especially as a solo voice in sacred music. Of the 20 solo motets in Schütz's *Symphoniae sacrae* op.6 (1629), the tenor is soloist, or part of a duet or trio with other male voices, in eight, although the tenor voice is less prominent in his second and especially his third volume of solo motets (1647, 1650). Of Buxtehude's 114 sacred cantatas, three are for tenor solo, but 19 are for soprano (two are for soprano or tenor). Bach's only sacred cantata for tenor solo is *Ich armer Mensch* (1726). However, these dwindling numbers tell only part of the story. Schütz, Buxtehude and Bach all continued to write for tenor solo in larger concerted works, such as in Bach's cantatas and B minor Mass, and in Passion music the tenor voice became identified with the important role of the *testa* or Evangelist, a function still evident in the solo tenor part of Handel's *Messiah*.

German opera also embraced the tenor voice. Johann Mattheson, theorist and composer, was himself a tenor who sang more than 60 principal roles. He wrote leading roles for himself, such as Antony in *Cleopatra* (1704), and Handel composed the leading male roles in his first two Hamburg operas for Mattheson (Fernando in *Almira*, 1704, and the title role of *Nero*, 1705). Of the five male roles in Handel's *Almira*, three are for tenor and two for bass. Telemann's comic opera *Der geduldige Socrates* (1721) has nine male roles, six for tenor.

In England, the solo tenor voice was regularly used in sacred music, court odes and theatre music, as Purcell's compositions demonstrate. Handel inherited this tradition. In one of his first compositions for the English court, the Ode for the birthday of Queen Anne (1713), Handel wrote solo parts for Richard Elford, a tenor for whom John Blow and John Eccles had written. For an early English patron, James Brydges (later Duke of Chandos), Handel composed a set of anthems (1716–17) for soprano, three tenors and bass, to use the forces available at Brydges' residence. His first English dramatic work, *Acis and Galatea*, and his first English oratorio, *Esther*, both for Brydges (1718), use the same set of voices.

In Handel's late oratorios, the tenor assumed the title role in *Samson* (1743), *Belshazzar* (1745), *Judas Maccabaeus* (1747) and *Jephtha* (1752). These roles, and many other leading parts, were created by John Beard, who had sung in Handel's late operas; he also appeared in English opera and ballad opera (one of his most popular roles was Macheath in *The Beggar's Opera*). His competitor was Thomas Lowe, said by Burney to have 'the finest tenor voice I ever heard'; Lowe's lack of application, however, made him a lesser singer overall. Handel wrote the title role in *Joshua* (1748) for him.

(iii) Mozart's tenors. Mozart's use of tenors follows previous traditions: the castrato played the romantic hero in his serious Italian operas and the tenor took the secondary male role, of a king or military commander (even when the title role, as in *Mitridate*, *Lucio Silla*, *Idomeneo* and *La clemenza di Tito*); in German SINGSPIELS he wrote romantic leading roles for tenor. These conventions are followed not only in Mozart's earliest but also his latest operas: in the Singspiel *Bastien und Bastienne* (1768), the young lovers are tenor and soprano, as they

are in *Die Zauberflöte* (1791); and in *Lucio Silla* (1772) the leading male role, Cecilius, is a castrato while the usurping dictator, Silla, is a tenor, a pattern that still applies in *La clemenza di Tito* (1791), where the youthful romantic part (Sextus) is for castrato and the emperor (Titus) is tenor. In his mature Italian comic operas, the leading roles are largely for baritone (Don Giovanni, Count Almaviva) while the tenor roles are comic (Basilio) or distinctly secondary (Ottavio); the tenor role of Ferrando in *Così fan tutte* (1790) is an exception, although the outrageous disguise he and the bass Guglielmo adopt for most of the opera while deliberately wooing the other's betrothed moves both roles a good way from the serious lover (like the tenors Tamino and Ottavio) towards the older comic tenor and bass roles.

The most famous tenor for whom Mozart composed was his first Idomeneus, Anton Raaff, who in 1781 was close to the end of his career; he had been a pupil of the famous castrato Bernacchi in Bologna and had sung widely across Europe, and was probably the foremost tenor in serious opera in the age of Hasse, Jommelli and J.C. Bach. A Mozart singer of a different stripe was the Irish tenor Michael Kelly; he studied with the castrato Rauzzini, who had earlier created the leading role in Mozart's *Lucio Silla* (1772) and for whom Mozart wrote the motet *Exsultate, jubilate* (1773). Kelly went on to create the roles of Basilio and Curzio, and his *Reminiscences* (1826) provide a first-hand account of his working relationship with Mozart. The leading Viennese tenor in Mozart's time was the German, Valentin Adamberger, who created Belmonte in *Die Entführung aus dem Serail* (1782) and sang in a number of Gluck revivals. Most of Mozart's tenor roles in his Viennese years were created by singers of no great reputation: Antonio Baglioni (Ottavio and Titus), Vincenzo Calvesi (Ferrando) and Benedikt Schack (Tamino).

5. 19TH CENTURY. Until the late 18th century and even the early 19th, most tenors in the Italian tradition emphasized the lyrical quality of their top range and, when required, carried their voices with ease into the 'head voice' or FALSETTO register. As Joseph de Lalande wrote (*Voyage d'un françois en Italie*, 2/1786), 'the *tenor* goes from C to *g′* in full voice and to *d″* in *falzetto* or *fausset*'. During the first half of the 19th century, however, this traditional manner fell into disuse as tenors began to pull the full weight of their middle voice into the highest registers. The new dramatic potential of the tenor voice led to its increasing dominance over the castrato or *musico* for leading roles and the development of specific tenor voice types, including the lyric, the lyric coloratura, the *Heldentenor*, the *spinto* and the *robusto*.

(i) Italy, France, Russia, England. Early in the 19th century, Rossini and his contemporaries required a high degree of accomplishment in florid work and in many of their operas, as in some of Bellini's, great demands are made on the upper range of the voice. Rossini's *Semiramide* and Bellini's *I puritani*, for instance, show that the ready availability of notes above the staff was taken for granted, and in *I puritani* 'Credeasi misera' notoriously rises to an *f″*. These roles were undoubtedly sung with head voice (VOCE DI TESTA) or some form of fortified falsetto. Rossini's great tenors included Giovanni Davide, Andrea Nozzari, Manuel García and Giovanni Rubini.

In 1814, Rossini wrote Narciso in *Il turco in Italia* at La Scala for Davide, then 23, the first of his six Rossini premières. At Naples, Davide found Nozzari already installed, but the two complemented one another perfectly: Davide's voice was very flexible, with a three-octave compass, strong at the top, while the main strength of Nozzari's voice lay in the middle register. Nozzari sang Leicester in *Elisabetta*, and took the title role of *Otello* with Davide as Rodrigo; both sang in *Ricciardo e Zoraide*, *Ermione* and *Zelmira* as well as *La donna del lago*, in which Nozzari sang Roderick Dhu and Davide was James. Nozzari also took part in the premières of *Armida* (as Rinaldo), *Mosè in Egitto* and *Maometto II* and later created the title role of Donizetti's *Alfredo il grande* (1823).

García created Norfolk in *Elisabetta* and Almaviva in *Il barbiere di Siviglia* (1816) at Rome; he was greatly admired for his Otello, which he sang at the London première. Rubini also scored many triumphs as Otello: his voice, with a powerful falsetto extension up to *f″* or *g″*, inspired several composers, in particular Donizetti and Bellini. Between 1822 and 1835 he sang in eight Donizetti premières and four Bellini, including Elvino (*La sonnambula*) and Arturo (*I puritani*). These roles, with their very high tessitura and long, flowing lines, were tailored to his special talents. A comparison with his roles for other tenors – Arturo (*La straniera*, 1829) for Domenico Reina, Pollione (*Norma*, 1831) for Domenico Donzelli (earlier the creator of two Rossini roles), Orombello (*Beatrice di Tenda*, 1833) for Alberico Curioni, all with heavier and lower voices – shows the care Bellini took in writing for individual singers.

During the 1820s and 30s many roles were written for the leading tenor at the Opéra-Comique, Jean Baptiste Chollet, including Auber's *Fra Diavolo* (1830); his most popular creation was Chapelou in Adam's *Le postillon de Lonjumeau* (1836), in which he was able to display his magnificently strong and secure *d″*. The tenor roles in Rossini's works for the Opéra (1826–9) were all adapted to the voice of Adolphe Nourrit, who combined Davide's flexibility, range and tonal brilliance with Nozzari's strength. Particularly successful as Arnold in *Guillaume Tell*, he had no difficulty with the high tessitura; he also created the title role in Meyerbeer's *Robert le diable* and Raoul in *Les Huguenots*.

Nourrit was replaced as principal tenor at the Opéra by Gilbert Duprez. Although French by birth, Duprez studied in Italy and sang there for several years, creating Ugo in Donizetti's *Parisina* (1833), Henry II in *Rosmonda d'Inghilterra* (1834) and Edgardo in *Lucia di Lammermoor* (1835). His voice, though less trumpet-toned, was similar in quality and range to that of Nourrit, many of whose roles he took over at the Opéra. He created the title role of *Benvenuto Cellini* (1838), sang in the premières of three of Donizetti's French operas, and created Gaston in Verdi's *Jérusalem* (1847). He famously caused a sensation in 1837 by singing a *c″* in *Guillaume Tell* with the full weight of the chest voice: not because of the quality of the note (which some, including Rossini himself, considered highly disagreeable) but simply by showing that it could be sung in this way. Other singers strove to emulate him, and composers began to demand this bigger sound in the highest registers.

By 1850, tenors at the Italian Opera in London were required to take on roles of very varied weight and character. After Rubini's retirement, Giovanni Matteo Mario, a lyric tenor who had created Ernesto in *Don*

Pasquale (1843), added a falsetto extension to his voice to allow him to sing Rubini's roles; at the same time he embarked on the heavier Verdi repertory, singing Oronte (*I Lombardi*) and Jacopo Foscari (Verdi wrote a new cabaletta rising to *f″* for him) and later the Duke, Alfredo, Riccardo (*Un ballo in maschera*) and Manrico. Manrico was first sung in London by Enrico Tamberlik, who was a tenor more robust in voice and much admired as a forceful exponent of Rossini's Otello. Tamberlik created Don Alvaro in *La forza del destino* at St Petersburg (1862) and was an early exponent of carrying the chest voice up to *c″*.

Among Russian tenors, Nicola Ivanoff, a protégé of Glinka, passed his whole career in Western Europe, and the tenor roles in Glinka's *A Life for the Tsar* (1836) and *Ruslan and Lyudmila* (1842) fell to Leon Leonov, whose basically lyrical voice could encompass roles as different as Mozart's Count and Meyerbeer's Robert le diable. The roles of Don Juan in Dargomïzhsky's *The Stone Guest* (1872) and Grigory in *Boris Godunov* (1874) were created by Fyodor Komissarzhevsky, a lyrical but stronger singer. Nikolay Figner, after singing in Italy and at Covent Garden (Ernani, Elvino in *La sonnambula* and the Duke), returned to Russia to create two Tchaikovsky roles: Hermann in *The Queen of Spades* (1890) and Vaudèmont in *Iolanta* (1892); later he became a powerful Radames and Otello. Dmitry Smirnov, the finest of all Russian tenors heard in Western Europe before the Revolution, sang Grigory in the Paris première of *Boris Godunov*, the Prince in Dargomïzhsky's *Rusalka* at Monte Carlo and Lefko in the British première of Rimsky-Korsakov's *May Night*.

During the 1870s and 80s the presence again of several fine tenors at the Opéra-Comique encouraged composers to write interesting roles. Paul Lhérie, who created tenor roles in works by Massenet and Delibes, was the first Don José in *Carmen* (1875); he later became a baritone. Jean-Alexandre Talazac created Offenbach's Hoffmann (1881) and Massenet's Des Grieux (1884), and was the first Paris Samson. The finest tenor in the French repertory at the end of the century was the Polish-born Jean de Reszke, who had begun his career as a baritone. Massenet persuaded him to pursue a career as a tenor and sing John the Baptist in the Paris première of *Hérodiade*; he went on to create Rodrigue in *Le Cid* (1885) and became an outstanding Des Grieux and Werther, as well as Faust, Romeo, Raoul and Don José.

At this period the outstanding Italian dramatic tenor was Francesco Tamagno, who created roles in two Ponchielli operas and, at La Scala, sang Gabriele Adorno in the 1881 revision of *Simon Boccanegra* and the title role of *Don Carlos* in the première of its revised Italian version (1884). Verdi chose him to create the title role of *Otello*, which he repeated at Covent Garden, the Metropolitan, the Opéra and elsewhere; the very high natural placement and limitless power of his voice have caused problems ever since for singers of the role.

The light, lyric tenor continued to hold the stage in operetta. Offenbach relied on the sweet, clear voice of José Dupuis, who created many of the leading tenor roles in his *opéras bouffes*: Paris in *La belle Hélène* (1864), the title role of *Barbe-bleue* (1866) and Piquillo in *La Périchole* (1868). In Sullivan operettas at the Savoy after 1888, Courtice Pounds succeeded George Power and Durward Lely as the principal tenor, creating Fairfax (*The Yeoman of the Guard*, 1888) and Marco (*The Gondoliers*, 1889); he later turned to musical theatre and became particularly renowned for his creation of Ali Baba in *Chu Chin Chow* (1916).

(ii) Germany. The specialization that affected tenor roles from about 1850 was not apparent at the beginning of the century. Joseph Demmer, Florestan at the première of the first version of *Fidelio* (1805) in Vienna, was a lyric tenor. So was Heinrich Stümer, who created Max in *Der Freischütz* (1821); his repertory included Belmonte and the Count as well as Florestan and Gluck's Pylades, Achilles, Admetus, Renaud (*Armide*) and Orpheus. Anton Haizinger, the Austrian tenor who first sang Adolar in *Euryanthe* (1823), was a notable Ottavio; later he became the first Paris Florestan, Max and Huon (*Oberon*).

Even Wagner's early operas did not necessitate a special kind of tenor: Joseph Tichatschek, the Bohemian who created Rienzi and Tannhäuser, had earlier sung Tamino at Dresden: when he had difficulty in singing a passage in the Act 2 finale of *Tannhäuser* Wagner obligingly cut it before the première (1845). Aloys Ander, who sang Lohengrin when Wagner first heard his opera (1861), had previously introduced the roles of Raoul, John of Leyden, Faust and Arnold to Vienna; when *Tristan und Isolde* was under consideration there it was proposed that Ander should sing Tristan, but he lost his voice and his nerve and stood down, despite Wagner's offer to shorten Act 3. When the Paris version of *Tannhäuser* was given at the Opéra in 1861, Albert Niemann, having often sung the title role, as well as that of Rienzi and Lohengrin, in Germany, refused Wagner's suggestions on performance or interpretation. Ludwig Schnorr von Carolsfeld, who created Tristan at Munich in 1865, considered it an honour to work with the composer and Wagner in turn admired his Lohengrin, Tannhäuser (in which he restored the cut made for Tichatschek) and Tristan. Schnorr died, aged 29, five weeks after the *Tristan* première.

The search for singers in general and tenors in particular continued to preoccupy Wagner. Max Schlosser, an actor and singer of operetta, was engaged as David for the première of *Die Meistersinger* in Munich (1868) and, when he proved successful, as Mime in the première of *Das Rheingold* (1869). Schlosser also sang Mime in *Siegfried* in the first complete *Ring* at Bayreuth (1876). The first Walther and Froh in Munich was Franz Nachbaur, also a fine Lohengrin, much admired by King Ludwig II; he sang Loge, Siegmund and Tannhäuser during his long career in Munich. Heinrich Vogl, who created Loge and Siegmund there, sang that role as well as Tristan and Parsifal at Bayreuth.

Wagner's main casting difficulty before the first Bayreuth *Ring* was to find a Siegfried. He refused Niemann, ostensibly because he did not want the same singer as Siegmund and Siegfried, or Vogl, for reasons more obscure, and chose Georg Unger, who was no great success; Niemann and Vogl became legendary interpreters of the role. Ferdinand Jäger, another of Wagner's protégés and one of three tenors who sang Parsifal at Bayreuth in 1882, was also a disappointment, though he sang Siegfried in Berlin and Vienna; the two others, Hermann Winkelmann and Heinrich Gudehus, proved successful as interpreters of Tristan and Walther. Other admired Wagner tenors at the close of the century were Max Alvary (who sang the four main roles under Mahler in

the first Covent Garden *Ring*) and Ernest Van Dyck (also a specialist in the French repertory).

6. 20TH CENTURY. Tenors have increasingly been categorized by voice type and repertory; these factors have superseded national differences. Four main types may be delineated: the dramatic tenor voice, continuing late 19th-century traditions; the lyric tenor voice, particularly valued in song as well as a range of operatic roles; the lyric coloratura tenor, specializing in the *bel canto* repertory and earlier music; and the theatre and popular singer.

(i) Dramatic tenors. Richard Strauss, following the *Heldentenor* tradition, demanded extraordinary stamina and power from his tenors, who were also the leading Wagnerians of their day. In *Guntram*, the title role was created by Heinrich Zeller, who must have found Tannhäuser (which he later sang at Bayreuth) easy by comparison. Herod was originally entrusted to Karel Burian (1905), who also sang it at the Metropolitan in the American première of *Salome*. Bacchus (*Ariadne auf Naxos*, 1912) was first sung by the Latvian Hermann Jadlowker, who had created the King's Son, also calling for lyricism and dramatic strength, in Humperdinck's *Königskinder* at the Metropolitan (1910): he sang Raoul and other florid roles but was more often heard as Florestan, Lohengrin and Parsifal.

The Austrian-Czech tenor Leo Slezak made his début in 1896 as Lohengrin, a role he continued singing for 30 years, and to which he added Tannhäuser and Walther as well as Verdi's Manrico, Radames and Otello; his singing combined robust power and beauty of tone. The relation of the *Heldentenor* voice to a high baritone is clear from the number of tenors who began their careers as baritones; among them was Lauritz Melchior who, after several years as a baritone in Copenhagen, made his tenor début there as Tannhäuser in 1918. His international fame dates from 1924, with Siegmund at Covent Garden and Parsifal at Bayreuth; he gradually acquired almost all the major Wagner roles and for 25 years lavished his large, resplendent voice on them at the Metropolitan.

Wagnerian tenors were in short supply when Bayreuth reopened after World War II. For some seasons Wolfgang Windgassen held the fort virtually alone, singing every tenor role from Erik to Siegfried; his Tristan was especially memorable. Then a new generation of heroic tenors, mostly from the Americas, began to appear: the Chilean Ramón Vinay (initially a baritone); the American Jean Cox; the Canadian Jon Vickers (superb as Parsifal and Siegmund), and the Americans Jess Thomas and James King, one of the best interpreters of Strauss's Bacchus, who also sang the high-lying role of Apollo in *Daphne*, revived in 1964, on Strauss's centenary. Richard Cassilly (who also sang Florestan, Otello and Radames with enormous involvement and intensity) and in the 1990s the Canadian Ben Heppner have stepped into this repertory with striking success.

If Tamagno was the major *tenore robusto* of the last decades of the 19th century, in the first two of the 20th the field was dominated by Enrico Caruso, who caused a sensation at Covent Garden in 1902 with the beauty and power of his voice. Early in his career Caruso sang such lyrical roles as Edgardo, Nemorino and Nadir; later he took on heavier ones, mainly French, including Samson (Saint-Saëns), Don José and Eléazar (*La Juive*). Canio, Radames and Enzo (*La Gioconda*) headed the list of parts he sang most often, but the backbone of his repertory was Puccini; only one part, Dick Johnson, was written for him, but Puccini's major tenor roles fitted Caruso's voice perfectly.

Giovanni Zenatello took on these heavier tenor roles at Covent Garden when Caruso did not sing there for six years; he had made his début as a baritone. Noted for his rich and powerful voice, he sang Otello more than 300 times. After Caruso's death in 1921, Giovanni Martinelli assumed his heroic roles; he first appeared as Dick Johnson at Rome, Naples, La Scala and other Italian centres, and sang at the Metropolitan for 32 seasons in a repertory that ranged from Gérald in *Lakme* to Otello, but was based on Radames, Don José, Manrico and Canio.

In the posthumous première of Puccini's *Turandot* (1926) at La Scala, Calaf was sung by Miguel Fleta, the Spanish tenor who also created Romeo in Zandonai's *Giulietta e Romeo* (1922); his voice was lighter than that of Giacomo Lauri-Volpi, the first Calaf at the Metropolitan, who was admired for his trumpet-like top notes. The first Calaf at the Opéra was Georges Thill; although he sang other Italian parts, including Radames, and the lighter Wagner roles (Lohengrin, Parsifal and Walther), he was above all a superb exponent of French style, with a repertory from Gluck to Massenet, and at his best as Aeneas in *Les Troyens à Carthage* where his eloquent diction was allied to a firm, even voice.

The *tenore robusto* parts in Italian opera of the postwar period were dominated by Mario del Monaco, a heroic tenor with a voice of unlimited power who was a formidable Otello, and Giuseppe di Stefano, who began his career as a lyric tenor (Nemorino, Edgardo, Almaviva and Alfredo) before moving on to a heavier repertory (Cavaradossi, Radames). In the same period, Franco Corelli was the leading exponent of *spinto* roles, especially Calaf, Radames and Manrico as well as Don José. The American tenor Richard Tucker sang for over three decades at the Metropolitan in similar repertory. The Spanish tenor Plácido Domingo began his career as a baritone, developed from a lyric to a dramatic tenor admired in the French repertory as well as in Puccini and Verdi. He has also sung Siegmund and Parsifal; Otello is among his finest roles.

(ii) Lyric tenors. After Caruso stepped down, his lyrical roles devolved on Beniamino Gigli, distinguished for his golden beauty of tone if apt to be lachrymose in style. Many of Caruso's Metropolitan roles were inherited by the Swedish tenor Jussi Björling; a notable interpreter of Verdi, he was an elegant singer and an implacable stylist, greatly admired in French roles. Among this generation the most notable *tenore di grazia* was Tito Schipa, who in a long career at Chicago and the Metropolitan shone in lyrical Italian roles and in French opera.

Lyric tenors from mid-century include Nicolai Gedda, of Swedish-Russian parentage, whose wide-ranging repertory included several high-lying roles; he created Anatol in Barber's *Vanessa* at the Metropolitan (1958), made a spectacular Cellini at Covent Garden and was especially admired for his elegant singing in French opera. Carlo Bergonzi began his career as a baritone; as a tenor, he became an exceptionally stylish Verdi specialist, who could sing heroic roles (though not Otello) as easily as the more lyrical ones. José Carreras, a lyric tenor by nature, has also taken on such heavier roles as Manrico and Don

Carlos with success, and his Don José has been particularly acclaimed.

Britten composed roles in nine operas (12 including the church parables) for Peter Pears, a lyric tenor whose highly placed, flexible voice had a peculiar individuality of timbre: they include between 1945 and 1973 Peter Grimes, Albert Herring, Captain Vere (*Billy Budd*), Quint (*Turn of the Screw*) and Aschenbach (*Death in Venice*). Richard Lewis, a fine Grimes and an even finer Vere, was vocally heavier than Pears but lighter than Vickers; he created roles in two Tippett operas, Mark (*The Midsummer Marriage*, 1955) and Achilles (*King Priam*, 1962), and sang Aaron in the British stage première of Schoenberg's opera (1965) and Alwa (*Lulu*): he was admired in Mozart and in Handel oratorios.

Outside opera, lyric tenors have continued to be prized in other repertory. Specialists in song repertory include the Danish tenor Aksel Schiøtz, whose elegant voice was particularly well suited to lieder as well as Mozart operatic roles. Racial prejudice prevented black American tenor Roland Hayes from performing opera on stage; he concentrated on concerts and recitals where his beautiful voice and excellent musicianship found a welcome repertory in German and French songs and American spirituals. Ernst Haefliger, especially noted for Schubert song cycles, made his début in 1942 as the Evangelist in Bach's *St John Passion*, and his performance of Bach tenor parts remained central in his repertory. More recently, the English tenor Ian Bostridge has combined beautiful tone and phrasing with distinctive interpretations of lieder by Schumann and Schubert and of Britten's music for tenor.

The internationalization of singing has been especially apparent in the expanded cohort of lyrical Mozart tenors, the ranks of which include the Irish tenor John McCormack, who also excelled in Handel, Donizetti and lieder; the English tenor Heddle Nash, whose elegant voice was particularly praised in Mozart and Handel; the Austrian Richard Tauber, for whom Lehár composed roles in his operettas; the Canadian Léopold Simoneau, greatly admired in French and Italian repertory; and the Italian Cesare Valletti, successor to Schipa, whose repertory included Donizetti, Bellini, Rossini and Verdi. Among German tenors, Fritz Wunderlich, whose refined and mellifluous voice, deployed with perfect control, was silenced by his early death in 1966, and Peter Schreier, who became the main representative of the Mozart tradition in the 1970s and 80s, stand out.

(iii) Bel canto. The revival of interest in early 19th-century opera demanded agile voices that could handle the high tessitura. Gianni Raimondi's warm timbre, flexibility and brilliance in his top register led to great success in revivals of such operas as *Armida*, *Guillaume Tell* and *Lucia di Lammermoor*. The American tenor John Alexander was also admired for his versatility in *bel canto* roles, including Pollione (*Norma*) as well as in Mozart and French repertory. The Spanish singer Alfredo Kraus was an elegant stylist whose well-placed voice lasted over 35 years; he excelled in *bel canto* roles such as Arturo (*I puritani*) as well as in French opera (Werther, Des Grieux and Hoffmann). Luciano Pavarotti also began his career in *bel canto* repertory, where his roles included Bellini's Elvino (*La sonnambula*) and Donizetti's Edgardo (*Lucia di Lammermoor*); later he moved on to heavier Verdi and Puccini roles, including Manrico (*Il trovatore*), Radames and Otello (in concert performance): sheer beauty of tone and suppleness of phrasing served amply to overcome any dramatic limitations.

Three American tenors have made this repertory a speciality: Chris Merritt, a Rossini specialist with a powerful voice and upper extension; Rockwell Blake, who has also sung Mozart, Donizetti and Bellini as well as Rossini, with a voice extending to *f″* and remarkable flexibility; and John Aler, who has a clear and light voice, used to good effect in earlier music. Among other singers suited to the needs of the early music movement, with use of head voice at the top of the range, is Anthony Rolfe Johnson, who has sung Ulysses (Monteverdi), Jupiter (Handel's *Semele*) and Mozart's Idomeneus as well as Aschenbach (Britten's *Death in Venice*).

(iv) Theatre and popular tenors. Classical tenors frequently cross over into popular repertory, especially lyric tenors who are well suited to operetta and musical theatre. Tauber is one example. Another is Carreras, who recorded both *West Side Story* (in an unhappy collaboration with Bernstein) and *South Pacific*. A good example is Jan Peerce, who after singing standard repertory and performing with many ensembles, appeared in such films as *Tonight We Sing* and *Goodbye, Columbus*, sang as a cantor and recorded Jewish liturgical music, and in 1971 made his Broadway début as Tevye in *Fiddler on the Roof*. Mario Lanza, by contrast, was a popular singer in the operatic tradition, best known for his films and recordings, among them songs from *The Student Prince* and 'Arrivederci, Roma'.

The tenor phenomenon at the end of the 20th century has been 'The Three Tenors', Carreras, Domingo and Pavarotti, who first appeared together at the Baths of Caracalla in Rome in 1990 during the football World Cup and then in other arenas of similar gargantuan size, performing repertory from opera to popular love songs. Classical artists are not generally able to adopt a popular singing style easily (and The Three Tenors are no exception), any more than classical style transfers easily to popular singers; but among popular singers in the tenor range who performed popular repertory with ease and natural delivery, Tony Martin and Johnny Mathis stand out as exquisite balladeers.

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DAVID FALLOWS (1), DAVID FALLOWS (with OWEN JANDER) (2–3), ELIZABETH FORBES, OWEN JANDER, J.B. STEANE/ELLEN T. HARRIS (with GERALD WALDMAN) (4–6)

Tenor altino. A type of TENOR voice.

Tenorbass [Tenorbasshorn] (Ger.). *See* EUPHONIUM.

Tenor bassoon. *See* TENOROON.

Tenor C. The note *c*, an octave below MIDDLE C.

Tenor cor. *See* MELLOPHONE.

Tenor drum. *See* DRUM, §II, 3.

Tenore [flicorno tenore] (It.). Italian equivalent to the baritone horn. *See* BARITONE (ii).

Tenore di forza (It.: 'tenor of force'; Fr. *fort-ténor*). Term used for tenors of the early-middle 19th century, sturdier than the lyric tenor, less powerful than the *tenore robusto*; it applies to singers of the more heroic Donizetti roles or the roles in French *grand opéra*; Adolphe Nourrit and Gilbert Duprez are the best-known exponents of this voice-type.

See TENOR, §5.

□

Tenore di grazia (It.: 'graceful tenor'). Term used for the lighter type of Italian lyric tenor voice, appropriate to the comic operas of Rossini and Donizetti and such Verdi roles as Alfredo (*La traviata*) or the Duke (*Rigoletto*); the voice also serves in the French repertory and in Mozart roles (e.g. Ottavio, *Don Giovanni*) and earlier music.

See TENOR, §5.

□

Tenore robusto (It.: 'robust tenor'). Term for the type of robust or heroic tenor that came into prominence in the first half of the 19th century, the Italian counterpart to the German HELDENTENOR. Typical roles are Manrico (*Il trovatore*) and Radames (*Aida*).

See TENOR, §5.

□

Tenorfagott (Ger.). *See* TENOROON.

Tenor horn (Fr. *bugle alto*, *saxhorn alto*; Ger. *Althorn*; It. *genis*). A valved brass instrument of alto pitch, like a small euphonium in shape; in British brass band scores it is usually referred to as 'E♭ horn'. It has as its fundamental E♭ (though this note is seldom used) and is thus intermediate in pitch between the cornet and the euphonium. It is a transposing instrument, its music being written a 6th above sounding pitch. The full compass is from (written) *f♯* to *c‴*, but in the band it is used mostly between *a* and *a″*, sounding *c* and *c″*.

Although used as an alto instrument in many continental military bands, it is not used by British ones; it is an essential component in the British brass band, however, three tenor horns being required for the standard line-up (their parts generally described as 'solo horn', 'first horn' and 'second horn').

Historically, the tenor horn is the modern form of the E♭ alto SAXHORN, which in its early days in France, Britain and the USA was also termed 'tenor'; thus, in a catalogue (*c*1850) of Henry Distin, London, it appears as 'Saxhorn, tenor, E♭'. The instrument of the brass band that stands in B♭, a 4th below the tenor horn, is known in Britain and the USA as the 'baritone' and in Germany as *Tenorhorn* (*see* BARITONE (ii)).

See also ALTHORN; and BAND (i).

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Tenori (It.). *See under* ORGAN STOP.

Tenorino. A type of TENOR voice.

Tenorlied (Ger.: 'tenor song'). The principal type of German polyphonic lied from about 1450 to about 1550. Tenorlieder are characterized by a cantus firmus (or 'tenor') which frequently consists of a pre-existing melody and is most often found in the tenor part. The cantus firmus is generally surrounded by three contrapuntal voices, giving a total of four parts, though early examples are usually in three parts and late ones sometimes in five or more. Many Tenorlieder are in bar form (*AAB*).

The Tenorlied seems to have grown out of monophonic traditions derived from Minnesang; its stylistic features were influenced by the 15th-century Franco-Flemish chanson favoured at German courts. At the beginning of the 16th century the Tenorlied attained great popularity, with many fine examples by Hofhaimer, Isaac, Heinrich Finck and others. Works by these composers sometimes begin with voices entering in imitation, though the imitation rarely persists for more than a few bars, and the cantus firmus character of the composition is seldom in doubt. The outstanding composer in the genre was undoubtedly Senfl, whose nearly 250 surviving lieder show sensitivity to text declamation, melodic freshness and a high degree of contrapuntal skill. Lassus also composed Tenorlieder, but by his time the genre was being supplanted by German secular compositions influenced by the villanella and madrigal. Many Lutheran chorale melodies are borrowed from the Tenorlied repertory, and in texture and melodic idiom the Tenorlied exerted a strong influence on the first generation of polyphonic chorale settings.

Tenorlieder texts range from serious poems of high literary quality to the humorous and obscene; they are generally anonymous. Most texts are strophic, and since the same music had to serve more than one stanza there was little opportunity for the text-painting associated with other 16th-century genres.

'Tenorlied' is a modern term, originally used in connection with a theory advanced by Moser, Schering and others that only the tenor was designed to be sung, the other parts being intended for instruments. This notion was questioned by Geering and others, and more recent writers tend to use the term to indicate the structural use of a cantus firmus in any voice and without necessarily implying any particular performing practice. *Das Tenorlied* (ed. N. Böker-Heil, H. Heckman and I. Kindermann, CaM, ix–xi, 1979–86) is a valuable thematic index of the entire repertory.

See also LIED, §I, 2–3.

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STEPHEN KEYL

Tenor mass. A setting of the five sections making up the Ordinary of the Roman Catholic Mass in which the same borrowed material appears as a cantus firmus in the tenor of each section. Although the several hundred tenor masses composed between about 1420 and about 1520 constitute a coherent tradition, unified by a complex of recurring compositional conventions, the genre designation is a modern invention that has no counterpart in writings on music from the period. This is not to say that no significance was attached at the time to the choice and treatment of mass cantus firmi. Rather, it underlines that any compositional choice, including free composition, tended to be evaluated principally in terms of appropriateness (or usefulness) to context. Tenor masses seem to have inherited the association with significant political, ecclesiastical and liturgical events that characterized the early 15th-century tenor motet (from which the genre evidently originated).

Post-Enlightenment models of historical explanation, on the other hand, have placed greater emphasis on the intrinsic compositional interest of 'cyclic unification', which was seen to reflect the new artistic spirit of the Renaissance. Although little is known about the historical occasions for which individual settings must have been composed, there has been no shortage of proposals in recent decades. This seems to reflect an intellectual trend away from the assessment of medieval and Renaissance compositions purely as autonomous art works and towards contextualized interpretation, drawing on the study of political and cultural history, archival documents, scholastic and theological doctrine and much more. Identification of original performance contexts has generally proved more feasible in the case of liturgical cantus firmi, whose connections to specific feasts or particular devotional practices may provide important clues. Du Fay's *Missa 'Ave regina celorum'* has now been convincingly associated with an endowment of the feast of Our Lady of Snows at Cambrai Cathedral, made by the composer himself in 1472. Similarly, Obrecht's masses for St Martin and St Donatian's can be connected to two endowments at the church of St Donatian, Bruges, in 1486 and 1487, respectively. It is not inconceivable that Josquin's *Missa Hercules dux Ferrarie* was written for a votive service for the spiritual benefit of Duke Ercole d'Este (and probably endowed by him), since there were few other liturgical contexts in which it was useful to mention a living individual so prominently by name. The anonymous English 'Caput' Mass, based on the final melisma of the Maundy Thursday antiphon *Venit ad Petrum*, seems to have carried baptismal or apostolic significance, though we know little about its occasion other than it was probably in the 1440s. Significantly, all these works circulated well beyond their original performance contexts, indicating a certain tolerance for liturgical or musical incongruity.

Even greater tolerance is suggested by the widespread practice of modelling tenor masses on secular songs. It is possible that the song texts or incipits (which were hardly ever borrowed as well) could provide significant clues, given apparent parallels in later tenor motets. (A good example is Compère's prayer to the Virgin *Omnium bonorum plena*, based on Hayne van Ghizeghem's song *De tous biens plaine*, or Josquin's *Stabat mater*, which quotes the tenor of Binchois's *Comme femme desconfortée*). This possibility has been explored with particular intensity in the case of the L'homme armé masses, which are believed to have been associated, at least during the mid-15th century, with Europe's political mobilization against the Turkish threat. A connection with warrior saints is however suggested by Regis's setting, which quotes a chant for St Michael along with the *L'homme armé* tune. (The same explanation cannot be advanced for the anonymous mass for St John the Baptist, probably by Obrecht, which was modelled on Busnoys's *L'homme armé* mass, though without actually quoting its cantus firmus.) It also the possibility that, for instance, tenor masses such as *O rosa bella*, *Ma maistresse*, or *De tous biens plaine* were written for Marian feasts. Many cases of apparent incongruity remain, however, especially when masses are based on popular songs with allusions to carnality or infidelity (e.g. *Se tu te marie* or *L'ami Baudichon*). Contemporary sensitivity to such considerations is not apparent until the early 16th century, when ecclesiastics and reformers openly objected to the inclusion of 'lascivious songs' in religious ceremonies. At the same time an emerging interest in the personal circumstances underlying cantus-firmus choices can be discerned, as is illustrated by Glarean's anecdote about Josquin's *Missa 'La sol fa re mi'*.

Tenor masses offer much more of historical and musical interest than contemporary authors may have cared to articulate in their writings, however. The genre was unprecedented in compositional dimensions and scope, and composers proved themselves astonishingly imaginative in addressing the artistic problems they faced. The definitive study of cantus-firmus treatment remains Edgar Sparks's *Cantus Firmus in Mass and Motet, 1420–1520* (Berkeley, 1963). Sparks identified two broad tendencies in the 15th-century tenor mass: one that favoured literal quotation and schematic treatment ('rational'), and one in which pre-existing melodies were freely rhythmicized and melodically ornamented, sometimes almost beyond recognition ('irrational'). Although there are several composers whose oeuvre exemplifies both tendencies (Du Fay, Caron, Josquin), many others developed a consistent preference for one tendency. This preference gives them a distinctive profile (Sparks spoke of 'rationalists' and 'irrationalists'), and in some cases one may even identify lineages or local traditions. Strictness of cantus-firmus

treatment and the prominent use of *Kanonkünste* seem to have been peculiarly Flemish tendencies (Domarto, Busnoys, Obrecht), whereas free elaboration tends to be associated with composers active in central France (Ockeghem, Faugues, Basiron, the exception being the Flemish composer Johannes Martini). Domarto's *Missa 'Spiritus almus'* (*c*1450) prominently applies mensural transformation, one of several compositional habits that Busnoys seems to have adopted from him and Obrecht in turn adopted from Busnoys. A work that carries the 'rationalist' trend to extremes is the anonymous *Missa 'L'ardant desir'* (perhaps by Busnoys or a composer close to him), which applies not only mensural transformation but also transposition, augmentation and schematic sampling techniques, as well as a unique form of inversion that literally involves reading the notation upside down and thus affects the rhythmic interpretation of ligatures. At the other extreme are settings whose treatment of pre-existing material in the tenor is so casual or ornate that it is hardly worthwhile to distinguish them from freely composed masses. Examples include Bedyngham's Mass *Dueil angoisseux*, whose tenor makes only fleeting allusions to Binchois's song tenor, and the anonymous *Missa 'D'ung aultre amer'* (early 1470s, presumably from central France), in which the degree of melodic ornamentation varies according to the composer's compositional design, generally retaining only a token presence towards the end of the longer movements.

Generally speaking, the 'rationalist' trend remains closer to the traditions of the Ars Nova motet and to the practice of contrapuntal improvisation. Some composers make explicit allusions to this practice, such as Obrecht in his *Missa De Sancto Martino*, whose 'Pleni' may be the nearest we have to a written-out example of *cantare super librum*. The ties between the tenor motet and the tenor mass remained close also in another respect: until about the 1470s tenor motets tended to be structured similarly to tenor mass movements. This may explain why mass movements were sometimes lifted from their contexts and retexted for performance as a motet. A peculiar tradition in the mid-15th century is the mass-motet cycle, in which a motet is added as a sixth mass movement, being identical in formal layout and cantus-firmus treatment to the other movements (often the motets in question circulated independently).

See also MOTET and BORROWING, §5.

For bibliography *see* MASS, §II.

ROB WEGMAN

Tenoroon [tenor bassoon] (Fr. *basson quinte*; Ger. *Tenorfagott*; It. *fagottino*). A small bassoon normally pitched a 5th above the standard bassoon. *See* BASSOON, §10.

See also ORGAN STOP.

Tenor tuba. *See* TUBA (i) and EUPHONIUM. The German term *Tenortuba* can designate either a Euphonium or Baritone, or a tenor Wagner Tuba (for further information see *MGG2* ('Bügelhorn'; E. Tremmel)).

Tenor violin. A term for a string instrument, most often denoting a type of viola or a small cello. From the 16th century onwards the term was most commonly applied to a large viola with four strings tuned like a modern viola in 5ths upwards from *c*. By 1556 Jambe de Fer was using 'tenor-contralto' (*taille/haute-contre*) in this sense. In its earliest uses, however, 'tenor violin' must have referred to a three-string viola tuned upwards in 5ths from *c*, according to theorists such as Ganassi (1543) and Martin Agricola (1545).

Sometimes 'tenor violin' refers to an instrument resembling and played like a small cello, with four strings tuned upwards in 5ths from *F* or *G* (i.e. a tuning between that of the modern viola and cello). This instrument never attained the status of a principal member of the violin family; although its 'banishment' was regretted by Arnold Dolmetsch, Gerald Hayes and others, its use was peripheral and sporadic, and it was hardly noticed by the theorists or explicitly called for in music after the mid-17th century. It was a victim of the clear historical tendency, in the violin family, to keep the number of members to a minimum (i.e. three) and at the same time to increase the playing range and variety of colour of which each member was capable.

The *c*-tuned 'tenor violin' was actually a regular *c*-tuned viola, but the term implied a viola of large size, normally used to play in the lower part of the viola register. In contrast, the 'alto' (or 'contralto') viola was smaller and favoured a higher tessitura. This explains why Stradivari referred to his 'Tuscan' tenor viola as 'T.V.' and the contralto of the same set as 'C.V.'. Some of these early 'tenors', especially before 1700, were very large instruments whose body lengths extended the player's arm to the limit – one reason most of them were later cut down in size. The Stradivari 'Tuscan' tenor (now in Florence) has a body length of 47·9 cm, and the magnificent viola of Andrea Amati, made for Charles IX of France and dated 1574 (now in the Hill Collection, in the Ashmolean Museum, Oxford), measures 47 cm. Some instrument makers continued to construct very large violas intended to be played on the arm (e.g. the Ritter *viola-alta* in the 19th century), but all these instruments almost immediately disappeared owing to the physical difficulty of playing them.

In the 16th and 17th centuries the four parts of an ensemble, corresponding to soprano, alto, tenor and bass ranges, were typically assigned to one violin, two violas (one being larger than the other) and bass violin. According to Mersenne (1636–7), the five parts of a string ensemble were allotted to one violin, three (*c*-tuned) violas of differing sizes and bass violin. In Mersenne's 'ordinary ensemble' the three violas were called *quinte* or *cinquiesme*, *haute-contre* (contralto) and *taille* (tenor). In this typical ensemble there was no 'tenor' between the range of the viola and cello. Around 1700 partbooks labelled 'tenor viola' and 'alto viola' were both intended to be played on the *c*-tuned viola, but one part was in a lower range of the viola than the other. In Italian music and most other music after 1700 the four parts of an ensemble were more generally allocated to two violins, viola and cello; and, if in five parts, to two violins, two violas (alto and tenor) and cello.

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Tenredus. A 12th-century monk mentioned by John of Salisbury in his *Metalogicon*, possibly identifiable with THEINRED OF DOVER.

Tenso [tenson]. A debate between two or more troubadours or trouvères in the form of a poem. According to Guilhem Molinier, in *Las leys d'amors* (1328, rev. 1337), there is a clear difference between a *tenso* and a partimen (*see* JEU-PARTI). The *tenso*, supposedly, was used for a debate in which each participant presented his own opinion or conviction on a topic 'as in a trial', whereas in the partimen the participants seem to have chosen sides for the sake of discussion only. Consequently the *tenso* could be rather free in form, each participant contributing as much text as he saw fit. However, Molinier ruefully admitted that the two terms were often used the wrong way and often a *tenso* was called 'partimen' and vice versa. In the poems there is almost complete corroboration of this remark; furthermore, in manuscripts that separate the poems by genre, debates may be separated from other poems, but there is no clear distinction between the various kinds of debates.

For bibliography *see* TROUBADOURS, TROUVÈRES.

HENDRIK VAN DER WERF

Tenth (Fr. *dixième*; Ger. *Dezime*; It. *decima*). The interval of a compound THIRD, i.e. the sum of an octave and a 3rd.

Tento (Port.). *See* TIENTO.

Tenuë (Fr.). A form of TIE. *See also* ORNAMENTS, §7.

Tenuto (It.: 'held'; past participle of *tenere*: 'to hold', 'hold back', 'restrain'). A performance instruction normally applied to single notes or groups of notes, also abbreviated to *ten.* It can denote either a holding of individual notes to their full length or a complete interruption of the metre. C.P.E. Bach (1753) stated that 'Notes which are neither staccato nor legato nor sostenuto are held for half their value unless the word "ten." is placed over them, in which case they have to be sustained'; D.G. Türk (*Clavierschule*, 1789) wrote that 'When playing notes in the ordinary manner, that is, neither staccato nor legato, the finger should be lifted shortly before the written value of the note requires it . . . Where single notes are supposed to be held for their full value they have to be marked *ten.* or *tenuto*'. The predominantly detached style of playing which made this necessary seems to have gone out of favour around 1800; but it is presumably in this sense that the first note of each of the repeated-note patterns in the second movement of Beethoven's Seventh Symphony is marked *ten.* In the second sense it is often used for a delay of the metre in bravura operatic lines, particularly to indicate that the upbeat must be held back; there are many instances in Verdi. The term has a distinguished position as one of the first to be used in music: according to Notker's letter to Lambertus (*GerbertS*, i, 95f) the Romanus letter *t* meant 'trahere vel tenere debere', though Aribo asserted that it meant 'tarditas'.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Teodorini [de Monzunu], **Elena** (*b* Craiova, 25 March 1857; *d* Bucharest, 27 Feb 1926). Romanian singer. She studied the piano and theory in Craiova and Milan, and singing with Stephănescu at the Bucharest Conservatory. In 1877 she made her début in Cuneo as Gondì (*Maria di Rohan*). She sang mezzo-soprano roles at the Teatro Dal Verme, Milan, before appearing at La Scala in 1880 as Gounod's Marguerite; she remained until 1893, creating the title role in Smareglia's *Bianca di Cervia* (1882). In 1886 she sang Gioconda, Valentine and Donna Anna at Covent Garden. She toured widely in Europe, Africa and South America until her retirement in 1904, and was a leading singer in the Italian opera company and the Romanian Opera in Bucharest. Her repertory included *Norma*, *Aida*, *Il trovatore* and *Un ballo in maschera*; with her exceptional range, she was equally at ease in lyric and dramatic soprano, mezzo and contralto roles. Her stage presence was imbued with her passionate dramatic temperament. After her retirement she taught in Europe and South America.

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VIOREL COSMA

Teodoro del Carmine. *See* BACCHINI, GIOVANNI MARIA.

Téorbe (Fr.). *See* THEORBO.

TEOSTO [Saveltajain Tekijanoikeustoimisto]. *See* COPYRIGHT, §VI (under Finland).

Teplice (Ger. Teplitz). Town in north Bohemia, Czech Republic. It became a spa town in the 15th century. There are records of the church choir (the 'literati') performing contemporary polyphonic music, from the 16th century, including two songbooks from 1560 and 1566. In the 16th and 17th centuries Teplice also had town musicians, and there were performances by foreign musicians in the entourages of the spa's titled guests. Regular music performances in the town are, however, recorded only from the 18th century. The private theatre in the castle was built in 1751. In 1789 a public theatre (the 'Comoedien Haus') was opened in the castle grounds, which was used for summer performances and from 1794 hired out to opera and theatrical groups such as the Patriotic Theatre, led by the Prague director Anton Grams. In the 19th century performances continued under other Prague directors. There were also guest performances, among them in 1807 Schikaneder's group from Vienna. The most prominent local opera composer was the mayor of Teplice, Joseph Wolfram (1789–1839), whose *Die bezauberte Rose* (1826) and *Der Bergmönch* (1829) became popular all over Germany. A new summer theatre was built in 1856. At the town theatre, opened in 1874, the local opera company alternated with private groups. The directors and conductors were mainly German, including Siegfried Wagner and Felix Weingartner. Czech performances started in 1924, with guest performances by companies including those from the Prague National Theatre and Vinohrady Theatre.

From the 18th century, concerts were organized in the theatre, the castle and the rooms of distinguished guests. In the early 19th century Teplice had a group of town musicians, a brass band and a spa orchestra, the latter consisting of 16 members, growing to 48 by the end of the century. Many famous musicians stayed and performed in Teplice, among them Beethoven, Chopin, Liszt, Paganini, Slavík, Laub, Wagner, Destinn, d'Albert, Lehmann, Carreño, Sarasate, Ysaÿe, Kreisler, Hubermann, Jan Kubelík and Ondříček, as well as chamber ensembles and orchestras. In 1948 a symphony orchestra was created. Teplice also has its own conservatory. (See also

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MICHAELA FREEMANOVÁ

Terascon, Albertet de. *See* ALBERTET DE SESTARO.

Terawsky, Wladzimir Vasil'yevich (*b* Romanovo, Minsk Province, 11/23 Nov 1871; *d* Minsk, 10 Nov 1938). Belarusian folklorist and composer. A prominent figure in the Belarusian national renaissance of the early 20th century, he was the son of a priest, studied at the spiritual college in Slutsk, and in the Minsk Seminary or, supposedly, at the choristers' cappella in St Petersburg (around 1889). He taught singing in Russian high schools and music clubs, and in the 1890s was invited to join the *Slavyanskaya kappella* ('Slavic cappella'), organized by D. Agrenev-Slavyansky in Moscow, as chorus master and singer. With the cappella he went on concert tours to England, France and Switzerland. According to the reminiscences of contemporaries, during the first decade of the 20th century he was one of the most respected musicians in Minsk. He directed one of the choirs of the Minsk Orthodox Eparchy, worked with poets, pamphleteers and playwrights in the 'Belorusskaya khatka' club, and also with the Association of Art Workers in Minsk.

In 1914 Terawsky established the Belarusian Folk Choir which soon exerted an influence on the development of the national theatre. Continuing the practice established by the Agrenev and Ig'nat Buynitsky choirs, Terawsky gave his concerts a ritualistically theatrical character. The First Belarusian Association of drama and comedy involved Terawsky in the staging of plays by Kupala and others (1917–18) before Terawsky wrote incidental music for numerous productions at the Belarusian State Theatre (1920–35). The basis for this music was Belarusian folklore (he collected and arranged about 500 Slavic melodies). His transparent choral writing combines homophonic and polyphonic harmonic elements its resonant song-like texture renders it suitable for large, small and children's choirs. The three collections of songs and choruses contain old and contemporary folksongs from the collections of P. Sheyn, D. Agrenev, N. Shimkus, M. Kashin and V. Rogovsky, as well as those which Terawsky himself had notated and composed. They include the first vocal works written to words by Yanka Kupala, such as *Akhto tam idze?* ('Who Goes There?'), *Adveku mï spali* ('We Were Sleeping Eternally') and *Gey, w lese* ('Hey, in the Forest'). Terawsky directed the Belarusian Folk Choir until 1937, but was a victim of the purges and died in 1938. The whereabouts of his papers are unknown.

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Sacred choral: arrs. of melodies from the Orthodox Obikhod and liturgy

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TAISIYA SHCHERBAKOVA

Terce (Lat. *tertia*, *hora tertia*, *ad tertiam*). One of the LITTLE HOURS of the DIVINE OFFICE, recited about mid-morning, or at the 'third hour'. *See also* LITURGY OF THE HOURS.

Teregulov, Yevgeny Davidovich (*b* Lyubertsï, Moscow region, 15 Nov 1950). Russian composer and pianist. He graduated in 1973 having studied composition with Khrennikov and the piano with G. Aksel'rod at the Moscow Conservatory. He taught the piano and composition at various music schools (1972–84) and from 1984 to 1989 he worked for the International Musicians' Union. Between 1980 and 1989 he was represented by Soyuzkontsert and from 1993 has been deputy president of the Moscow Union of Composers. He is best known for the opera *Kuznyets svoyego schast'ya* ('The Maker of his own Good Fortune'), the ballet *Pugachov* and numerous vocal and instrumental works.

Teregulov freely reinterprets the fundamental aspects of Baroque and Classical styles, and combines western European traditions with eastern ones; most notably he has been influenced by the classical Azerbaijani composer Uzeir Hajibeyov. He prefers to develop his material on polyphonic principles, and uses original devices of articulation which are reflected in the process form-building (especially in the second and third violin sonatas, the Sonata-Toccata, and the Preludes and Fugues to verses by A. Blok).

Teregulov regularly performs as a pianist; his repertory combines Classical and 20th-century works. He is also involved in research into expressive devices in the performance of Baroque keyboard music, notably the directions given by Haydn; this has resulted in two books: the first stresses the importance of articulation in the keyboard music of the Baroque era; the second concerns the causes of the distortions in Romantic readings and editions of Haydn's sonatas and the original sense of the composer's directions.

WORKS

Stage: Pugachov, ballet, 1973; Kuznyets svoyego schast'ya [The Maker of his own Good Fortune] chbr op, 1974

Orch: Muzïka, 1970; Pf Conc., 1973; Sym. no.1, 1974; Sym. no.2, 1980

Vocal: Preludes and Fugues (A. Blok), 1v, pf, 1972; Tsikl dlya detey [Children's Cycle] (Amer. folklore), chorus, 1977; 2 pyesni [2 Songs] (R. Kipling, A.S. Pushkin), 1v, pf, 1984; Romansï (A. Sal'nikov), 1v, pf, 1985; Iz nemetskoy narodnoy poėzii [From German Folk Poetry], 1v, pf, 1986

Chbr inst: 7 p'yes, fl, cl, bn, 1970; Sonata, vc, pf, 1971; V strane skazok [In the Land of Tales], suite, chbr orch, 1972; Concertino, chbr orch, 1973; Conc., 2 vn, chbr orch, 1975; Muzïka, chbr orch, 1975; Sonata-Toccata, vn, 1975; 7 p'yes, hn, 1978; Fantasia, vn, 1981; Tsikl p'yes [Cycle of Pieces], hn, pf, 1982; Concertino, tp,

str orch, 1983; Kontsertnaya p'yesa [Concert Piece], db, pf, 1983; Sonata, db, pf, 1984; Sonata, vn, pf, 1986; Str Qt, 1989; Sonata no.2, vn, pf, 1990; Sonata no.3, vn, pf, 1990

Pf: Pyostrïye stranitsï [Mixed Pages], 1968; Sonata, 1969; Skazki [Tales], 1970; Preludes, 1972; arr. of 37 works by U. Hajibeyov, 4 hands, 1984; Preludes, 1996

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Zabïtïye pravila [Forgotten rules] (Moscow, 1991)

Kak chitat' muziku Y. Gaydna [How to read the music of Haydn] (Moscow, 1996)

ALLA VLADIMIROVNA GRIGOR'YEVA

Terence [Publius Terentius Afer] (*b* north Africa, *c*190 BCE; *d* ?159 BCE). Roman comic playwright. Only six plays survive, all *fabulae palliatae* (i.e. with Greek settings; *see* PLAUTUS, TITUS MACCIUS). Like Plautus, he adapted specimens of Greek New Comedy, but with far less lyric diversity (only 25 lyric lines out of 6000) and a heavy preponderance of spoken dialogue. The musical element was nevertheless more important than appears from the text; a considerable portion of the plays is recitative *cantica*, lines recited or intoned to an accompaniment on the pipes. (See Beare for a dissenting view.)

The *didascalia* (prefatory information) to each of Terence's works names a slave or freedman, Flaccus, as composer of the music (*modi*) and mentions the kinds of double reed pipe used. These are 'equal' in length, 'unequal', 'right', 'left' or, for one play, 'Sarranian'. Commentaries by the 4th-century grammarian Aelius Donatus also specify them for each play, and identify equal pipes as Lydian and unequal as Phrygian, but the connections he suggested between these terms and the ethos or mood of the piece seem arbitrary and should be treated with caution (Wille, 169ff).

According to Donatus, some recitative portions of the plays were marked 'M.M.C.' (*mutatis modis cantica*), *cantica* with a change of *modi*. *Modi* could mean either 'melodies' (*Weisen*: Wille, 164) or 'measures' (Duckworth, 362); the metres in these passages do not differ radically from those of other recitative *cantica*.

References to music in Terence are rare. The adjective *musicus* occurs in three prologues (*Heautontimorumenos*, 23; *Phormio*, 17; *Hecyra*, 23, 46), referring to poetry and specifically to comic drama. The plural substantive *musica* denotes 'music' as a main part of the Hellenistic curriculum once (*Eunuchus*, 476–7). *Fidicinae* and *psaltriae*, girls skilled in playing the lyre or psaltery, occur as characters in the plays (*Eunuchus*, 985; *Adelphoe*, 842, 967); they are little more than concubines.

The single neumed line of Terence's *Hecyra* (861) in a 10th-century manuscript (Pöhlmann, no.13*) is not an authentic fragment of the original music for this play.

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S.G. Ashmore, ed.: *P. Terenti Afri comoediae* (New York, 1908, 2/1910), esp. 54–5

J. Sargeaunt, ed. and trans.: *Terence* (London and Cambridge, MA, 1912/*R*)

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W. Beare: *The Roman Stage* (London, 1950, 3/1964), 91ff, 219ff

G.E. Duckworth: *The Nature of Roman Comedy* (Princeton, 1952/*R*1994 with appx by R. Hunter), esp. 361ff

G. Wille: *Musica romana* (Amsterdam, 1967), 158ff, 308ff

E. Pöhlmann, ed.: *Denkmäler altgriechischer Musik* (Nuremberg, 1970), 41–2

F.H. Sandbach: *The Comic Theatre of Greece and Rome* (London, 1977)

WARREN ANDERSON/THOMAS J. MATHIESEN

Terény [Terényi], **Ede** [Eduard] (*b* Tîrgu-Mureş, 12 March 1935). Romanian composer and musicologist of Hungarian descent. He studied the piano at the Music Lyceum in Tîrgu-Mureş with Jósef Trózner, who was to prove a major influence. After studying composition with Jodál at the Cluj Academy (1952–8), Terény joined Cluj University as a tutor (1960), assistant lecturer (1962), lecturer (1978) and professor (1990). Composition has remained his primary concern throughout his career. Early works such as *Sonata aforistică* (1961) were heavily influenced by Bartók. Téreny formulated a compositional theory involving geometric and gravitational layering, then abandoned this for experimentation with serial techniques. In the 1970s he was preoccupied with abstract and non-figurative principles and with mathematical structures, then in the 1980s he began to explore elements of Baroque music in a series of concertante scores. His works of the 1990s combine classical techniques with rhythmic and metric experimentation. Terény's prolific and diverse output is modern in aesthetic, vigorous in rhythmic accent, highly coloured in harmony and timbre and rich in imagery.

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(*selective list*)

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Orch: Sym. 'Brâncuşiana', 1965; Sym. 'In memoriam Valentin Bakfark', 1978; Sym. 'Space and Light', 1988; Sym. 'Mountains, Forests, Dreams', 1988; Mass Paraphrases, str, 1992; Sym. 'Legend of Transylvania', 1993; Depart: in memoriam Benjamin Britten, chbr sym., str, 1996; 5 Kodály Portraits, 1997

Orch with soloist(s): Concertino, el org, str, 1958, rev. 1969; Vivaldiana, fl, orch, 1983; Lullyana, solo groups, orch, 1984; Hommage à Telemann, tpt, orch, 1984; Baroque Rhapsody: hommage à J.S. Bach, vc, orch, 1984; Scarlattiana, hp, orch, 1985; Handeliana, va, orch, 1985; The Golden Branch, clvd, orch, 1986; The Silver Forest: Eminesciana, perc solo, orch, 1987; Summertime, bn, orch, 1987; La puerta del sol, vn, vc, orch, 1988; The Autumn's Fires, 2 vn, orch, 1989; Queen Mab, bn, orch, 1989; Pf Conc., no.1, 1989; Pf Conc. no.2 'The Venetian Anonymous', 1989–91; Jazz Conc., hp, orch, 1990; The Seven-Towered Castle, vn, chbr orch, 1993; Purcell: Epitaph, solo org, orch, 1997

Chbr: Sonatina no.1, vn, pf, 1955; Str Qt no.1, 1973–4; Sonata pe motive bartokiene, vn, pf, 1980; Sonatina no.2, vn, pf, 1984; Str Qt no.2, 1984; Perc Qt no.1 'Swing Suite: Tahiti', 1985; Perc Qt no.2 'Homage to America', 1986; Perc Qt no.3 'Parade: hommage à Satie', 1988; Figures, cl, perc, 1992; Str Qt no.3, 1992; Bernstein Variations, 2 pf, 2 perc, 1996; Str Qt no.4, 1996

Solo inst: Un poco alla Bartók, pf, 1957; Sonata aforistică, pf, 1961; Praeludiums, fl, 1961–72; B–A–C–H Mass, org, 1967; Odae cum harmonii: Honterus 1548, org, 1983; Sonata, vn, 1985; Scarlattiana, pf, 1986; Messiaenesques: in memoriam Messiaen, org, 1993; Epiphania Domini, org, 1997; many works for org

VOCAL

Choral-orch: Nuntă ardelenească [Transylvanian Wedding] (trad. text), 1959, rev. 1969; In memoriam Jósef Attila (cant.), 1964, rev. 1967; Cântece de dragoste [Love Songs] (trad. text), S, T, chorus, chbr orch, 1965; Te Deum laudamus, 1990; Stabat mater, 1990; Mass in A, 1991

Unacc. choral: 5 madrigals, 1972; 12 madrigals, female chorus, 1988; Mass, 3 equal vv, 1996

Song cycles: Medals, Bar, pf, 1968; In memoriam Ady, 3 songs, Bar, pf, 1968; Dumbshows, Mez, pf, perc, 1982; Romantic Lieder, 20 songs, S, Mez, pf, 1984; The Forest's Heart (L. Blaga), 1986; Carmina Angelica, 4 songs, 1991; Maria Madre, 5 songs, Bar, pf, 1994; Il cantico del Sole, 10 songs, 1994; Les vagues à l'âme (T. Tzara), 1995

Solo vocal: Die sieben Worte des Erlösers am Kreuz, Bar, org, perc, 1990; Oasis in the Demented Desert, S, cl, pf, 1997

WRITINGS

Zene marad a zene? [Does music remain music?] (Bucharest, 1978)
with M. Berlász and J. Demény: *Veress Sándor* (Budapest, 1982)
Armonia muzicii moderne (1900–1950) (Cluj-Napoca, 1983)
'Hajta virágai': arcképvázlat Balassa Sándor zeneszerzőől ['The Flowers of Hajta': a portrait of the composer Balassa] (Budapest, 1995)

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OCTAVIAN COSMA

Teretismata. Meaningless syllables such as te re re, ti ri ri, to ro ro, etc, which first appear in Byzantine musical manuscripts of the 14th century.

Terfel, Bryn (*b* Pwllheli, 9 Nov 1965). Welsh bass-baritone. Brought up in a village in North Wales where singing in chapel and elsewhere was part of the culture, he went on to study at the GSM in London with Rudolf Piernay. With a voice exceptionally mature for his age, he won the GSM's gold medal in 1989, having the previous year won the Kathleen Ferrier Memorial Award. In 1989 he also won the Lieder Prize in the Cardiff Singer of the World Competition, which led to auditions with important conductors and impresarios. He made his operatic début as Guglielmo with the WNO in 1990, later singing Mozart's Figaro for the company. His international operatic career began in 1991 when he sang the Speaker (*Die Zauberflöte*) at Théâtre de la Monnaie in Brussels. That year he also had great success singing Figaro for the ENO, and made his US début with Santa Fe Opera, also as Figaro. In 1992 he appeared both at the Salzburg Easter Festival, singing the role of the Spirit Messenger in *Die Frau ohne Schatten*, and at the main Salzburg Festival, as Jokanaan in *Salome*, and also made his Covent Garden début, as Masetto. Over the following two years he sang Figaro to acclaim at the Théâtre du Châtelet in Paris, the Vienna Staatsoper, in Lisbon and at the Metropolitan Opera. He also sang the role at La Scala in 1997. Terfel's other roles have included Donner, Wolfram (*Tannhäuser*), Nick Shadow and Balstrode (*Peter Grimes*).

Terfel has also developed a flourishing career as a recitalist. With an acute feeling for language (he is bilingual in Welsh and English), he has been particularly successful in lieder, both in German-speaking countries and elsewhere. His vivid, magnetic personality, matching his imposing stature, is ideally suited to the demands of recital work, and the dramatic point of songs has always been a vital element in his interpretations.

Terfel's rapid emergence as an international star has owed much to his careful use of the voice. In his early career he concentrated on Mozart rather than weightier Verdi or Wagner roles, even though the dark, highly individual timbre and magnificent resonance of his voice pointed towards that repertory. More than once he cancelled projected performances when he found the demands of a role excessive, as with the title role in Berg's *Wozzeck*, planned for the 1997 Salzburg Festival. Shrewdly analytical in his interpretations as well as in his vocal technique, Terfel has the rare gift of translating intensive preparation into spontaneous expression, as can be heard on his many recordings, among them Jokanaan (his début role on disc), Mozart's Figaro, Don Giovanni and Leporello, *Elijah*, *Belshazzar's Feast* and discs of Schubert and Schumann lieder and English song.

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EDWARD GREENFIELD

Termen, Lev Sergeyevich [Theremin, Leon] (*b* St Petersburg, 15 Aug 1896; *d* Moscow, 3 Nov 1993). Russian inventor of electronic instruments. He graduated from the Petrograd Officers Electro-Technical School as a Military Radio Engineer in the Imperial Russian Army in 1916, and in the same year also graduated as a cellist from the Petrograd Conservatory of Music. He was stationed at the Tsar's Winter Palace at the beginning of the 1917 October Revolution but soon deserted his comrades to join the Bolsheviks and run the Red Army's local radio station. During this period he became fascinated with radio interference and electromagnetic field capacitance, and combined his musical interest and training as a physicist to develop a new electronic musical instrument, which he called initially the 'Ėtherophon' (*see* THEREMIN). In 1919 he set up a research laboratory in the newly founded Petrograd Physics-Technical Institute, where he continued work on his new instrument, giving its first public demonstration on 5 August 1920. In 1922 he was invited to give a demonstration of the instrument to Lenin at the Kremlin, after which he invited Lenin to try playing Glinka's *The Lark* with his assistance. Impressed by the proletarian potential for such an instrument, Lenin ordered 600 to be made but unfortunately died before his offer was realized.

With his flair for publicity and his enthusiastic salesmanship, Termen persuaded the Soviet authorities to grant permission for tours to France, Germany and England in 1927. These European concerts were a success with performances being sold out at the Royal Albert Hall, London, and riot police being needed to control the crowds at the Paris Opera. At the end of 1927 Termen travelled to New York, where his American debut recital at the Metropolitan Opera House on 31 January 1928, entitled 'Music from the Ether', had an enthusiastic reception. On the 28 February 1928 his instrument was patented under the name 'thereminvox', but was later just called 'theremin' (his choice of the French spelling for the American market reflected his original French ancestry). Termen's New York company Teletoch manufactured some 2000 electronic instruments of various kinds. Among his other inventions were the Rhythmicon (1931), a complex rhythmic instrument constructed for Henry Cowell with funds provided by Charles Ives, which unfortunately proved too unreliable for concerts, the Terpsitone (1932), an electric dance floor through which the motions of the dancer are transferred directly to changes in pitch allowing synchronization between sound and movement, a colour television system and security systems installed in the Sing Sing and Alcatraz prisons in the 1930s.

Termen's stay in the USA came to an abrupt end in 1938, when he was secretly taken back to the Soviet Union by NKVD agents (forerunners of the KGB) and imprisoned. He was taken to Moscow, where he was held without charges or trial and was sentenced to eight years hard labour in Siberia. In 1939 he was moved first to a labour camp at Omsk and later to a special centre for scientists under arrest in Koochino, near Moscow, where he worked until 1947 inventing radio-controlled aircraft,

developing speech recognition research to aid telephone tapping and other surveillance projects as well as inventing the famous Buran, the miniature listening device, for which he received the Stalin Prize First Class. After his release, Termen worked at the Moscow Conservatory, where he was professor of acoustics, until his laboratory was destroyed in 1977, following the discovery that he was continuing with his inventions of electronic instruments. Subsequently he worked at the Moscow Polytechnic Institute, where he undertook research on a system to reverse the aging process while continuing his acoustic research.

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For further bibliography *see* THEREMIN

STEPHEN MONTAGUE

Termination. In Latin monophonic psalmody, the formula with which a psalm tone may end (*differentia*). *See* INFLECTION, (1) and PSALM, §II, 7(iv). *See also* MODE.

Termos, Paul (*b* Hilversum, 15 Jan 1952). Dutch composer and saxophonist. He studied composition at the Amsterdam Conservatory with Ton de Leeuw and took saxophone lessons from Leo van Oostrom. He formed part of various trend-setting ensembles which appeared at the interface between composition and improvisation, such as the Maarten Altena Quartet, the Guus Janssen Trio and the Instant Composers Pool. Since 1988 he has performed with his own Termos Tentet. His first significant composition was *Nieuw werk* (1976) for bass clarinet and piano, in which a few recognizable aspects of his music are already prominent, for example the use of clearly defined, archaic motifs from which his works are built up and which also play a role in his improvisations, and the clearly articulated and observable form.

Termos's music is tonally orientated with an often monumental character. Tension arises not so much from the use of chromatics and dissonance but from irregular repetitions with unexpected variations and turns in the formal development of the piece. A typical work is *Expres(s)* (1984), which deals with many topics that recur elsewhere in his output.

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(*selective list*)

Orch: Lustobject, 1979, rev. 1980; Conc., a sax, orch, 1983; Nagras, 1988; Conc., fl, chbr orch, 1995

Gamelan: Kendang, 1990; As [Axis], 1991

Chbr and solo inst: Semantic Hedonism, 3 cl, 1976; Nieuw werk, b cl, pf, 1976; Borstbeeld, wind ens, 1980, rev. 1984; Bedankt Maecenas, ens, 1982; Expres(s), ens, 1984, rev. 1995; Carrara, pf, 1985; Str Qt no.1, 1987, rev. 1991; Vuoto ossesso, descant rec/pic, 1989; Linea recta, wind ens, 1990; 1991, t sax, pf, perc, 1991; Groundwork, 2 tpt, hn, trbn, tuba, 1993; Octet, wind ens, db, 1996

Vocal: Fortuna, chorus, 4 insts, 1986, rev. 1987; Vocalise X, S, pf, 1993; Ensemblage, Mez, a sax, b cl, hp, pf, db, 1994; The Book of Indians, S, ens, 1996

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P.-U. Hiu: 'Why should I Start doing Sums as a Composer?', *Keynotes*, xxxi/2 (1997), 10–14

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PAY-UUN HIU

Ternaria (Lat.). A *ligatura ternaria* or ligature comprising three notes. *See* LIGATURE (i).

Ternary form. A tripartite musical form, usually symbolized as *ABA*.

1. Definition. 2. To 1750. 3. After 1750.

1. DEFINITION. It is perhaps the most fundamental of musical forms, based on the natural principles of departure and return, and of thematic contrast then repetition. The term is most commonly associated with the so-called composite ternary form, as found in the da capo aria or the minuet and trio, but is also applied to the 'small ternary' form, where the *ABA* shaping governs a single structure. The section that returns as the second *A* (which, if modified, may be better expressed as *A'*) is different in nature from and more substantial than, say, the returning theme in a rondo, which is constructed in such a way as to demand both immediate and several subsequent repetitions. Ternary form works on a broader scale: whereas the intervening episodes of a rondo may not be very distinctive thematically, the *B* section of a ternary form is frequently highly contrasting. Even if it in fact continues in some way with the material of *A*, there will be some fundamental shift, for example of mode, scoring or tempo. The *B* section is often harmonically closed, particularly in instrumental composition, and less commonly in the da capo aria, where the *B* section is generally harmonically incomplete, moving from one key to a cadence on another. The first *A* section will almost always be closed, in the tonic. This distinguishes it from rounded BINARY FORM, often popularly thought of as being ternary, where the *A* section mainly closes in the principal alternative key area (such as the dominant or the relative major). The subsequent *B* section tends to be continuous harmonically and thematically with this.

2. TO 1750. The value of ternary form as an obvious means of achieving both the variety implied in a form with a contrasting central section and the sense of unity that results from a return to the opening material was grasped early in the history of Western music. At its simplest, ternary form is found in German song from the 12th century to the 16th in the work of the Minnesinger and in chorale melodies, and it occurs in some Italian *laude* of the 13th century (e.g. HAM no.21*a*). Other comparatively early instances, the more interesting in that the musical shape is not conditioned by a textual repetition, occur in Josquin's chanson *Faulte d'argent* (HAM no.91) and in a number of basses danses such as *La volonté* set by Claude Gervaise (HAM no.137, 1).

Ternary form, however, is a more natural outcome of a primarily homophonic idiom than of polyphony. Rare during the Renaissance, it inevitably became a scheme of great importance during the Baroque period, being discussed as early as 1676 in Printz's *Phrynis* and receiving

theoretical recognition by such critics as Mattheson (*Das neu-eröffnete Orchestre*, 1713). Monteverdi used it for the shepherd's song at the beginning of Act 1 of *Orfeo* (1607) ('In questo lieto e fortunato giorno') and in the closing duet of *L'incoronazione di Poppea* (1643) ('Pur ti miro'). During the course of the 17th century arias and duets were increasingly often cast in da capo form, and in the late Baroque period choruses were often written in this form too (e.g. the opening chorus of J.S. Bach's *St John Passion*).

Early examples of ternary form tend to emphasize contrasts between the *A* and *B* sections. The ground bass at the opening of Monteverdi's 'Pur ti miro' is dropped for the middle section, and in Steffani's aria 'Un balen' from *Henrico Leone* (HAM no.244) a new texture and movement are established at this point. Later, composers often cast the *A* section in binary form, drawing material from it for the *B*section which began in a related key but was tonally an 'open' structure leading back naturally to the reprise, often lavishly decorated, of *A*. In Handel's music the middle section is generally much shorter than the first, and usually differentiated from it in texture: a continuo accompaniment may replace that of the full string band, or an obbligato wind instrument present in the *A* section may be discarded for the *B*. Handel also achieved striking dramatic effects by curtailing the da capo or abandoning it altogether (e.g. 'Why do the nations' in *Messiah*, 'A serpent in my bosom warm'd' in *Saul*, or the duet 'Prendi da questo mano' in *Ariodante*), but such effects derive their force from the fact that a full da capo was usual and therefore expected.

3. AFTER 1750. After its initial period of intense cultivation, principally in Baroque instrumental music and the da capo aria up to the end of the 18th century, the clear outlines of composite ternary form were gradually softened and apparently complicated. With a strongly contrasting *B* section the scheme was very effective, and could add an extra expressive dimension precisely through its fundamental simplicity. Such is the case in the slow movement of Haydn's Piano Trio no.27, where a very warm, diatonic, syntactically regular violin melody in E is succeeded by a *B* section that changes to the tonic minor, with pizzicato strings and extravagant improvisatory piano writing. When the *A* section is then repeated exactly, it has acquired a stronger identity simply through the agency of the contrast. In the majority of cases, though, where there was greater relative continuity of thought between *A* and *B*, this large-scale symmetry came to seem less appropriate.

One of the first structural areas to be developed was the join between *B* and *A′*. The need for a link or retransition increased once *B*sections began to be set in more remote keys: thus Haydn requires a harmonic link between the trio in B flat major and the minuet in D major in his Symphony no.104. However, most modifications to the basic scheme came to involve various sorts of rewriting of the *A′* section. The end of *A′*, for example, was often recast, allowing for some extension or rounding of the form after the symmetrical requirements of return had been fulfilled. A good illustration is the end of the Intermezzo op.117 no.3 by Brahms, which provides a more expansive and climactic treatment of the material that ended the first *A* section; the original tonic pedal gives way to a grand reharmonization, the apex of the melodic line is presented in augmentation, and the whole is directed to be played more slowly, with a marked ritenuto towards the end.

Material from *B*, often from its initial part, could also reappear as a brief coda to imply an *ABAB* outline. The penultimate bar of Chopin's Prelude in F♯ op.28 revives the opening of the *B* section to round off the structure. In the Allegretto of his Sonata op.14 no.1 Beethoven introduces a specially designated coda that repeats the final phrase of the Trio (marked 'Maggiore'). By retaining its retransitional chords, which effect a move from the C major of the Trio back to the E minor of the Allegretto, Beethoven also cancels the rather tentative *tierce de Picardie* that concluded the *A* section. This final restoration of E minor indicates the symbiotic relationship of the *A* and *B* parts of this ternary form.

A more dramatic instance of structural softening may be heard in Chopin's Nocturne in B op.32 no.1: just at the point where the return of *A* might be anticipated, the smooth course of the movement is interrupted by a mysterious 4-2 chord on F, a tritone away from the expected B. This leads to a charged recitative-like section. The opening music is never recovered and the work finishes in B minor. Although the consequent larger structure is no longer ternary in any standard sense, the Nocturne must be heard against the background of ternary form. It represents an extreme deflection of what was obviously perceived more and more as the over-mechanical nature of *ABA* in its simplest state. Indeed, any full return of *A* became increasingly unlikely, and where it did occur, it was often because a deliberate formal simplicity was required. This effect was used especially in a nationalist context, such as in Grieg's *Lyric Piece* op.71 no.1, 'Der var engang'. Here the almost identical outer sections, suggesting a nostalgic present, frame the Norwegian dance of *B*, which suggests an idyllic memory.

By contrast, in Brahms's Intermezzo in A minor op.116 no.2, the return to Andante after a quicker middle section does not coincide with a precise return to the earlier material. From bar 51 a modified, uncertain version of the Andante music is heard, in A major rather than minor. The sense of harmonic and thematic return is thus partial and ambiguous; the ensuing passage acts in a way as a transition, a means of gradually restoring the mood and movement of the opening. The contortions of the circle-of-fifths sequence in bars 63–5 suggest the effort required to justify and make convincing the 'mechanical' return to *A* that follows from bar 66. A shortening of the returning section could also accomplish the desired flexibility. In the slow movement of Clementi's Sonata op.50 no.1, the returning *A* section (based on the Sarabande from Bach's English Suite no.2) omits the original first six-bar strain, beginning with the equivalent of bar 7. A more drastic reduction may mean that *A′* takes on the proportions of a coda; this is the case in the Scherzo of Fauré's Piano Quartet op.15. Another kind of structural blurring can be achieved by beginning the return off-key; on a dominant pedal, for example, in Grieg's *Lyric Piece* op.68 no.5, 'Bådnlåt'.

Another way of adding a perceived dynamism to the form was to create a five-part structure that repeated the *B* section, yielding an *ABABA* that is nevertheless essentially ternary. An early example is found in the third movement of Haydn's String Quartet in E♭ op.64 no.6, where the trio is heard twice. Its second appearance is

identical save for the insertion of some very high first violin writing near the end. A more familiar instance of this scheme is the Scherzo of Beethoven's Symphony no.7.

In post-tonal language the definition of ternary form becomes less fraught, since matters of tonal argument and closure lie outside the structural equation. The fundamental principles of the form ensure that it has remained much in use, particularly with a relatively free treatment of the second *A* section. The slow movements of Bartók's second and third piano concertos both employ ternary designs. In no.2 the returning *A* material, much abridged and altered, is used to calm the music after the presto middle section. In the *A′* section of no.3 the piano continues with *B*-like figuration in the manner of divisions, so that yet again a final part of a ternary form acts to reconcile the abrupt contrasts of its first two sections.

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W. DEAN SUTCLIFFE (1, 3), MICHAEL TILMOUTH (2)

Ternina [Trnina], **Milka** (*b* Doljnji, Moslavina, 19 Dec 1863; *d* Zagreb, 18 May 1941). Croatian soprano. She studied in Zagreb with Ida Winterberg and at the Vienna Conservatory with Josef Gänzbacher and, while still a student, made her début in 1882 at Zagreb as Amelia in *Un ballo in maschera*. In the following year she was engaged at Leipzig, where she sang Elisabeth in *Tannhäuser*. After performances at Graz and Bremen, in 1889 she made guest appearances in Munich as Valentine in *Les Huguenots*, Amelia and Elisabeth, and in 1890 she inaugurated her engagement as a member of the company singing Leonore in *Fidelio*. She made her Covent Garden début as Isolde on 3 June 1898, later appearing as Sieglinde in *Die Walküre*, Brünnhilde in *Siegfried* and *Götterdämmerung* and as Leonore. In 1899 she sang Kundry in *Parsifal* at Bayreuth, and returning to Covent Garden the following year, she sang both Elsa and Ortrud in *Lohengrin* and Tosca in the first London performance of Puccini's opera (12 July 1900). She made her American début at Boston in 1896, singing Brünnhilde and Isolde with the Damrosch Opera Company, and first appeared at the Metropolitan, New York, in 1900 as Elisabeth. Her later Metropolitan roles included Tosca, which she sang at the American première of the opera (1901), and Kundry (1903) in the first staged performance of *Parsifal* outside Bayreuth. In 1906 she made her Covent Garden farewell as Elisabeth on 28 May, and her final stage appearance at Munich on 19 August, as Sieglinde. She had a superb voice whose 'overwhelming plentitude of warm, mellow tone' (*New York Times*) was heard to best advantage in the great Wagner roles, while her dramatic gifts were magnificently displayed in such parts as Leonore and Tosca. After her retirement, she taught singing, first at the Institute of Musical Art, New York, and then in Zagreb, where Zinka Milanov was among her pupils.

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ELIZABETH FORBES

Ter-Osipov, Yury Grigor′yevich (*b* Kirovabad, 4 November 1933; *d* Moscow, 16 Nov 1986). Armenian composer and teacher. He graduated from the Hajibeyov Conservatory of Azerbaijan (1958) in the composition class of Kara Karayev, and in the class for children's compositions of Boris Zeydman. He then taught at a music school and then the Institute of Arts in Dushanbe, Tajikistan (1958–74) where he taught a whole pleiad of Tajik composers. From 1974 he lived in Moscow, where he worked as an editor in the publishing house Sovetskiy Kompozitor.

His style has its roots in sources as varied as the ancient traditions of Armenian monody to the neo-Romantic which appeared in the 1970s and 80s; ancient canticles – or *sharakhans* – are subtly refracted through a typically Romantic outlook. His scores are regulated down to the smallest details and vividly portray the contrasting spheres of his work – those of deep meditation, explosive drama and an almost childlike directness of expression. Thus, elements of symphonism, the concerto and vivid theatricality organically co-exist in his works, as do various features of contemporary symphonic architecture including discrete development, 'still shot' dramatization, a tendency towards inner unification and plasticity of form.

Ter-Osipov provided an epigraph for his last score, the *Simfoniya-dialogi*: 'I am holding discourse with the entire world... the greatest moral truth is the brotherhood of people... man can and must avert fatal danger in our world.... The law of this world must be dialogue – the dialogue of brotherhood and love...'. This epigraph can be understood as the composer's spiritual testament.

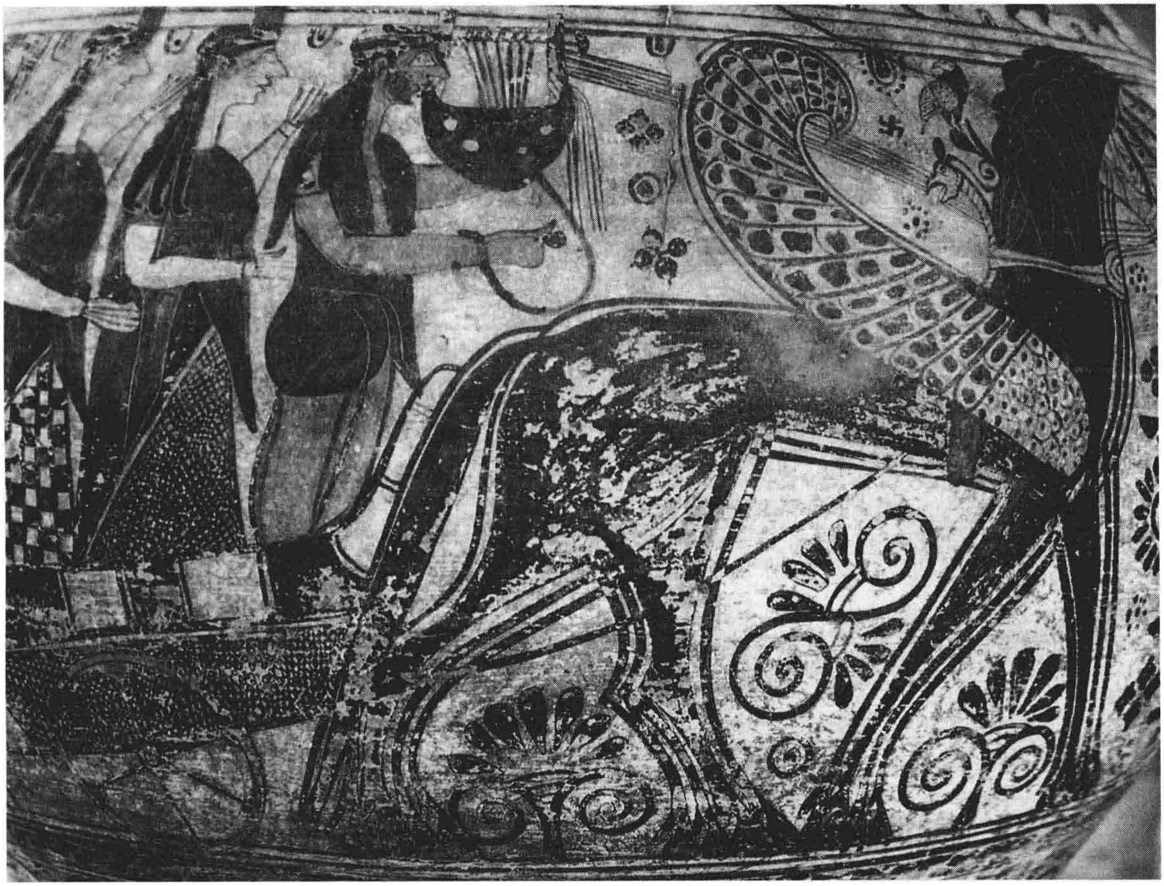
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Ballets: Gornaya legenda [A Mountain Legend], 1963, Dushanbe; Sïn rodinï [Son of the Homeland], 1967, Dushanbe; Malïsh i Karlson [The Kid and Karlson], (children's ballet, 2) 1976, Dushanbe; Vinni Pukh [Winnie the Pooh], (children's ballet, 2) 1979, Dushanbe
11 syms.: no.1 'Simfoniya-poėma', 1958; no.2, 1966; no.3, 1968; no.4 'Simfoniya-poėma', 1970; no.5, 1972; no.6, 1973; no.7, 1974; no.8, 1975; no.9, 1978; no.10 'Simfoniya-ėpitafiya', Mez, children's choir, orch [in memory of Kara Karayev]; no.11 'Simfoniya-dialogi', Mez, vn, perc, org, 1985
Other orch: Concertino, 1v, orch, 1956; Vc Conc. no.1, 1969; Conc., fl, chbr orch, 1974; Vn Conc. no.1, 1980; Vc Conc. no.2, 1982; Vn Conc. no.2, 1983
Solo inst: Poėma, org, 1962; Variations, vn, pf
Other works: romances (1v, pf) after A. Akhmatova, Katsutikian; incid music; film scores; pieces for variety band

ALLA VLADIMIROVNA GRIGOR′YEVA

Terpander (*fl c*675 BCE). Lyric poet of Lesbos. He became famous in the musical life of Sparta during its brief period of brilliance. According to a late tradition, he had been brought to Sparta at a time of public discontent, which he quieted through his music. Only this minor episode links him with the Greek belief in the power of musical ethos. His importance consists rather in his having been an innovator, the first significant and credible figure in the early history of Greek music.

Terpander's most remarkable achievement was the successful introduction of the seven-stringed lyre. In one fragment of his verse (Campbell, frag.6), he described the revolutionary change by which it supplanted the four-stringed phorminx, familiar since the Homeric period. According to the Aristotelian *Problems* (xix.32), Terpander tuned this lyre so that the seven strings would span an octave. Elsewhere (Campbell, frag.7), Terpander associated Spartan valour and music, as did ALCMAN a



Apollo, playing the seven-string lyre introduced by Terpander, enters Delos in a chariot accompanied by two women (?Muses): detail of an amphora, late 7th century BCE, *from Melos (National Archaeological Museum, Athens)*

generation later. The authenticity of the surviving fragments, however, has been called into question. In later sources, he was credited with having introduced a new type of composition, the lyric NOMOS, which according to Pollux (*Onomasticon*, iv.66) was comprised of seven parts: *eparcha*, *metarcha*, *katatropa*, *metakatatropa*, *omphalos*, *sphragis* and *epilogos*. As in the case of aulos *nomoi*, to which an even earlier origin was ascribed, later generations remembered the melody rather than the sung text. Terpander is also credited with the invention of the SKOLION (Pseudo-Plutarch, *On Music*, 1140f), and he was thought to be the first to make lyric settings (almost certainly monodic, like the *nômos*) of epic hexameters, not only those of Homer but his own as well. These, with their settings for lyre, constituted the *prooimion* or prelude prefacing recitations of Homer (Pseudo-Plutarch, *On Music*, 1132c–1134f).

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For further bibliography *see* GREECE, §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

Terpodion. *See under* ORGAN STOP.

Terpsichore. The Muse of the choral lyric and dance, represented with the lyre. *See* MUSES.

Terradellas, Domingo Miguel Bernabe [Terradeglias, Domenico] (*b* Barcelona, 1711; *d* Rome, 20 May 1751). Spanish composer. He probably received part of his musical instruction from Francese Valls, choirmaster of Barcelona Cathedral. In 1732 he moved to Italy. Sponsored by the Prince of Belmonte, he registered as a student at the music conservatory Poveri di Gesù Cristo in Naples on 23 May, at the same time committing himself to stay in the conservatory, where he studied with Francesco Durante, and to contribute to its music for a period of six years. His first important work, the oratorio *Giuseppe riconosciuto*, was written in 1736 while he was still a

student. His professional career as a dramatic composer began in Carnival 1739 with the production in Rome of his heroic opera *Astarto*. He then returned to Naples where he wrote his second oratorio, *Ermenegildo martire* (performed 1739), and his single comic opera, *Gl'intrichi delle cantarine* (performed 1740).

In 1743 he achieved his first outstanding success with the presentation in Rome of his opera *Merope*. The Neapolitan envoy at the papal court, Cardinal Acquaviva, was so impressed that he wrote a strong recommendation for the composer to the court authorities in Naples, claiming that *Merope* had obtained a success in Rome 'the like of which no one can remember for many years'. But the Neapolitan court took no interest, and Terradellas stayed in Rome where he secured an appointment at the church of S Giacomo degli Spagnoli. During his years in this post (1743–5) he wrote many church compositions. According to Carreras, he left S Giacomo in 1745 because of differences with his colleagues. In 1746 he went to London where, in the course of a winter season, he composed two operas and arranged a pasticcio, all for the King's Theatre. In spring or early summer 1747 he returned to the Continent by way of Paris. By 1750 he was back in Italy. During carnival that year he was at Turin for the production of his new opera *Didone*, and in May he was at Venice for the production of another new opera, *Imeneo in Atene*. *Sesostri re d'Egitto*, his last opera, was performed with great success in Rome in Carnival 1751. The following May he died; how he died is still a mystery. The lurid report in the *Allgemeine musikalische Zeitung* of 12 March 1800 (cols.430–31) that, after a period of intense rivalry between him and another composer, Nicolò Jommelli, he was murdered and his body thrown into the Tiber, is nowadays discounted.

Though Terradellas was Spanish by birth, his taste and musical style were thoroughly italianate. His reputation rests primarily on his Italian *opere serie*. The structure of these operas was the usual one of the period: recitatives alternate with lyrical items, most of which are da capo arias. Terradellas used accompanied recitative sparingly but always to good advantage in moments of heightened dramatic intensity, and often increased its effectiveness by introducing wind instruments; before the 1740s composers had usually supported accompanied recitative with strings and continuo alone, and Terradellas was one of the first to popularize the use of wind instruments in this context. Ferocity of expression, caused primarily by the vigorous orchestral accompaniment, marks many of his arias in fast time. His arias are generally distinguished by their strong contrasts, created by such means as changes of colour and texture, of key (from major to minor and back again), of time signature and of speed. Such features are among the advanced elements of Terradellas's music. The Italian aria of his period was gradually developing into a variegated piece, characterized by variety rather than by uniformity of texture and style, and Terradellas was a contributor to the course of this development.

His church music contains the same degree of vigour and the same elements of contrast. Here he demonstrated his skill in composing for large choir, often divided into two or four groups which might themselves be doubled in loud passages. Well-developed choral fugues occur in some of his masses. At the end of his career he is said to have reacted against these types of technique. Following a meeting with Terradellas, which presumably occurred in Paris in about 1747, Rousseau reported in his *Lettre sur la musique française* (Paris, 1753) that the composer expressed himself ashamed of his earlier motets with their 'laboured' choruses. 'Once upon a time', Rousseau quotes him as saying, 'I loved to create noise; now I try to make music'.

WORKS

STAGE

dm – *dramma per musica*

Astarto (dm, 3, A. Zeno and P. Pariati), Rome, Dame, carn. 1739, arias *I-Mc* and *Rc*, excerpts *S-Uu*

Cerere (componimento per musica, 2), Rome, 20 Jan 1740

Gl'intrichi delle cantarine (commedia per musica, 3, A. Palomba), Naples, Fiorentini, carn. 1740

Merope (dm, 3, Zeno), Rome, Dame, 3 Jan 1743; *A-Wn*, *D-MÜs*, *GB-Cfm* (17 items), *I-Bc*, *IBborromeo* (arias), *Mc* (arias); ed. in PBC, xiv (1951)

Artaserse (dm, 3, Metastasio), Venice, S Giovanni Grisostomo, carn. 1744; *I-Mc*, *Vnm*, 7 arias in *Vqs*; 5 arias and duet in Dudici arie e due duetti (London, *c*1747)

Semiramide riconosciuta (dm, 3, Metastasio), Florence, Pergola, carn. 1746, arias in *Fc* and *Mc*, excerpts in *S-Skma*

Mitridate (dramma, 3, F. Vanneschi), London, King's, 6 Dec 1746; 12 arias in The Favourite Songs in the Opera call'd Mitridate (London, 1746–7)

Bellerofonte (dramma, 3, Vanneschi), London, King's, 24 March 1747; 6 arias in The Favourite Songs in the Opera call'd Bellerofonte (London, 1747)

Didone abbandonata (dm, 3, Metastasio), Turin, Regio, carn. 1750; 10 arias in *I-Rsc*

Imeneo in Atene (componimento drammatico, 3, S. Stampiglia), Venice, S Samuele, 6 May 1750

Sesostri re d'Egitto (dm, 3, Pariati), Rome, Dame, carn. 1751, *D-MÜs* (facs. in IOB, xliii, 1978), *I-Gl*, *Nc*, *Rsc*, excerpts in *US-BEm* and *SFsc*

SACRED VOCAL

Giuseppe riconosciuto (orat, Metastasio), Naples, Oratorio di S Filippo, 1736, *D-MÜs*

Ermenegildo martire (orat), Naples, Oratorio di S Chiara, 1739, music lost

Missa solemnis, *B-Bc*; Missa di gloria, 4vv, insts, *CH-A*; Mass, SATB, insts, *D-MÜs*; Mass, 5vv, insts, *E-V*; Ky, Gl, 8vv, insts, *I-Rsmm*; Messa Lucina [Ky, Gl], SSATB, insts, *Rsmm*; Credo, SATB, insts, *Rsmm*

Confitebor di Napoli, *B-Bc*; Dixit Dominus, SATB, insts, *D-MÜs*; Dixit Dominus, S, A, T, B, chorus, orch, org, *E-SC*; Lit, S, S, A, T, B, orch, org, *D-WEY*; TeD, SATB, insts, *I-MOe*

Laudate, S, SATB, insts; Confitebor, SSATB, insts, 1743; Credidi, S, A, SATB, insts, 1744; Dixit Dominus, S, A, SATB, insts; Laetatus sum, S, A, SATB, insts, 1743; Debellato duce ingrato, SATB, insts, 1743; Domine me festina, SATB, insts, 1743; O diem fortunatum, SATB, insts, 1743; Praestantissime stellae, SSATB, insts, 1744: all in *Rsmm*

Gloria patri, SATB, insts, *E-Mn*; Laetentur omnes, motet, 3vv, str, org, *CH-A*; Luminosa consurgit, SATB, insts, *GB-Lcm*, *I-Rsmm*; Miserere, SATB, insts, org, *D-BAR*; Nocturna procella, *B-Bc*; Plaudite populi, cant., S, insts, bc, *Bc*; Regina coeli, S, insts, org, *D-KZa*; Salve regine, S, ints, *CH-E*

OTHER WORKS

Cara, non tanto sdegno, duet, *I-Fc*; Dal oriente non nasce il solo, cant., *Rsc*; Duetto, S, S, str, *D-RH*; Tradita sprezzata, cant., *Bsb*

Arias and other pieces in 18th-century anthologies

Numerous arias, some from operas, in *A-Wn*; *B-Bc*; *CH-EN*; *D-Bsb*, *Dl*, *F*, *RH*, *SWl*, *W*; *DK-Kk*, *GB-Cfm*, *En*, *Lbl*, *LVp*, *Oc*; *F-Pc*; *I-Gl*, *Mc*, *MAav*, *Nc*, *Vc*, *Vqs*; *P-Ln*; *S-SK*; *US-Bp*, *Wc*

Marciata, vn, *BEm*; Ov., D, *B-Bc*; Sinfonia, ob, str, *I-Gl*

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MICHAEL F. ROBINSON/ROSA LEONETTI

Terrasse, Claude (Antoine) (*b* Grand-Lemps, Isère, 27 Jan 1867; *d* Paris, 30 June 1923). French composer. He studied the organ at the Lyons Conservatory and then entered the Ecole Niedermeyer in Paris. His teacher was Eugène Gigout, organist of St Augustin, with whom his studies continued privately after Gigout left the Niedermeyer in 1883. After a period in the army and as a piano teacher at Arcachon (Gironde), Terrasse returned to Paris in 1895 where he became organist at La Trinité (1896–9). He began to compose incidental music for the theatre, notably for Alfred Jarry's *Ubu-Roi* (1896) and Ferdinand Hérold's *Savitri* (1898). He had previously written only piano music and a few religious works, but he now found his métier in *opéra bouffe*; his works formed a conspicuous part of the renaissance of this genre which followed the last examples by Audran and Strauss, and was contemporary with Lecocq's last pieces. Debussy, reviewing *Le sire de Vergy* (1903), acknowledged Terrasse's success and praised his invention and orchestration.

The appeal of Terrasse's works in over 30 years came partly from the distinction of his librettists, who were active contributors to a vintage period of French light comedy; they included De Flers and De Caillavet, Tristan Bernard and Franc-Nohain. Jarry himself was a co-librettist. Terrasse also wrote incidental music for Georges Courteline's *Godefroy, L'expulsion d'Antoine* and *Panthéon-Courcelles*, and contributed music criticism to the literary revue *La Vogue*.

WORKS

printed works published in Paris

*c*28 operettas, first perf. in Paris unless otherwise indicated, and pubd in same year, incl.: La petite femme de Loth (2, Tristan Bernard), 1899; La fiancée du Scaphandrier (1, Franc-Nohain), 1901; Les travaux d'Hercule (3, R. de Flers and G.A. de Caillavet), 7 March 1901; Le sire de Vergy (3, Flers and Caillavet), 16 April 1903; Le Cagliostro (1, E. Demolder and A. Jarry), 1904; M. de la Palisse (3, Flers and Caillavet), 2 Nov 1904; Le mariage de Télémaque (5, M. Donnay, after J. Lemaître), 4 May 1910; Pantagruel (5, Demolder and Jarry), Lyons, 30 Jan 1911
Incid music to several plays incl. Ubu-Roi (Jarry), 1896, pubd (pf and vs) in Répertoire des pantins (1898)
Vive la France! (trilogie à grand spectacle pour marionettes, Franc-Nohain), 1903
Les lucioles (ballet), OC (Favart), 28 Dec 1910
Songs, incl. 3 chansons à la charcutière (Franc-Nohain) and 3 others, pubd in Répertoire des pantins (1898)
[19] Petites scènes familières, pf (1895); other pf and inst music
2 masses; motets

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DAVID CHARLTON/CORMAC NEWARK

Terraza, Emilio (José) (*b* Bahia Blanca, 26 March 1929). Brazilian composer, pianist, conductor and teacher of Argentine birth. He attended the Domingo Amadori Conservatory of his native city, then studied piano with Ruwin Erlich and composition with Ficher in Buenos Aires (1948–56). He also studied composition with Tony Aubin in Paris and conducting with Rafael Batista in Rio de Janeiro. He settled in Brazil in 1959 and became a Brazilian citizen in 1961.

From 1959 to 1964 he conducted the University of Rio de Janeiro SO. He taught at the National Theatre Conservatory in Rio de Janeiro (1967–9), was professor of music at the University of Brasília (1969–72), then headed the music department at the Federal University of Piauí (1973–5). He returned to the University of Brasília, where he headed the music department (1984–6) and taught composition and music theory until his retirement in 1993.

Terraza has written about 50 works for solo instruments, voices, chamber groups and solo with orchestra, revealing great concern for technical matters and for a non-nationalist Latin American expressive character. Several of his works were presented at the Brazilian Contemporary Music Festival in the 1980s and 1990s.

WORKS

Cânon a duas vozes, ob, bn, 1995; Prelude and Fugue, str, 1956–61; Parábolas, ob, cl, bn (1969–70); Quo vadis?, A, inst ens, tape, 1971; Suite tropológica, fl, va, vc, 1977; 2 canções, 1v, pf, 1979; Tango, 2 pf, 1985; Tango, pf, orch, 1988; Microsuite, pf, 1989; Tango, pf, 3 sax, 1997

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GERARD BÉHAGUE

Terrieria [Tarreria, Tarriera, Terriera], **Francesco** (*b* Conegliano, nr Treviso; *fl* 1596–1606). Italian composer. The dedication of *Madrigali . . . libro primo* states that these are early works. He probably died young.

WORKS

[18] Madrigali . . . libro primo, 5vv (Venice, 1596)
Messa, salmi per i vesperi, et motetti libro primo, 8vv, org (Venice, 1601), inc.
Il secondo libro de [17] madrigali, 5vv (Venice, 1606), inc.
Magnificat, 7vv, 1600[1]
Vespri, libro 1 e 2, 7vv, lost, *MischiatiI*
17 madrigals, intabulated, *PL-PE* 304–8, 308a

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PIER PAOLO SCATTOLIN

Terry, Charles Sanford (*b* Newport Pagnell, 24 Oct 1864; *d* Westerton of Pitfodels, nr Aberdeen, 5 Nov 1936). English historian and Bach scholar. Descended from a line of doctors, he was educated at St Paul's Cathedral Choir School, where he was a solo boy under Stainer, and later at Lancing. He read history at Cambridge, devoting his spare time to music. In 1890 he went to Newcastle upon Tyne as lecturer in history at what was then the Durham College of Science and founded the College Choral Society. In 1898 he took a similar post at the University of Aberdeen, where he set up a choral society of 150 with an orchestra of 70, which he conducted

himself, and in 1903 he was appointed professor, retiring in 1930. In that year he lectured on Bach in America and Canada, and in 1935 he became an honorary PhD of Leipzig. He received several other honorary degrees and distinctions, and in 1914 Elgar dedicated a partsong to him.

As a historian, he contributed to the Cambridge Medieval and Modern Histories, dealing chiefly with Scottish affairs. In musical matters he sometimes made elementary mistakes, which is strange, considering his wide practical experience; he never knew the difference between Bach's writing and his wife's; and his original ideas – such as his attempt to show that Bach wrote the *Orgel-Büchlein* in prison – were not always sound. But he was excellent at collecting and organizing information. He was the first to take J.C. Bach seriously as a subject for general research. His biography of J.S. Bach is both detailed and readable; its merits were immediately recognized, and a German translation appeared within a year. His complete edition of the chorales (adequately supplied with German and English words), his translations of Forkel (London, 1920) and of cantata texts, with his studies of the Leipzig liturgy, the origins of the chorales, and the instruments of the period, remain valuable if used with caution. He also helped to popularize the major choral works by producing booklets that served as superior programme notes. In his time, he probably did as much as any man to advance the study of Bach. His widow gave his Bach library to the RCM; with it is a pencil portrait of Terry by J.B. Souter.

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M. Campbell: *Dolmetsch: the Man and his Work* (London, 1975)

WALTER EMERY/R

Terry, Clark [Mumbles] (*b* St Louis, 14 Dec 1920). American jazz trumpeter and flugelhorn player. He performed with Charlie Barnet (1947) and in Count Basie's big band and small groups (1948–51) before beginning an important affiliation with Duke Ellington, which lasted from 1951 to 1959. During this period Terry took part in many of Ellington's suites and acquired a lasting reputation for his wide range of styles (from swing to hard bop), technical proficiency and infectious good humour. After leaving Ellington he became a frequent performer in New York studios and a staff member of NBC; he appeared regularly on the 'Tonight Show', where his unique 'mumbling' scat singing became famous. He also continued to play jazz with musicians such as J.J. Johnson and Oscar Peterson (with whom he recorded *The Oscar Peterson Trio Plus One – Clark Terry*, 1964, Mer.), and led a group with Bob Brookmeyer which achieved some popularity in the early 1960s; among their recordings was the album *Mumbles* (1965, Mstr.). In the 1970s Terry began to concentrate increasingly on the flugelhorn, from which he obtained a remarkably full, ringing tone. In addition to his studio work and teaching at jazz workshops, he toured regularly in the 1980s with small groups (including Peterson's) and as the leader of his Big B-A-D Band (formed in 1967) and a nonet, the Spacemen. His humour and command of jazz trumpet styles are nowhere more apparent than in his 'dialogues' with himself, either on different instruments (i.e. trumpet and flugelhorn) or on the same instrument, muted and unmuted.

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J. BRADFORD ROBINSON

Terry, Sir R(ichard) R(unciman) (*b* Ellington, Northumberland, 3 Jan 1865; *d* London, 18 April 1938). English organist and musical scholar. He became organist and choirmaster of St John's Cathedral, Antigua, in 1892, and in 1896 was appointed to a similar post at Downside Abbey, Somerset, where he began reviving the music written for the Latin ritual by early English composers. He was the first to perform liturgically the three- and five-part masses by Byrd and works by Tye, Mundy, Morley, Parsons, White and others. When Westminster Cathedral was built he was appointed organist and director of music, a post which he held with great distinction from 1901 until 1924, when he resigned after increasing criticism of his bold choice of works. Terry established there a tradition of musical treatment for the whole of the Roman liturgy in England based on the principles in the *Motu proprio*, so that the Use of Westminster offered an example to Roman Catholic church musicians unequalled anywhere outside Rome itself. He set a high standard of performance and demonstrated the great wealth of English liturgical music of the finest period. He revived Peter Philips's *Cantiones sacrae*, Byrd's *Gradualia* and *Cantiones sacrae*, the *Cantiones* of Tallis and Byrd, White's Lamentations, and motets by Dering, Fayrfax, Sheppard, Tye and others. He also performed the fourth volume of Jacob Handl's *Opus musicum*.

Terry did much editorial work, especially of early English church music (e.g. Byrd's Mass for five voices,

London, 1935; 24 motets in Novello's series of Tudor motets, London, 1937). He also published modern editions of Calvin's first psalter of 1539 (London, 1932) and the Scottish Psalter of 1635 (London, 1935). He was the first chairman of the Carnegie Trust's editorial committee for Tudor Church Music, and his *Westminster Hymnal* (London, 1912, 7/1937) was for many years the standard hymnal for Roman Catholic use in Britain. He was awarded the honorary MusD by Durham University in 1911 and knighted in 1922.

WRITINGS

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J.A. FULLER MAITLAND/H.C. COLLES/PETER PLATT

Terry, Todd (*b* 1967). American club DJ, musician, producer and entrepreneur. While at school in Brooklyn, he was a DJ for street parties as part of the Scooby Doo Crew, first gaining fame with a remix for the Jungle Brothers', *I'll house you*, one of the first 'hip house' (hip hop with house) crossovers. Solo singles followed (released as the Todd Terry Project) including *Bango (To the Batmobile)* and *Weekend* (both 1988) which were popular in both Europe and the USA. By the mid-1990s, the popularity of hip house had waned but Terry created a garage groove for a remix of Everything but the Girl's mid-tempo guitar track, 'Missing' (from *Amplified Heart*, 1994). The remix grew via Ibiza clubs into an anthem which achieved mass commercial success and revitalized the career of Everything But the Girl. Terry followed this success with the house anthem *Keep on Jumpin'* and continued working on remixes (Janet Jackson, Björk, Annie Lennox) and production (Browstone, Garbage). He co-founded the Freeze label (1992), mainly as an outlet for *Unreleased Projects* EPs, having recorded under numerous pseudonyms including Sound Design, Torcha, Static Black Riot and most importantly Royal House. His prolific output and ability to move with the times are reflected in his nickname 'Todd the God', and his high profile was retained through the 1990s with a DJ residency at London's Ministry of Sound, the release of *A Night in the Life of Todd Terry* (1995) mix set and further development with the drum 'n' bass-inspired *Resolutions* (Astralwerks, 1999).

IAN PEEL

Ter-T'at'evosian, Jivan Gurgeni (*b* Yerevan, 14 Sept 1926; *d* 27 June 1988). Armenian composer and violinist. He graduated from Portugalov's violin class at the Yerevan Conservatory in 1952, and from Mirzoian's composition class in 1960. He had previously worked as a violinist (1942–52) and was later head of the Saradzhev Music School (1952–9). He lived in Moscow and Yerevan for the remaining years of his life and became an Honoured Art Worker of Armenia in 1986. His music combines national traditions with new techniques; the individuality of this style was evident in his earliest works, despite the debts to Shostakovich and Mirzoyan. Two features are particularly characteristic: an emphasis on the linear, sometimes leading to polytonality, and a predilection for monothematic variation. Expressive force is sometimes enhanced by construction in vast planes, or by the clash of contrasting thematic areas. The use of a single germinal motif is exemplified by the First Symphony; the integrity of the Second Quartet is assured by means of 12-note serialism. Later in his career, he became inclined towards neo-romanticism and many instrumental works feature the development of particular melodic or rhythmic cells. His Violin Concerto is unusual in that violas and cellos are omitted from the orchestra in favour of a bass guitar.

WORKS

Orch: Liricheskaya [The Lyrical], sym. poem, 1953; Simfonicheskaya kartina [Sym. Picture], 1953; Syuita na vostochnïye temï [Suite on Oriental Themes], 1956; Sym. no.1, 1957; Sym. no.2, 1962 [after M. Sholokov: *Sud'ba cheloveka* ('The Fate of a Man')]; Poėma pamyati Ye. Charents [Poem in Memory of Ye. Charents]; Poėma o revolyutsii [Poem about the Revolution] (V. Mayakovsky), spkr, orch, 1966; rev. 1980; Khoreograficheskaya syuita 'Otello' [Choreographic Suite 'Othello'], 1970; Vn Conc., 1977; Conc., tpt, hpd, org, perc, vns, 1980; Sinfonietta, 1983; Sym. no.3, 1983; Sym. no.4, 1984; Sym. no.5 'Paganini', 1987
Inst: Tanets i skertso [Dance and Scherzo], vn, pf, 1950; Tanets [Dance], vn, pf, 1951; Pesnya-poėma [Song Poem], vc, pf, 1952; Str Qt no.1, 1956; Str Qt no.2, 1967; Sonata, va, 1977; Str Qt no.3, 1983; Str Qt no.4 'Pamyati Arno Babadzhanyana' [In Memory of Arno Babajanian], 1984
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SVETLANA SARKISYAN

Terterian, Avet Rubeni (*b* Baku, 29 July 1929; *d* Yekaterinburg, 11 Dec 1994). Armenian composer. He studied at the Baku Music College (1948–51) and then at the Melikian Music College in Yerevan. He undertook extended studies in composition at the Yerevan Conservatory (1952–7) with Mirzoian and Sarian, and later took a higher degree (1964–6). He became a member of the Armenian Composers' Union in 1956; he was later executive secretary (1960–63) and deputy chairman (1963–5). He was employed in the Armenian Ministry of Culture (1970–74) and at the same time taught orchestration at Yerevan Conservatory, where he was appointed professor in 1985. He also gave masterclasses at the Conservatory of the Ural (1993–4) and has participated in a number of theoretical seminars, including one on electronic music in 1992 held at the House for Working Moscow Composers. In 1994 he spent several months at Wiepersdorf on a grant from the Ministry of Culture of Landes Brandenburg. He composed mainly at Dilijan, a

house for composers near Lake Sevan. He received numerous official awards and prizes including the State Prize of Armenia in 1977 (for the Third Symphony) and the Khachaturian Prize in 1993, and he was made a People's artist of the USSR in 1991.

Terterian breathed new life into Armenian symphony and music theatre, both of which he interpreted standing at an individual intersection of music, anthroposophy, and both Eastern and Western philosophy. He is among those 20th-century composers for whom music is a manifestation of a universal mind, its order and motion. For him, 'a knowledge of the world beyond the senses' as envisaged by Rudolph Steiner entailed new and specific principles of formal organization and sonic space. Aesthetically drawn to sonoristic methods and the practices of Xenakis and the New Polish School, Terterian developed his concept of timbral-acoustic dynamics based on a synthesis of strict and equal temperament, differentiated according to his material and phonic choice. He frequently extends orchestral sonorities by the addition of voices, folk instruments such as the *duduk*, *zurna*, *kyamancha* and *dap*, church bells and *burvaṙ* (Armenian thurible), many of which are put to symbolic use. The overall choice of sounds often depends on antithetical propositions inherent in phenomena such as the continuum from a single sound as musical phoneme through orchestral unisons to a chromatic cluster as morpheme, or the acoustic relationship between natural and recorded sound, as well as the multi-measured and cosmological perceptions of the space. Terterian frequently composed in blocks of sound, each of which is differentiated in time, internal structure and the nature of its development. Ostinato fulfils a formal function analogous to fermentation in his music. The ostinato line, the chordal pedal or cluster, continuous sound and the rotated figure all play their part in building up overall texture; they each have their own effect on the changing functions of individual textural strata and on the constantly fluctuating process of their compression and attenuation.

Terterian's eight symphonies, composed between 1969 and 1989, are built around the concept of meditation. Traditional thematic material is replaced by prolonged pauses interspersed with concentrations on extended sonic complexes or a single, absolute sound (the composer has spoken of 'submergence in sound'). A sense of time and space usually associated with Eastern music and religious traditions and the use of germs of melody from early Armenian song as bases for improvised development intensify the hieratic atmosphere of this music, especially that of the last five symphonies and the opera *Das Erdbeben*. His most innovative ideas first emerged in the opera *Krake Ōghakum* ('The Fire Ring') of 1967. Following a number of vocal-orchestral and chamber works written in the post-Khachaturian manner, this work resolutely embraced modernity in its dramatic expression. The use of the sharakan (medieval hymnody), free atonality and dodecaphonic writing, together with a new perception of the orchestra and rhythm, coincided with the general turning-point in Armenian music that took place in the 1960s. The originality of the ballet *Monologi Richarda III* ('Monologues of Richard III'), completed in 1979, lay in the relativity of its musical language which is aphoristic rather than narrative. The logic of its dramatic symbolism is achieved by stylistic layering and a combination of natural and recorded sound in which musical and found sonic sources are modified. Allegorical context is intensified in the opera *Das Erdbeben* (1984); here the combination of elements from different dramatic genres – opera, mystery play, the masque and eurhythmics – results in music of kaleidoscopic expressiveness. Terterian's symphonies have wide international currency and have been performed in Berlin (and many other German cities), Boston, Helsinki, Kiev, London, Minsk, Moscow, Prague, Tallin, Tbilisi, Warsaw, Wrocław, Yerevan and Zagreb.

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Inst: P'yesa [Piece], vc, pf, 1954; Sonata, vc, pf, 1955; Str Qt no.1, 1963; Sym. no.1, brass, perc, pf, org, b gui, 1969; Sym. no.2 (Ė. Veveris, medieval Armenian poetry), T, chorus, orch, 1972; Sym. no.3, *duduk*, *zurna*, orch, 1975; Sym. no.4, orch, 1976; Sym. no.5, *kyamancha*, orch, 1978; Sym. no.6 (phonetics of Armenian alphabet), chbr chorus, chbr orch, tape, 1981; Sym. no.7, orch, *dap*, tape, 1989; Sym. no.8, 2 S, orch, tape, 1989; Str Qt no.2, 1991

Vocal: Pesni [Songs], 1v, pf, 1948–67; The Motherland (Hov. Shiraz), S, Bar, orch, 1957; The Revolution, S, Bar, orch (Charents), 1960; Sharakan, chorus, orch, 1967 [from The Fire Ring]; Vsyo narodï zhdali ėto plamya . . . [All Nations were Waiting for this Flame . . .] (G. Ėmin), chorus, orch, 1977

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symphonic works], *Stileviye iskaniya v muzike 70- 80-kh godov XX veka*, ed. E.G. Shevliakov (Rostov na-Donu, 1994), 132–46
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SVETLANA SARKISYAN

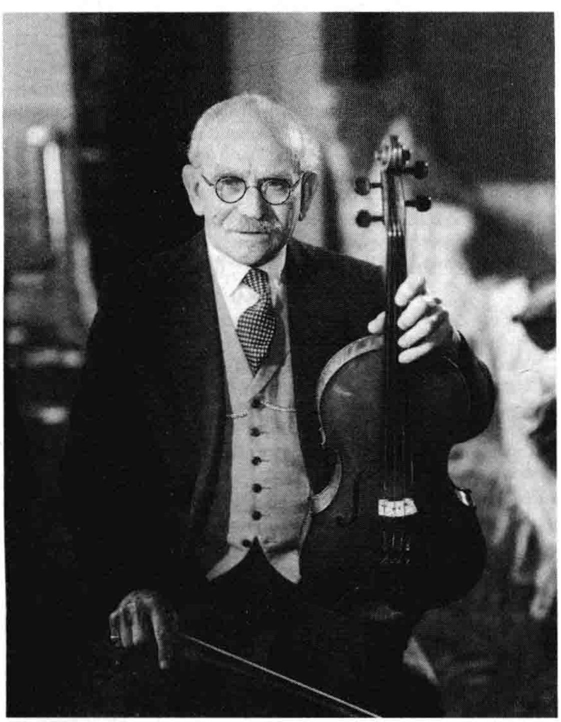
Tertia (i) (Ger.). *See under* ORGAN STOP (*Tierce*).

Tertia (ii) (Lat.). *See* TERCE.

Tertian (Ger.). *See under* ORGAN STOP (*Tierce*).

Tertiary [tertian] **harmony.** A term for a harmonic system based on the interval of a 3rd (such as the major–minor tonal system), as opposed to the QUARTAL HARMONY (1) of some early medieval polyphony and certain 20th-century styles.

Tertis, Lionel (*b* West Hartlepool, 29 Dec 1876; *d* London, 22 Feb 1975). English viola player. He studied violin at the Hochschule für Musik in Leipzig and at the RAM, London, where the principal, Alexander Mackenzie, urged him to specialize in viola playing. Following this sound advice he became the foremost player of his instrument and toured Europe and the USA as a soloist. He had to overcome much prejudice before the public accepted the viola as a solo instrument, and to do a great deal of pioneer work to find music to play. Many British composers wrote specially for him: John McEwen, Bax, Benjamin Dale, Bowen, Bridge and Harry Farjeon. Although much of this music failed to maintain a permanent place, it served the double purpose of providing an immediate repertory and an inspiration to such later composers as Walton, Vaughan Williams and Bliss.



Lionel Tertis

Tertis produced a big powerful tone of much beauty and intensity. He played on a large viola to achieve his aim of a rich and resonant C-string tone which bordered on the quality of a cello and avoided the characteristic nasal quality of the smaller viola. So keen was he on this depth of tone that he designed a large viola in collaboration with the English maker Arthur Richardson; through his enthusiasm he inspired players and instrument makers to adopt his ideal (*see* VIOLA, fig.1*b*). On similar principles, he designed a cello in 1960 and a violin in 1962. In 1936 Tertis retired, and spent his time teaching and encouraging interest in the viola. He continued to play for special occasions, the last being when he was 87. He made numerous transcriptions, many of which filled gaps in the scanty repertory; others, like those of Mozart's Clarinet Concerto and Elgar's Cello Concerto, were criticized as concert pieces but are valuable to students. In 1950 he was made a CBE. He made some notable recordings, including Mozart's Sinfonia concertante (with Sammons), viola sonatas by Bax and Dohnányi and his own arrangement for viola of Delius's Violin Sonata no.2.

WRITINGS

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'Introduction to an English Viola', *ML*, xxviii (1947), 214–22 [with diagram]
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WATSON FORBES/R

Teruggi, Daniel (*b* La Plata, Argentina, 11 March 1952). French composer. While taking a degree in physics at the National University of La Plata, he also studied music at the La Plata Conservatory (1973–7). He moved to France in 1977 and entered the electro-acoustics class at the Paris Conservatoire, gaining his diploma in 1980. In 1983 he joined the Groupe de Recherches Musicales. As a specialist in computer-generated music, he is particularly concerned with teaching, and with the SYTER (*système en temps réel*) audionumeric system. In 1984 he took over artistic responsibility for the group, and became its director in 1997. He has pursued a parallel career teaching at the Sorbonne since 1986. At present his activity as a composer is in two directions: on the one hand the production of works for tape such as *Eterea* (1984), *Focolaria-Terra* (1989), *Instants d'hiver* (1993) and *Fugitives voix* (1997), and on the other hand works combining electro-acoustic with instrumental music, for instance *Summer Band*, for bandoneon and tape (1996), and *Reflets éphémères*, for 16 instruments and tape (1997). The principal characteristics of his music are its rich and flexible material, coherent formal and dramatic articulation, and mastery of the sound spectrum.

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Tape with inst: E cosi via, pf, tape, 1984; Le cercle, fl, cl, vc, tape, 1986; Syrcus, perc. SYTER, tape, 1992; Tempo di basso, t sax, bn, db, tape, 1994; Saxtenuto, t sax, tape, 1994; Gestes anciens, rec qt, tape, 1996; Summer Band, bandoneon, tape, 1996; Reflets éphémères, 16 inst, tape, 1997
Solo tape: Pingata, 1979; 2 études de composition, 1980 ; Tempo lontano, 1982; Eterea, 1984; Léo le jour 1985; Aquatica, 1986; Focolaria-Terra, 1989; Mano a mano, 1991, collab. Jean Schwarz; Instants d'hiver, 1993; Gestes de l'écrit, 1994; Tempo primo,

1995; Variations morphologiques, 1995; Echoi, 1997; Fugitives voix, 1997

Principal recording companies: INA-GRM, Celia, Wergo, Agon

BRUNO GINER

Terz (Ger.). *See under* ORGAN STOP (*Tierce*).

Terzago [Terzagus, Terzagi], **Bernardino** [Bernardinus] (*b* ?Rome, *fl* 1623–5). Italian composer and singer, active in Poland. He worked at Kraków Cathedral from September 1623 to August 1625. He went to Poland from Rome, where he had probably been born, since in the cathedral records he is sometimes described as 'Romanus'. He was a member both of the Cappella Rorantistarum, which sang in the so-called Sigismund Chapel, and of the cathedral's main vocal and instrumental forces. Three four-part compositions by him are known (all ed. in ZHMP, xxv, 1976): *Patrem omnipotentem* (dated 25 December 1623); an antiphon of St Martin, *O beatum pontificem* (dated 1624); and *Sancte Sebastiane* (written on 18 January 1624). The first two are for boys' and men's voices and must therefore have been intended for the main cathedral chapel, while the third, which is for low voices, must have been written for the Cappella Rorantistarum, which consisted only of natural men's voices. Despite some rhythmically interesting polyphony in *O beatum pontificem*, the pieces are stereotyped and conservative, an impression reinforced by the even note values of the cantus firmi. The title of *Patrem omnipotentem* continues 'na augment Bernardyńskie'. It is not clear what this means, though it probably suggests that the cantus firmus was derived from the melody of a pseudo-chorale.

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A. Chybiński: *Słownik muzyków dawnej Polski do roku 1800* [Dictionary of early Polish musicians to 1800] (Kraków, 1949)

E. Głuszcz-Zwolińska: *Zbiory muzyczne proweniencji wawelskiej* [The collection of music originally from Wawel Castle archives], Musicalia vetera: katalog tematyczny rękopiśmiennych zabytków dawnej muzyki w Polsce [Thematic catalogue of manuscript treasures of early Polish music], ed. Z.M. Szweykowski, i/2 (Kraków, 1972)

E. Głuszcz-Zwolińska: *Twórczość kompozytorów włoskich z I połowy XVII wieku dla kapeli rorantystów wawelskich* [The work of Italian composers of the first half of the 17th century for the Cappella Rorantistarum at Wawel Cathedral] (Warsaw, 1974), 204ff

MIROSŁAW PERZ

Terzakis, Dimitri (*b* Athens, 12 March 1938). Greek composer. He studied the piano under Thurneissen and theory and composition under Yannis Papaioannou at the Hellenic Conservatory, Athens (1959–64). Then he spent the years 1965–9 at the Hochschule für Musik in Cologne, where he studied composition with Zimmermann and electronic music with Eimert. Works by him have been performed at the ISCM Festival in Basle (1970), the Darmstadt summer courses (1970) and the Hamburg Das Neue Werk series (1972). He taught counterpoint and fugue (1974–94) and Byzantine music and composition (1989–94) at the Musikhochschule, Düsseldorf. In 1985–6 he was guest professor of composition at the Musikhochschule, Berlin, and in 1994 he was appointed to teach composition at the Musikhochschule, Berne, and at the Felix Mendelssohn Musikhochschule in Leipzig. In 1980 he also began to organize summer courses in Western and south-eastern European music in Nauplia, Greece.

His music has developed from an expanded tonality (*Prelude* and *Legend*) through 12-note serialism (e.g. the Sinfonietta) to a fruitful exploration of micro-intervals and glissandi, principally in his melody, based on Byzantine music. In recent years, Terzakis's view of Western harmony, polyphony and the tempered system as constituting only an extended episode in the evolution of music has increasingly led him to an essentially monophonic output. In this he has drawn example from Greek traditional music, as well as from other parts of the Mediterranean and the Near East.

WORKS

(*selective list*)

STAGE

Circus Universal (chbr op, 1, A. Terzakis), 1974–5

Thomas Torquemada (op, 1, A. Terzakis), 1974–6

VOCAL

Medea (Euripides), S, ens, 1966; Oceanides (Aeschylus: *Prometheus*), 2 S, Mez, orch, 1967; Clytaemnestra (Aeschylus: *Eumenides*), S, ens, 1967; Ikos (Romanos the Melode), chorus, 1968; Nuances (textless), Mez, va, perc, tape, 1970; X (textless), Bar, chorus, ens, tapes, 1971; 3 Pieces, 1v, 1972; Katavassia (Romanos), 2 S, Mez, Ct, T, Bar, 1972; Stichiron (St John Damascene), chorus, ob, cl, hn, trbn, tuba, perc, 1972; Ethos B (textless), Mez, fl, vc, 1973; Von Feuer und Finsternis (J. Böhme, St John of the Cross, Heraclitus), 16vv chorus, 1974; Ethos C I (textless), Bar/Mez, 1975; Nomoi (Heraclitus), psaltis, 1v, cl, vc, santouri, perc, 1975; Notturni (Sappho), 6 solo vv, cl, vn, perc, 1976; Ethos C ii (papyrus W. Leiden), Bar, pf, 1977; Liturgia profana (Song of Songs, Sappho, Egyptian Book of the Dead), psaltis, T, mixed vv, 2 vc, santouri, perc, 1977; Odyssey (Homer), S, T, Bar, mixed vv, chamber orch, 1977–; Sappho Fragmente, S, 1978; Erotikon (Plato, Palatine Anthology), S, vn, cl, vc, 1979; Gesänge der Liebe und des Todes (Dante: *Commedia* V, Sophocles: *Antigone*, ancient Egyptian Book of the Dead, Bible: *Luke* xxiii), 5vv, 1981; Passionen (Gospels, liturgical texts, Aeschylus: *Prometheus Bound*, Sophocles: *Oedipus rex*, 2 testimonies from Nazi concentration camps), nar, psaltis, Bar, chorus, cl, tpt, hn, tbn, 2 perc, str qt, 1977–8; Vier Monologe (Sappho, Dante, A. Kalvos), high v, pf, 1982; Enite/Lobe den Herren (after I. Koukouzelis), 2vv, 1983; Träume (H. Eckener), Mez, tape, 1983; Odyssey, musical epos after Homer, S, T, Bar, nar, chorus, chbr orch, 1977–84; Sechs Monologe (Plato, Sappho, Y. Papaefstathiou, Dante, Kalvos), high v, orch, 1985; Die Tore des Nachts und des Tages (Parmenides, J. Kochanowski), c, cl, pf, 1987; Das sechste Siegel (Bible: *Revelation*), chorus, fl, cl, hn, perc, v, vc, db, 1987; Der Hölle Nachklang II (Euripides: *The Trojan Women*), high v, org, 1992–3; Lieder ohne Worte, S, 2 song cycles: I, 1994, II, 1994–5; Daphnis und Chloe (Longos), S, va, 1994–5

ORCHESTRAL

Divertimento, 1961; Prelude, 1961; Picture, str, 1963; Legend, 1964; Sinfonietta, 1965; Echochronos II, 9 insts, 1968, rev. 1974; Chroai, 1970; Echochronos III, 1970; Hommage à Morse, 1971; Transcriptions télégraphiques, 1971; Ethos A, ens, tapes, 1972; Kosmogramm, 1973–4; Schatten (Tropoi), 1975; Lachesis, 1984–5; Vn Conc., 1986; Per aspera ad astra, 1989–90; Ikaros-Daidalos, sax, qt, wind orch, 1991'; (K)ein Heldenleben, conc., a, sax, orch, 1994–5

OTHER WORKS

Aphorisms, pf, 1964; Septet, 7 fl, 1965; Trio, gui, vc, perc, 1966; Echochronos I, tape, 1968; Str Qt, 1969–70; Stixis I, ob, 1970; 3 Pieces, vn, 1972; Stixis II, cl, 1973; Duo, vc, perc, 1973; Stixis III, tuba, 1974; To alloithoro psari [The Squint-Eyed Fish], tape, 1974; Str Qt no.2, 1976; Omega I, vc, 1978; Musica Aeolica, vn, va, 1979; Str Qt no.3, 1982; Omega 2, rec, perc, 1983; Pentaphonia, ww qnt, 1983; Etude chromatique, vn, pf, 1984; Legetos, 2 vs, 1988; Oktoechos, vl, hn, bn, 2 vn, va, vc, db 1988–9; Trias, pf, v, vc, 1989–90; Str Qt no.4, 1990; Dialog der Seele mit ihrem Schatten, vc, 1991; Der Hölle Nachklang I, a sax, pf, 1992; Rabasso, sax qt, va, vc, db, 1992; Myrrhentropfen, va,

pf, 1993; Sonetto, va, pf, 1993; Trio, fl, b cl, pf, 1993; Die Farben des Ozeans, org, 1994; incidental music for 22 plays

Principal publishers: Bärenreiter, Gerig, Gravis

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GEORGE LEOTSAKOS

Terza mano (It.). An accessory ORGAN STOP acting as a coupler.

Terzet (Ger. *Terzett*; It. *terzetto*). A composition for three solo voices with or without accompaniment. The term was defined by J.G. Walther (*Musicalisches Lexicon*, 1732) and occasionally appears in scores from the first half of the 18th century (e.g. Handel's *Solomon*, 1748, and J.S. Bach's Cantata no.38). Many compositions for three voices were written before then, however, in the forms of the tricinium, the madrigal and the villanella in the Renaissance; accompanied pieces for three similar voices were not infrequent in 17th-century opera and oratorio, for example the three *famigliari* in Monteverdi's *L'incoronazione di Poppea* (1642) and the interludes for the three shepherds and three wise men in Schütz's *Historia, der ... Geburth ... Jesu Christi* (1664).

In the Classical period the 'terzett' (so named in the scores) frequently appears. Mozart's *Le nozze di Figaro* and *Die Zauberflöte* contain celebrated examples. In the latter work, that for the Three Boys, 'Seid uns zum zweitenmal willkommen', continues the earlier operatic tradition of trios for similar voices (which survived to Wagner's time in the three Norns and three Rhinemaidens of the *Ring*), although in general the name implies no such limitation of voices nor any particular style of treatment. For the little trio 'Soave sia il vento' in *Così fan tutte* Mozart used the diminutive, 'terzettino'. The terzetts in Weber's *Der Freischütz* include one with a choral conclusion; that from Mendelssohn's *Elijah* for the three angels, 'Lift thine eyes to the mountains', is in every feature simply an unaccompanied partsong. Chamber terzets are found in the works of Haydn, Mozart and Schubert. Dvořák called his op.74 trio for two violins and viola 'Terzetto', but the use of the term for instrumental music in the sense of 'Trio' is uncommon. (*MGG2*; G. Reinäcker)

MICHAEL TILMOUTH/R

Terzflöte (Ger.). Flute a minor 3rd above the normal flute. *See* FLUTE, §II, 3(ii).

Terzgeige (Ger.). A small violin, or VIOLINO PICCOLO, tuned a 3rd higher than the violin.

Terzi, Giovanni Antonio (*fl* Bergamo, *c*1580–1600). Italian lutenist and composer. Terzi's output comprises two large collections of lute music published in Venice by Amadino in 1593 (dedicated to Bartolomeo Fino) and Vincenti in 1599 (dedicated to Sillano Licino). Both collections contain compositions in a wide variety of genres including fantasias, French, Italian and German dances, and intabulations of motets, madrigals, chansons and ensemble music. The second book also contains transcriptions of 'canzonette a 3, 4, & 5 voci, con le sue parole', with texts printed beneath the tablature. Terzi's arrangements of motets and madrigals closely resemble the intabulations of Vincenzo Galilei (Fronimo, Florence, 1584) in reproducing all the voices of the vocal original. Many of these intabulations are technically demanding, with thick textures and the clever use of chord formations in high positions that include the stopped seventh course. Terzi also arranged madrigals and chansons by Palestrina, Striggio, Ingegneri, Lassus and Willaert as duets for two lutes, pitched either at the unison or a fourth apart; the first lute part contains a literal intabulation of the madrigal and can be played on its own, while the second lute part ('contrapunto') proceeds in a florid improvisatory style. Some of the second lute parts are labelled as suitable for performance 'in concerto', perhaps meaning that this part could also be used in a performance of the vocal original. Terzi appended a similar designation to his arrangement of Striggio's *Chi farà fede* for bass lute, made 'in the style of the viola bastarda' (division viol) and displaying an idiomatic arpeggiation of chords. Among the intabulations of instrumental music are 11 four-voice canzonas by Florentio Maschera (Brescia, 1584) and three canzonas by Claudio Merulo arranged as duets. The 1599 book closes with a canzona in double choir style scored for four lutes, using two pairs of instruments tuned a fourth apart.

WORKS

Intavolatura di liutto, accomodata con diversi passaggi per suonar in concerti a duoi liutti, & solo, libro primo (Venice, 1593/*R*1981 with introduction by O. Cristoforetti); 15 pieces transcr. for gui in O. Chilesotti: *Lautenspieler des 16. Jahrhunderts* (Leipzig, 1891, repr. 1926)

Il secondo libro de intavolatura di liuto (Venice 1599/*R*)

2 passamezzi in 1615[24]; 3 passamezzi and ballo alemano in *D-DO* G.I.4

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H.M. Brown: *Sixteenth-Century Instrumentation: the Music for the Florentine Intermedii*, MSD, xxx (1973), 197–207 [incl. opening of Terzi's intabulation for two lutes of A. Striggio, *Anchor ch'io possa dire*]

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M. Padoan: *La musica in S. Maria Maggiore a Bergamo nel periodo di Giovanni Cavaccio (1598–1626)* (Como, 1983)

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DAVID NUTTER

Terzian (Ger.). *See under* ORGAN STOP (*Tertian*).

Terzian, Alicia (*b* Córdoba, 1 July 1934). Argentine composer, musicologist and conductor of Armenian descent. She studied composition with Ginastera at the National Conservatory, Buenos Aires, where she graduated in 1958 and won the Gold Medal in 1959. She also studied Armenian sacred music in Italy with Father Leoncio Dayan at the S Lazzaro monastery near Venice, and pursued private studies in conducting with Mariano Drago. She has won many honours in Argentina and France and the St Sahak and St Mesrob Medal from Catholicos Vazken I of Armenia (1993), and has received commissions not only in Argentina but also from London, New York, Zagreb, Grenoble, Salzburg, Radio France and the National SO of Buenos Aires. In 1978 she founded Encountros Internacionales de Música Contemporánea

to introduce international audiences to Latin American, and specifically Argentine, avant-garde music; under her direction, the group has participated in about 200 festivals. She is General Secretary of UNESCO's Music Council of the Three Americas. She has been professor of composition at the National Conservatory and has lectured widely on contemporary music.

Terzian's works possess both a bold imaginative drive and a solid inner logic, and often exploit tone colour as an element of musical form. Her style has evolved to embrace polytonality, microtonality, electronic transformation and digital transposition. Her Violin Concerto (1955), scored for large orchestra, is virtuoso yet lyrical, and the brilliant technical display of the solo instrument is supported by a classical design. *Cuaderno de imágenes* (1964) features stationary and shifting note clusters, its unconventional organ registrations creating striking effects. *Carmen criaturalis* (1969–71) reveals an elemental grandeur, its horn soliloquy formed within a framework of amorphous and grotesque sonorities. *Canto a mí misma* (1986) combines the traditional sound of the string orchestra with its electronic metamorphosis, while the concert hall itself serves as a sonorous dome. In *Oda a Vahan* (1996), for piano and tape, Terzian utilizes a realization of a chant by Khosrovidukht, an 8th-century Armenian woman musician, and integrates it within an austere piano part, creating a distilled, evocative, almost ritualistic manifestation.

WORKS

(selective list)

Stage: Hacia la luz (ballet), 1965 [arr. of orch work, Movimientos contrastantes]; Génesis (ballet), with tape, 1972; Achtamar (ballet), 1979; Bestiela (theatre music, C. de Marigny), 1981; El Dr Brecht en el Teatro Colón (theatre music, A. Castillo), 1981; El otro Judas (theatre music, Castillo), 1981; El enano (theatre music, L. Lagerkvist), 1984

Orch: Vn Conc., 1955; El gris de la noche, str orch, cymbals, 1960–70; Movimientos contrastantes, 1964; Proagon, vn, str, 1969–70; Carmen criaturalis, hn, str, vib, cymbals, 1969–71; Narek, 1v, chbr orch, tape, 1979; Voces, 1v, ens, tape, 1979–82; Y cuya luz es como la profunda oscuridad, chbr orch, M.A. Vidal's paintings, 1982; Y la luz se oira, chbr orch, 1982; Amores, 1v, ens, 1984–7; Off the Edge, 1v, orch, 1992; Les yeux fertiles, 1v, ens, tape, 1996; Adios a Brahms, 1997

Other inst: Danza criolla, pf, 1954; Elegia, vc, pf, 1954; Toccata, pf, 1954; 3 piezas, str qt, 1955; Canción y danza, gui, 1955; Juegos para Diana, pf, 1956–65; Cuaderno de imágenes, org, 1964; Atmósferas, 2 pf, 1969; Shantiniketan, fl, 1970; Yagua-Ya Yuca, perc, 1992; Frémissements, org, tape, 1996; Oda a Vahan, pf, tape, 1996; Tango Blues, pf, 1999

Vocal (1v, pf, unless otherwise stated): 3 canciones (Byron), 1954; 3 retratos (F. García Lorca), 1954; Canciones para niños (Lorca), 1956; Tristeza (Byron), 1956; 3 madrigales (E. Prados), SSA, 1958; Padre nuestro y Ave Maria, SATB, 1966; Embryo, 1v, va, 1969

Multimedia, el-ac: Atmósferas, tape, 1970; Musidanzavisíon, tape, slides, lasers, sculptures, paintings, improvised dance, 1970; Sinfonía visual en 2 movimientos, tape, slides, 1972; Sinfonía apocalíptica, tape, 1978–80; Canto a mí misma, str, digital delay, digital transposition in real time, sonorous system in hall, 1986 [str, tam-tam, sound transformation, 1993]; Buenos Aires me vas a matar, pf, actors, tape, 1990

Principal publishers: Barry, Ricordi Americana, Salabert

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Ş. Arzruni: 'Alicia Terzian's *Juegos para Diana*', *Keyboard Classics*, xii/3 (1992), 42–3

D. Robellaz: 'Alicia Terzian', *Journal 24 heures* (22 Aug 1996)

ŞAHAN ARZRUNI

Terziani, Eugenio (*b* Rome, 30 July 1824; *d* Rome, 30 June 1889). Italian conductor and composer, son of Pietro Terziani. He studied under Mercadante at the Naples Conservatory and later under Giuseppe Baini in Rome. He became a member of the Filarmonica in Rome in 1842. His first opera, *Giovanna I regina di Napoli*, was performed at Ferrara in Carnival 1845. He fought as a volunteer in the Garibaldi brigade (Legion Lipari, 1848). From 1847 to 1868 he was the conductor of the Teatro Apollo in Rome, and from 1867 to 1871 at La Scala. The Milanese did not like him, but Verdi admired him and entrusted him with the revised *La forza del destino* (1869). From 1871 to 1875 he was again at the Apollo, but his stay was marred by critical opprobrium. Nevertheless, he was considered by many one of the most illustrious and learned of Roman musicians. From 1875 he held the composition chair at the Liceo Musicale di S Cecilia; he also taught singing.

The last of Terziani's three operas, *Niccolo de' Lapi* owes much to Verdi: the short Prelude with two motifs; the texture of tremolo chords under a melody doubled by voice and orchestra as in *Aida*; and a scena and monologue for the tenor. The musical style is more interesting than that of most Italian operas of the day. Among his other works are two ballets, sacred pieces including a Requiem (1882), and occasional items.

Terziani's son Raffaele (1860–1928) was artistic director of the Reale Filarmonica Romana (1890–95), a singing teacher at the Accademia di S Cecilia, and later its acting director (1915–16) and vice-director (1917–23). He composed sacred music, instrumental pieces and an opera, *Aman*; although never performed, it won a prize in the first Sonzogno competition (1889).

WORKS

Giovanna I regina di Napoli (op, 3, C. Giuliani), Ferrara, Comunale, 26 Dec 1844

Alfredo (op, 4, G. Cencetti), Rome, Apollo, 21 Feb 1852

Niccolo de' Lapi [L'assedio di Firenze, ossia Palleschi e Piagnoni] (dramma lirico, 4, F. Guerrazzi), Rome, Apollo, 24 Feb 1883, vs (Milan, n.d.)

MARVIN TARTAK

Terziani, Pietro (*b* Rome, 1765; *d* Rome, 5 Oct 1831). Italian composer. A pupil of G.B. Casali in Rome, in 1780 he entered the Conservatorio di S Onofrio, Naples, where Carlo Cotumacci and Giacomo Insanguine were his teachers. He afterwards returned to Rome to study the strict *a cappella* style of composition, again under Casali. In 1784 he was admitted to the Bologna Accademia Filarmonica, composing a four-part antiphon as his test piece, and at about the same time also became a member of the Rome Congregazione di S Cecilia, of which he was an officer from 1797 to 1803. In the early years of his career he composed two operas, *Il geloso imprudente* (Rome, 1785) and *Creso* (Venice, 1788), and some oratorios. After the French invasion of Italy at the end of the century he went to Vienna, where he remained until the end of the Napoleonic wars, composing an opera there (*I campi d'Ivri*, 1805). He then returned to Rome and in 1816 became *maestro di cappella* at S Giovanni in Laterano and later at the churches of Il Gesù, S Ignazio di Loyola and S Silvestro. In this period he devoted himself

exclusively to sacred music. He composed in both the strict and free accompanied styles and was highly regarded as a contrapuntist, although Schilling regarded his works as insufficiently powerful for performance in large churches. A large number of masses, graduals, offertories, antiphons, psalms, hymns, motets and other sacred pieces survive in libraries and church archives in Italy and elsewhere (*A-Wgm*, *Wn*, *B-Bc*, *D-Mbs*, *MÜs*, *I-Baf*, *Bc*, *Bsf*, *Md*, *MOe*, *Nc*, *Rsc*, *US-NYp*); some were published.

Terziani's sons Gustavo and Eugenio both became musicians; Gustavo (*b* Vienna, 17 Feb 1813; *d* Rome, 31 Aug 1837) was a pupil of his father and Baini, but died of cholera before establishing a reputation as a composer.

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SIEGFRIED GMEINWIESER

Terzina (It.). *See* TRIPLET.

Terzposaune (Ger.). A trombone pitched a 3rd below the ordinary trombone. *See* QUARTPOSAUNE.

Terzzimbel (Ger.). *See under* ORGAN STOP (*Zimbel*).

Terzzug (Ger.). *See* ZUG (i).

Teschemacher, Margarete (*b* Cologne, 3 March 1903; *d* Bad Wiessee, 19 May 1959). German soprano. She studied in Cologne, where she made her début in 1923 as Ruth in *Die toten Augen*. Her first great success came the following year as Micaëla, also at Cologne. Engagements followed at Aachen (1925–7), Dortmund (1927–8), Mannheim (1928–31), Stuttgart (1931–4), Dresden (1935–46) and Düsseldorf (1947–52). At Dresden she created the title role in Strauss's *Daphne* (1938) and Miranda in Sutermeister's *Die Zauberinsel* (1942); she was also the first Dresden Countess in *Capriccio* (1944). She sang Pamina and Elsa at Covent Garden in 1931 and Countess Almaviva and Donna Elvira during the Dresden Staatsoper's visit to London in 1936. In 1934 she appeared at the Teatro Colón, as Arabella, Senta, Sieglinde and Mařenka. Teschemacher's roles also included Jenůfa, Minnie, Kundry and Zandonai's Francesca da Rimini. Her warm lyric-dramatic voice can be heard on several recordings, most notably as Eva on Karl Böhm's 1938 version of the third act of *Die Meistersinger*.

HAROLD ROSENTHAL/ALAN BLYTH

Teschner, Gustav Wilhelm (*b* Magdeburg, 26 Dec 1800; *d* Dresden, 7 May 1883). German singer, teacher and music editor. He studied singing and composition with C.F. Zelter and Klein in Berlin, then went to Italy, where he studied with Giorgio Ronconi, Eliodoro Bianchi and Girolamo Crescentini. Through his acquaintance with Fortunato Santini he became interested in old Latin and German church music. Returning to Germany, he studied singing in Dresden, and then settled in Berlin as a singing teacher using Italian principles. In 1873 he was appointed Royal Prussian Professor. His numerous editions of old church music include H.L. Hassler's *Psalmen und christliche Gesänge*, Eccard's *Geistliche Lieder auf den Choral* and *Preussiche Festlieder* by Eccard and Stobaeus. He also published several collections of solfèges by Minoja, Crescentini, Zingarelli and Clari, as well as some of his own vocal exercises. His collection of early music is in the Deutsche Staatsbibliothek, Berlin. (*MGG1*, R. Schaal)

ELIZABETH FORBES

Teschner, Melchior (*b* Fraustadt [now Wschowa], Silesia, 29 April 1584; *d* Oberpritschen [now Przyczyna Górna], nr Fraustadt, 1 Dec 1635). German composer. From 1602 he studied theology, philosophy and music at Frankfurt an der Oder; Bartholomäus Gesius was among those who taught him music. In 1605 he became Kantor at Schmiegel (now Smigiel). After further study, at the universities of Helmstedt and Wittenberg, he became Kantor of the Protestant Kirche zum Kripplein Christi at Fraustadt in 1609. From 1614 until his death he was pastor of the church at Oberpritschen. The pastor with whom he worked at Fraustadt from 1609 was Valerius Herberger, who wrote the text of the hymn *Valet will ich dir geben* in 1613 after surviving a plague. Teschner made two five-part settings of it, which were published at Leipzig in 1614. The second of them (in Winterfeld), which is modelled on the Geneva psalm *O Seigneur, que de gens* by Loys Bourgeois (1550), is still popular and has been reprinted in hymnals up to the present day, often with different words; with some modification it appears in English hymnbooks as the Palm Sunday hymn *All glory, laud and honour*. Teschner is otherwise known as a composer only by two wedding songs published respectively at Liegnitz in 1614 and at Leipzig in 1619.

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A. Büchner: *Das Kirchenlied in Schlesien und der Oberlausitz* (Düsseldorf, 1971), 65–6
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FRITZ FELDMANN/DOROTHEA SCHRÖDER

Tesi (Tramontini), Vittoria ['La Moretta', 'La Fiorentina'] (*b* Florence, 13 Feb 1700; *d* Vienna, 9 May 1775). Italian contralto. She received her first instruction from Francesco Redi in Florence and from Campeggi in Bologna. (An alleged meeting with Handel in Florence, in connection with the performance there of his opera *Rodrigo* in 1707, rests on a confusion between Tesi and Vittoria Tarquini.) She first appeared as an opera singer in 1716, in Parma (*Dafni*) and Bologna (*Il sogno avverato*). In the 1718–19 season she was in Venice as *virtuosa di camera* to Prince Antonio of Parma. By 1719 she was in Dresden, where she sang in Lotti's *Giove in Argo* for the opening of the new opera house on 3 September, and ten days later appeared as Matilda in his *Teofano*, thereby numbering (along with the singers Coralli, Durastanti, Santa Stella Lotti and the castrato Senesino) among the most prominent performers in the musical festivities surrounding the marriage of the Saxon electoral prince to the Archduchess Maria Josepha. With the dissolution of the Italian Opera, Tesi left Dresden to return to Italy; in Carnival 1721 she sang in Florence and from there travelled until 1747, visiting all the great theatres of Italy between Naples, Venice and Milan, with a guest appearance in Madrid (1739–40) and perhaps a trip to Frankfurt, 1741–2, for the emperor's coronation. Her career reached a peak at the opening of the Teatro S Carlo in Naples (1737, with Domenico Sarri's *Achille in Sciro*) and again ten years later when she appeared there with Caffarelli, Gizziello,

Manzuoli and others in Calzabigi's serenata *Il sogno d'Olimpia*, with music by Majo.

On 14 May 1748 she appeared in Vienna (as *virtuosa di camera della Sacra Cesarea Reale Maestà*), taking the title role in Gluck's setting of Metastasio's *Semiramide riconosciuta*. Details of who arranged her appearance there remain uncertain; Gluck had met her in Venice in 1744, when she sang the title role in his *Ipermestra*, but Metastasio had also known her previously, although he had no high opinion of her abilities (calling her a 'grandissima nullità') until her appearance in *Semiramide* convinced him to the contrary. Further successful stage appearances in Vienna included the title roles in Jommelli's settings of Metastasio's *Achille in Sciro* and *Didone abbandonata* (1749) and her later appearance as Lisinga in Metastasio's *Le cinesi*, set by Gluck for the famous Schlosshof festival of 24 September 1754. In the early 1750s she began her retirement from the stage. She was not engaged for the 1751–2 season in Naples because of her age; Metastasio, who shortly before had found her 'rejuvenated by 20 years', mentioned in autumn 1751 that Tesi was 'costume director' for the Vienna court theatre. After retiring from the stage Tesi devoted herself to the education of younger talent with considerable success; among her pupils were Caterina Gabrielli, Anna Lucia de Amicis and Elisabeth Teyber. In Vienna she enjoyed the special patronage of Maria Theresia and of Prince Joseph Friedrich of Hildburghausen, in whose palace (the present Palais Auersperg) she resided. Among those who met her there were Casanova (1753) and Leopold and W.A. Mozart (13 December 1762). She held the honorary title *virtuosa della corte imperiale* until the end of her life and her husband was an honorary *consigliere del commercio*. Two years before her death Ange and Sarah Goudar, apostrophizing her personality and achievement, called her 'perhaps the first actress who recited well while singing badly'. Many of her contemporaries, including Quantz, Mancini, Metastasio, Dittersdorf and Burney, found her incomparable in expression and stage bearing, and to Gerber (1792) she was one of the greatest singers of the century.

A Faustini Tesi, who combined the names of the famous singers Faustina Bordoni and Vittoria Tesi, may possibly be related to the latter; she was active from 1765 at various Italian theatres, including Venice (1765), Piacenza (1775) and Naples (1777). Zinzendorf in 1778 mentioned 'cette Tesi vieille et laide' in Trieste.

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GERHARD CROLL

Tess(arolo) [Tessi, Tessaroli], **Giulia** (*b* Milan, 9 or 19 Feb 1889; *d* Milan, 17 March 1976). Italian soprano and director. She studied in Verona and made her début as a mezzo-soprano at Prato in 1904; in 1909 she sang Mignon at La Fenice, Venice. After appearances in Prague, Vienna, St Petersburg and other centres as Adalgisa, Léonor (*La favorite*), Amneris and Charlotte, she became a soprano and a leading exponent of the *verismo* repertory. She created Jael in Pizzetti's *Dèbora e Jaéle* at La Scala (1922) and continued to appear in Milan until 1936 in roles that included Salome, Electra and Orsola in the première of Wolf-Ferrari's *Il campiello*. She was the first Italian Composer in *Ariadne auf Naxos* (1925, Turin), and sang the title role in the Italian première of Honegger's *Judith* (1937, Naples). She left the stage in 1940 and worked as a director in Florence, Bologna and Milan, then returned to sing Orsola in her own production of *Il campiello* in Cagliari (1949) and Palermo (1950).

HAROLD ROSENTHAL/R

Tessarini, Carlo (*b* Rimini, *c*1690; *d* ?Amsterdam, after 15 Dec 1766). Italian violinist and composer. The earliest known reference to him is in a charter of 15 December 1720, where he is mentioned as a violinist in the *cappella* of S Marco, Venice: his work here is documented up to 1735. Between 1723 and 1730 he was active in the Ospedale dei Derelitti, Venice, and his *Sonate* op.1 (Venice, 1729) names him *maestro de' concerti* there. In 1731 he applied for a post at Urbino Cathedral, where his presence is documented from 1733: his involvement there was interrupted several times for various journeys. From 27 December 1738 there is again documentation of his activities at Urbino Cathedral, but in the preceding years he seems to have been *direttore della musica instromentale* at the court of Cardinal Wolfgang Hannibal von Schrattenbach in Brno (as indicated in his *Sei sonate*, Amsterdam, *c*1737). As early as the 1730s Tessarini had begun, together with one of his relations, Giovanni Francesco, to publish music: he issued his own works and those of others. In 1740 he was appointed first violin at the Teatro di Valle, Rome, but the death of Pope Clement XII meant that the theatre closed on 6 February of the same year. On 13 February he set off for Naples. While he was in Rome Pierleone Ghezzi made a caricature of him. There is no further trace of Tessarini at Urbino Cathedral from 1743, and on the frontispiece of his op.5 (*c*1744) he described himself as *direttore perpetuo* of the Accademia degli Anarconti in Fano, near Urbino. From 1744, however, many of his works were published by Boivin in Paris and dedicated to members of the Parisian nobility, which suggests that he lived there for a time (although there is no documentary evidence to support this). On 17 February 1747 he gave a concert at Arnheim (now Arnhem) in the Netherlands. In the same year he arrived in London, where he was engaged as leader of the orchestra of Ruckholt House, a pleasure garden in Essex where every Monday morning during the summer there was a breakfast concert followed by a dance. The season opened on 24 April and Tessarini's name appeared regularly until October, when it was replaced by that of Richard Collet. On 9 March 1748 Tessarini began a subscription series for his *Allettamenti armonici* op.13 and his *VI Sonate* op.14: every Friday morning at his lodgings with 'Mr Roure's, Peruke-maker, in Oxenden Street near the Haymarket' music could be heard. On 18 April of the same year he appeared in Hickford's Room in the ninth concert of a series open to the paying public organized by Palma, performing many of his violin

concertos. London sources occasionally call him 'Carlo Tessarini il Catelgarreuil'; it is not known what this nickname means. From 1750 to 1757 he was again active, with brief interruptions, at Urbino Cathedral. On 6 September 1752 he gave a concert in Frankfurt; on 17 March 1761 he was again at Arnheim; and at the beginning of December of the following year he played at Gronigen. Between 1762 and 1763 his compositions were published in Holland, suggesting that he spent a considerable time in that country. The last information on Tessarini is a reference to a concert he gave at the Collegium musicum in Arnheim on 15 December 1766; after this all trace of him disappears.

Tessarini's work is exclusively instrumental and consists mostly of sonatas and concertos. While there are influences of Vivaldi in his music, there is no more documentary evidence for his being a pupil of Vivaldi than for Fétis's assertion that he was a pupil of Corelli. Tessarini began to publish his works at a relatively advanced age, and his productivity increased considerably during the course of his life. Already in his early works there are formal innovations, and the cyclical form of the solo concerto became the norm in his sonatas. Tessarini's musical idiom, characterized by syncopated, cheerful, clear themes, often with a dance quality, provides an early example of the features of *galant* style. As a violinist he must be counted among the best of his age, even if technically, in his compositions, he does not normally go beyond seventh position. His violin method, *Grammatica di musica* (Rome, 1741), is one of the first such methods and contains specific information on cadenza and ornamentation practice. There are still no detailed studies on Tessarini's output as a whole.

WORKS

op.

1 [12] Sonate ... parte I (–II), vn, vc/hpd (Venice, 1729)
2 Il maestro e discepolo, divertimenti da camera, 2 vn (Urbino, 1734); as [6] Sonate, 2 vn, con sei canoni, deuxiesme livre (Paris, 1745); as Six sonatas or duets, 2 vn (London, *c*1745)
3 [6] Allettamenti da camera, vn, vc (Rome, ?1740)
4 [6] Trattenimenti, vn, bc (Urbino, 1742)
5 [5] Sonate a tre da camera ... con [1] canone al fine, 2 vn, bc (Fano, *c*1743); as Il piacer del amator di musica, [5] facile sonatine da camera ... con [1] canone al fine, 2 vn, bc (Paris, *c*1744)
6 Sei trio, 2 vn, bc/hpd (Paris, *c*1744)
7 [6] Sinfonie, 2 vn, bc/hpd (Paris, *c*1744)
— [12] Concerti a 5 con violino obligato [bks 1–4] (Paris, *c*1745)
— Il piacer delle dame, facile ariete instrumentali, vn, fl, va, bc (Paris, *c*1745); as Easy and Familiar airs, vn/Ger. fl, bc (London, 1751)
8 [6] Sonate, vn, bc (Paris, *c*1747)
9 [6] Sonate da camera e chiesa ... con pastoralle, 2 vn, bc (Paris, *c*1747)
10 Contrasto armonico ... con suoi rinforzi, 3 vn, bc (Paris, *c*1748)
11 [12] Introducioni a 4, 2 vn, va, vc, hpd [bks 1–4] (Paris, *c*1748)
12 [6] Sonate, 2 fl/vn, bc (Paris, *c*1749); as 6 Sonatas, 2 Ger. fl/vn, bc/hpd (London, *c*1752)
13 [6] Alletamenti armonici a 4, 2 vn, va, bc, hpd (Paris, *c*1749)
14 VI sonate, vn/fl, hpd (Paris, *c*1748)
15 Trattenimento musicale, [6] dueti, 2 vn/tr viols (Paris, *c*1750)
16 [6] Sonate, vn, vc, hpd (Paris, *c*1753)
— L'arte di nuova modulacione, capricio musicale a 7 partie (Paris, *c*1762)
— VI Sonates, vn, bc (Paris and Amsterdam, 1763)
— Pantomime, 2 vn/va/vc (Paris, *c*1763)
18 VI grand ouverture a 4, 2 vn, va, bc (Paris, *c*1764)
19 VI grand overtur a 4, 2 vn, va, bc (Paris, n.d.)
20 VI grand sinfonie a 4, 2 vn, va, bc (Paris, *c*1765)

Conc., vn, bowed str insts, bc, in Concertos in six parts for violins and other instruments (London, 1728)

MSS, ?duplicating printed works, in *A-SEI, Wn*; *B-Br*; *D-Dl, KA, RH*; *F-Pc, Pn*; *GB-Lbl*; *HR-Dsmb*; *I-AN, Mc*; *S-HÄ, Klm, L, Skma, Uu, VX*; *US-BEm*

Sonata, conc. and sonata frags. in *L'Ecole d'Orphé: méthode pour apprendre facilement à jouer du violon* (Paris, 2/1779)

UNAUTHORIZED PRINTS

op.

1 [12] Concerti a 5, 3 vn, violetta, vc/bc, libro primo (–secondo) (Amsterdam, *c*1722)
1 6 Sonate a 3, 2 fl/vn, vc/bc (Amsterdam, *c*1732)
— [6] Concerti a piu istrumenti, vn obbl, 2 vn, va, vc, cembalo (Amsterdam, *c*1732)
2 6 Alettamenti da camera co suoi canone, 2 solo vn (Amsterdam, *c*1732)
2 XII Solos, Ger. fl/hoboy/vn, b vn/hpd (London, *c*1736)
2 XII Sonate, fl, bc (Amsterdam, n.d.)
3 XII Sonata, vn, violone/cimbalo (Amsterdam, *c*1736)
3 Concerti a piu istrumenti, vn obbl, 2 vn, va, vc, cembalo (Amsterdam, n.d.)
4 La stravaganza, divisa in quattro parti, e composta d'overture, di concerti, ob, di partite, concerti, 2 vn obbl, sinfonie, e concerti, vn obbl, a 5, 3 vn, va, bc (Amsterdam, *c*1736/7)
4 Sei Sonate a 3, 2 vn/fl, vc, bc (Amsterdam, *c*1737)
5 6 Divertimenti da camera, 2 vn (Amsterdam, *c*1737)
5 Sonate allettamenti da camera, vn solo, vc (Paris, n.d.)
8 Sonate, vn, vc/cembalo (Paris, n.d.)
— [6] Sonate, 2 vn, con suoi canoni (Paris, *c*1750)

THEORETICAL WORK

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Grammatica per i principianti di violino (Rome, *c*1745)

Nouvelle méthode pour apprendre par théorie dans un mois de tems à jouer du violon, divisée en trois classes, avec des leçons à deux violons par gradation (Liège, *c*1760)

An accurate method to attain the art of playing ye violin. With graces in all the different keys, how to make proper cadences, & ye nature of all ye shifts, with several duets and lessons for that instrument (London, *c*1765)

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AREND KOOLE/ALBERT DUNNING

Tessier, André (*b* Paris, 8 March 1886; *d* Paris, 2 July 1931). French musicologist. He studied law and literature at the Ecole de Droit and the Ecole de Langues Orientales but later became interested in art history, studying at the Ecole du Louvre, where he took a diploma in 1921 with

a dissertation on the painter and stage designer Jean Berain; on the basis of this he was appointed archivist of the Ministry of Fine Arts in the same year. However he had also attended Romain Rolland's lectures on musicology at the Sorbonne (1919) and this discipline began to take precedence, although his special interest remained the history of music and painting in Italy and France during the 17th and 18th centuries. As secretary of the Société Française de Musicologie (1927–31) Tessier was closely associated with the preparation of the third French edition of Riemann's *Lexikon* (Paris, 1931). He contributed a volume on Couperin to the series Les Musiciens Célèbres and numerous articles to *Echo musicale*, *Rassegna musicale*, *Revue musicale* and *Revue de musicologie*, of which he was editorial secretary; he also produced a complete edition of Chambonnières (in collaboration with Paul Brunold) and editions of Lully's ballet music (for the complete edition by Prunières) and a volume of Gaultier's lute music. He initiated a complete edition of Couperin, but had prepared only a single volume of secular vocal music before his death: Maurice Cauchie succeeded him as editor of that project.

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JOHN TREVITT

Tessier [Tessiery, Thessier], **Charles** [Carles] (*fl c*1600). French lutenist and composer. He was probably the son of the Breton composer Guillaume Tessier, and was perhaps related to Valère Tessier, a lutenist active in Paris in 1609. Fétis claimed that Charles was born at Pézenas in about 1550, but no confirmation has been found. He probably visited England some time after 1580, and his *Premier livre de chansons et airs de cour tant en français qu'en italien et en gascon à 4 et 5 parties* was published in London in 1597; however, the title-page refers to Charles as *musitien de la chambre du roy* (i.e. Henri IV of France). The dedication of the volume and two of its songs are addressed to Lady Penelope Rich, sister of Robert Devereux, 2nd Earl of Essex; the texts praise her beauty, voice and lute playing. Nine of the 35 pieces from the book appear in arrangements for solo voice and lute in an undated manuscript (*GB-Ob* Mus.Sch.D.237) dedicated to George Brouc (or Brooke), which contains a total of 28 *airs* signed by Tessier.

These signatures match those of three letters Tessier wrote in 1597 to Anthony Bacon, secretary of foreign affairs to the Earl of Essex, seeking his patronage or support in finding employment with some suitable English gentleman, and mentioning his newly composed chansonnettes and *airs de cour*. The tenor of one of the chansonnettes is now among the Cecil Papers (200/84) in the library of Lord Salisbury at Hatfield House, Hertfordshire. Nine *airs* from the *Premier livre* were also printed in anthologies in Paris (1596[6] and 1597[11]); five reappeared in the *Airs et villanelles franc[ais], espag[nols], suice[s] et turcq[s] … à 3, 4 et 5 parties*, published in Paris in 1604. This set was dedicated to the Protestant Moritz, Landgrave of Hesse-Kassel (Dowland's patron), who had been impressed by Tessier's lute playing at Poitiers in 1602–3. Tessier travelled to Marburg to present his new work to the landgrave, but in June 1604 he wrote to Ludwig, Landgrave of Hesse-Darmstadt, still seeking employment. In August 1609 he was paid 50 francs in Nancy for presenting some of his *airs* to Duke Henri II of Lorraine. The second edition of the *Airs et villanelles* (1610) was dedicated to King Matthias of Hungary, yet all the while Tessier was still described as *musitien de la chambre du roy*.

Nearly all the pieces in both publications are strophic airs with the tune in the superius, equally suitable for performance by voices or solo voice and lute. A few such arrangements survive in the collections of Mangeant (1608 and 1615) and of Bataille (RISM 1611[10]). While some of these *airs* have a folk-like simplicity, others have more flexible rhythm and ornamented melodies. Most have a clear bipartite structure with a repeated final couplet. Melodies in transposed Ionian and Dorian modes predominate and are mostly harmonized with root position chords. In the autograph manuscript the simple lute tablature generally corresponds to the lower three parts of the four-voice versions but does not reproduce the melody line as do earlier French airs arranged by Adrian Le Roy and others. Thus Tessier's *airs* represent some of the earliest examples of a monodic approach to

song in France. His pieces have a notable affinity with certain English ayres of the late 16th century and the early 17th, particularly those of John Dowland, whom he probably first met in Paris in 1580.

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FRANK DOBBINS

Tessier [Thessier], **Guillaume** (*fl* 1580–82). French composer. He may be the 'Guillaume Tixier musicien' active at Lyons in 1575. In 1580 he approached Henry Cobham, Queen Elizabeth I's ambassador in France, requesting permission to travel with his two sons to seek employment at the English court. The ambassador, whose retinue included the young John Dowland, advised against the journey, but Guillaume may have undertaken the visit later since his only publication was dedicated to Elizabeth. This collection entitled *Premier livre d'airs tant francois, italien, qu'espaignol* (Paris, 1582), appeared in two editions (the second as *Il primo libro dell' arie*, also 1582) and was reprinted in 1585. The first piece is a five-voice 'madrigale all Sereniss[ima] and Sacratiss[ima] Regina d'Inghilterra'; while the preceding dedication in Italian signed 'Devotissimo servo et schiovo G. Tessieri, Brettone' at Paris on 10 May 1582 was probably also addressed to the English queen. The fact that Robert Dowland's *Musicall Banquet* (London, 1610) includes Tessier's setting of Ronsard's *Le petit enfant amour* in a version for voice and lute as *In a grove most rich of shade* (the words are from Sidney's *Astrophel and Stella*) suggests similar English contacts (e.g. Lady Penelope Rich, John Dowland) to those of Charles Tessier (perhaps his son), whose *Premier livre de chansons* was published in London by Thomas East in 1597.

Most of Guillaume's 34 French pieces are four-voice settings of short strophic verses by contemporary poets (Baïf, Bussy d'Amboise, Jacques de Constans, Desportes, Catherine and Madelaine des Roches, Amadis Jamin and Ronsard) set in the new rhythmically flexible, syllabic homophony of La Grotte, Courville, Caietain and Le Blanc: Tessier however composed entirely new music for the four texts (three by Jamin) which had appeared in four-voice settings by Le Blanc in 1579. The influence of the Académie de Poésie et de Musique is reflected in two successive *chansonnettes mesurées* – *Lesse moy osu* and *Cruelle sçais-tu pourquoy?* – which faithfully adhere to Baïf's metrical patterns. Although the dance-like rhythms with frequent syncopation and alternation of simple and compound metres prevail, as in the four-voice *airs* of Courville and Caietain, Tessier occasionally adopted the freer style of dramatic *récit*, involving the use of melismatic diminutions, that had been employed the previous year in the *Balet comique de la Royne* (e.g. *Pressé d'ennuis*, the monodic character of which is even more marked in the arrangement for superius and lute in RISM 1609[13]). The three 'espagnolles' and five 'napolitanes' at the end are, like those in Caietain's second book of *airs*, lively ditties using dance rhythms with varied metre; all but the final two more madrigalian pieces (the last – like the opening piece – adding a second superius) are cast in clear binary form with one or both sections repeated.

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FRANK DOBBINS

Tessier, Roger (*b* Nantes, 14 Jan 1939). French composer and teacher. After studying music in his native city he entered the Paris Conservatoire in 1959, to study analysis with Messiaen, harmony with Challan, fugue with Weber and conducting with Bigot. He became a prominent champion of contemporary music in 1972–3, as one of the co-founders of the group Itinéraire. His enthusiasm for an original avant garde led to his appointment as founder-director of the Angers Festival of 20th-Century Music in 1982 and to participation in the Darmstadt Festival in 1984. In 1987 he became director of the Angers Conservatoire and was elected to the executive of ISCM. Since 1991 he has been director of the conservatory of the 14th arrondissement in Paris where he set up a composition class.

His work has earned him several awards, including the Prix Chapelier-SACEM (1978), Lauréat de la Fondation de France (1980), the Grand Prix de l'Académie du Disque Français Charles Cros (1981), and the Durand and Schmitt prizes of the Académie des Beaux-Arts (1990, 1991). He realizes his aesthetic theories in techniques involving the direct modification of sound, which progressively diminishes individual instrumental identity in favour of a collective sound in a quest for a new sonority.

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MARC KOWALCZYK

Tessieri, Anna (Maddalena). *See* GIRÒ, ANNA.

Tessitura [testura] (It.: 'texture'). A term used to describe the part of a vocal (or less often instrumental) compass in which a piece of music lies – whether high or low, etc. The tessitura of a piece is not decided by the extremes of its range, but rather by which part of the range is most used. The role of Siegfried in Wagner's *Ring*, for example, ranges from *c*♯ to *c*″, but its tessitura would be described as high (and very demanding) because the tenor is required

to sing phrases in the range c' to a', with great frequency (and often at high volume).

OWEN JANDER

Testagrossa, Giovanni [Gian, Zoan] **Angelo** (*b* Pavia, 9 April 1470; *d* ?Urbino, Dec 1530). Italian lutenist, singer and teacher. In Milan in 1492 he provided improvised accompaniments for *ottava rima* recitations, a manner of *strambotto* performance that was later cultivated at Mantua. By 1495 or 1496 Testagrossa had succeeded Girolamo Sextula at the Gonzaga court in Mantua as lute teacher to Isabella d'Este; he remained there until about 1500. A number of letters between Isabella and Testagrossa exist. His travels away from the court are not known until 1506, when he reported in January from Parma about a viol and wrote from Busseto in December that he had obtained a lucrative post under the patronage of Galeazzo Pallavicino. It may have been between 1500 and 1506 that Testagrossa returned to Milan, where he taught Francesco Canova da Milano. By early 1510 Testagrossa had returned to Mantua to teach Isabella's son Prince Federico. Later that year he entertained Francesco Gonzaga, then captive in Venice, and travelled with Federico to Rome, pausing briefly at the Duke of Urbino's court, where he was offered a post and where he met Leo X's lutenist Gian Maria Alemanni. Testagrossa remained at Mantua, however, until 1513, when he moved to Ferrara as lutenist to Isabella's brother Cardinal Ippolito d'Este. In November 1517 Isabella, recommending him to the Marchioness Anna of Casale Monferrato as teacher for her daughter, wrote that 'he has sensitive fingers and an unexcelled method of teaching'. Testagrossa remained in Casale, somewhat dissatisfied with his situation, until he had to seek new employment in October 1518, when the marquis died. He received an offer from the Queen of France, but pleaded with Isabella for a return to Mantua, promising to bring a 'bona compagnia' of viol and lute players, singers and composers, and a remarkable collection of instruments: his 'old lute', two large lutes, five 'violoni', a chest of 'flauti', a crumhorn and 'an instrument called a "fagot"'; but it was only after Francesco Gonzaga's death in 1519 that Testagrossa was invited to return. He received Mantuan citizenship in 1525, but that year accepted a position at the court of Eleanora Gonzaga in Urbino. Although none of Testagrossa's music has survived, his style of playing may be reflected in Petrucci's publications of lute music and in the compositions of Francesco Canova da Milano. Francesco Marcolini, in his *Intabolatura di liuto* (RISM 1536[11]) ranked him with Josquin and Alemanni among the most eminent musicians of the Petrucci generation.

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ARTHUR J. NESS

Tester, Scan [Lewis] (*b* Chelwood Common, Sussex, 7 Sept 1887; *d* Horsted Keynes, Sussex, 7 May 1972). English traditional musician. He learnt to play the anglo-concertina from his elder brother and the fiddle from old men in the villages around Ashdown Forest. On leaving school, he augmented his income by busking and, at the end of each summer, by playing with his brother for step-dancing in the Kent hop-fields. In the inter-war years, he formed Testers' Imperial Band, a local dance band that included his wife, daughter and brother on drums, piano and bandoneon respectively. In 1957 he was invited to join the West Hoathly Country Band of Musicians, a group of young traditional music enthusiasts. This brought him into contact with the Folk Revival (*see* ENGLAND, §II) where he found a new and enthusiastic audience for his music. By playing in folk clubs, concerts and at festivals for the next 15 years, while continuing to play locally, he became nationally admired and had continuing influence.

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DAVE ARTHUR

Testi, Flavio (*b* Florence, 4 Jan 1923). Italian composer and musicologist. He studied with Gedda and Peracchio at the Turin Conservatory, and took an arts degree at Milan University (1951). He then worked for Suvini Zerboni and Ricordi while also composing, pursuing his interest in music history and working on various radio projects for the RAI. From 1972 he devoted himself to educational activities, teaching music history at the Padua Conservatory and then taking up teaching posts at the Milan and Florence conservatories.

Testi's first vocal and instrumental works date from the mid-1950s. In *La crocifissione*, whose première at La Scala in 1954 attracted considerable attention, the influence of Stravinsky emerged strongly, along with an already personal dramatic sensibility, evident equally in such orchestral works as the Concerto (1954) and Divertimento (1956). The expressive vein of *La crocifissione* was taken up again in the *Stabat mater* (1957) and, much transformed, in *New York: oficina y denuncia* (1964). This García Lorca setting, with its rough-hewn blocks of sound, denounces the dehumanizing environment of the modern metropolis. The work coincided with the Testi's conversion to the Marxist cause, and was followed by other compositions highlighting social and political concerns, including the Neruda setting *Canto a las madres de los milicianos muertos* (1967) and *Cori di Santiago* (1975). Testi's operas evolve towards junctures of violent scenic-musical realism. *L'albergo dei poveri* (1966) displays a clearly characteristic attitude of rough dramatic purpose, confirmed in *Il sosia* (1981) and *Riccardo III* (1987), works which probe intensely into the psychology of their characters. In general Testi's style, rather than adhering to the radicalisms of the post-Webern avant garde, re-elaborates and reflects, not

without eclecticism, certain crucial 20th-century achievements, from Stravinsky and Bartók to early Schoenberg.

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RAFFAELE POZZI

Testo (It.: 'text'). A term commonly used in 17th-century Italian *oratorio volgare* and Passion settings for the narrative portions of the text and, by extension, the role of the narrator; it corresponds to the 'historicus' in the Latin oratorio and to the Evangelist in German Passion settings. In the 18th century, when narrative was almost entirely dropped from oratorio in favour of continuous dramatic dialogue, the term fell into disuse. The *testo* part was normally set as recitative with continuo accompaniment and sung either by one or more soloists or (less often) by a group of soloists forming a *coro*.

In secular music the term was occasionally used for the narrator in dramatic dialogues and similar works. Monteverdi used a solo tenor for the testo in his dramatic madrigal *Il combattimento di Tancredi e Clorinda* (1624).

See also DIALOGUE.

□

Testore. Italian family of violin makers active in Milan from 1690 until the end of the 18th century. Once even derided as the 'Milanese cheapjacks', the Testores were an industrious family of makers whose instruments are far more appreciated today than they can have been at the time of their manufacture. The demand of the time and place was evidently for something inexpensive, so that hasty construction from commonplace materials was most often the rule of the day. They worked 'Al segno dell'Aquila', and often branded their work with an eagle emblem.

(1) **Carlo Giuseppe Testore** (*b* c1665; *d* Milan, 5 March 1716). Violin maker. He was the most skilled of the family, having been, according to his earliest labels, a pupil of Grancino. His violins are often mistaken for those of his teacher, the chief differences being that Carlo Giuseppe's had slightly longer and more sweeping corners, and less distinctive soundholes. The volute of the scroll tends to bulge diagonally in contrast to the perfect roundness of a Grancino, a feature unique to the Testore family, whose later members copied and even exaggerated it. Carlo Giuseppe's varnish, like that of Grancino, varied from a rich, dark orange-brown to pale yellow, and there is little that distinguishes the two makers tonally.

(2) **Carlo Antonio Testore** (*b* Milan, 1 Sept 1693; *d* Milan, *c*1765). Violin maker, elder son of (1) Carlo Giuseppe Testore, whose style he followed closely, but with less charm, using a more brittle, light-coloured varnish. He sometimes scratched a double line on the backs of his violins instead of inlaying the purfling, a feature occasionally seen in the work of Grancino and Carlo Giuseppe Testore. Another sign of haste was a flat back to the pegbox, in place of the normal fluting. Late in his working life he had the assistance of a son, Giovanni Testore (1724–65).

(3) **Paolo Antonio Testore** (*b* Milan, 14 June 1700; *d* Milan, 30 March 1767). Violin maker, younger son of (1) Carlo Giuseppe Testore. Although his working habits were the same as those of his brother, he had independent ideas of outline and modelling, not always as successful. His least inspired instruments appear awkward, if not crude, but where the situation demanded he would purchase handsome wood, work it with talent and character, and abandon the dull brown or yellow varnish for a soft orange of real quality.

(4) **Pietro Testore** (*b* Milan, 17 Oct 1732; *d* *c*1800). Violin maker, son of (3) Paolo Antonio Testore. He was the least skilled of the family. Every aspect of his work is of poor quality, including the choice of wood and the dark brown varnish. Nevertheless, his instruments usually have good acoustical properties, and the violas are particularly sought after.

In violin making literature there are references to a Gennaro Testore, but there is no evidence that a luthier of this name ever existed. For further information on the Testore family, see C. Chiesa: 'Violin Making and Makers on the Contrada Larga in Milan', *Journal of the Violin Society of America*, xiv/3 (1996), 3–41

CHARLES BEARE/CARLO CHIESA

Testori, Carlo Giovanni (*b* Vercelli, 24 March 1714; *d* Vercelli, 20 May 1782). Italian theorist and composer. His father was a violinist and Testori himself studied the violin and composition in Milan. He returned to Vercelli and remained there for the rest of his life as a violin teacher. His compositions, all now lost, included sacred music and trio sonatas; but he is chiefly remembered for his *La musica ragionata* (1767; 3 suppls., 1771–82), a treatise based on Rameau's theories and dealing with composition in up to eight parts as well as the fundamentals of keyboard playing.

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□

Testori [Testore, Textoris], **Guglielmo** (*fl* 1566–71). ?Italian composer and singer. The existence of his name in a Latinized form may indicate that he was of French or possibly Flemish origins. He was employed as a singer at the Gonzaga court at Mantua between 1566 and 1570; he was also responsible to the duke or to the *maestro di cappella*, Wert, for hiring new singers. His only known printed works are *Il primo libro de madrigali* (Venice, 1566) for five voices and a *laude spirituale* in Giovanni Arascione's *Nuove laudi ariose* (RISM 1600[5]). The madrigal book is dedicated to a member of the Flemish aristocracy, Jacques Pinson, and opens with an encomiastic piece addressed to him; the rest of the contents are dedicated to individual Italians. His two five-voice masses (in *I-Mc*), *In festis semiduplicibus minoribus* and *In festis apostolorum*, were specifically written for the use of the ducal basilica of S Barbara in Mantua, and form part of an extensive repertory of *alternatim* mass settings specially composed for the basilica.

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PIERRE M. TAGMANN/IAIN FENLON

Testorius, Johann. *See* WIRCKER, JOHANN.

Testudo (Lat.: 'tortoise'). The Latin name for the Greek lyre, the body of which was sometimes made from the shell of a tortoise, though the word could also mean any arched structure. In medieval Latin it came to be used for the lute, since no specific term existed for that instrument (the genitive and ablative forms, *testudinis* and *testudine*, are often used in the titles of Renaissance collections of lute music). Another word for lute, CHELYS, is borrowed direct from the Greek for tortoise. Both these words are of feminine gender, yet all the derivations from the Arabic *al-'ūd* are masculine, with the exception of the German (*die Laute*).

See also LYRE, §1(ii).

IAN HARWOOD

Tetrachord (from Gk. *tetra*: 'four'; *chordē*: 'lyre string'). (1) In ancient Greek theory (*see* GREECE, §I), a system of four notes, contained within the limits of a perfect 4th. It serves as a basis for melodic construction in much the same way as the HEXACHORD functions in medieval polyphony and the major and minor scales in tonal music. Essentially tetrachords fall into three types, or genera, according to the size of the intervals between their notes: diatonic, chromatic and enharmonic. Reckoned upwards, the diatonic genus comprises the intervals semitone–tone–tone; the chromatic genus is based on the succession semitone–semitone–minor 3rd; the enharmonic genus is built on the intervals quarter-tone–quarter-tone–major 3rd. In medieval theory (for example in *Musica enchiriadis*) the form tone–semitone–tone was common.

The tetrachord was also used to define a particular register within the general notational systems as set forth by Aristoxenus; the Greater and Lesser Perfect Systems. The lowest of these tetrachords, the *hypaton*, consisted of the interval from *B* to *e*; the *meson* extended from *e* to *a*. The *diezeugmenon* was an octave higher than the *hypaton* (*b* to *e'*); the highest tetrachord, called the *hyperbolaion*, was an octave higher than the *meson* (*e'* to *a'*).

(2) In 20th-century theory, a SET of four pitch classes. In *The Structure of Atonal Music* (New Haven, CT, 1973), Allen Forte identified 29 possible tetrachords (plus inversional equivalents) available from the 12 notes of the tempered scale. In this definition the name 'Bach' (*see* B–A–C–H) can be derived from a chromatic tetrachord A–B♭–B♮–C (in Forte's system, set 4–1), but in the order B♭–A–C–B♮. Webern in his string quartet op.28 employed a 12-note row consisting of this tetrachord and two transpositions (D♯–E–C♯–D♮ and G♭–F–A♭–G♮), the first of them inverted.

□

Tetrazzini, Luisa [Luigia] (*b* Florence, 29 June 1871; *d* Milan, 28 April 1940). Italian soprano. She studied at the Istituto Musicale of her native city and with her elder sister Eva (1862–1938), who was herself a soprano. In 1890 Luisa made a surprise début at the Teatro Pagliano in Florence, as Inès in *L'africaine*. She next sang in Rome, and toured with growing success throughout Italy, adding to her repertory all the more famous roles for coloratura soprano; she also made a reputation abroad, notably in St Petersburg, Madrid, Buenos Aires and Mexico. Her Covent Garden début in 1907, as Violetta, caused a sensation, and she returned to London for every summer



Luisa Tetrazzini

season from 1908 to 1912, singing also Lucia, Gilda, Rosina, Amina, Lakmé, Leïla in *Les pêcheurs de perles* and Marguerite de Valois in *Les Huguenots*. Immediately after her London début she was engaged by Hammerstein for his Manhattan Opera House, where, in 1908, she repeated her London triumph, again in the role of Violetta. In three consecutive seasons there, in 1911–12 at the Metropolitan and 1911–12 and 1912–13 in Chicago, she appeared in most of her London roles, as well as in several others, including Mathilde (*Guillaume Tell*), Bellini's Elvira, Donizetti's Linda, Adina and Marie (*La fille du régiment*) and Thomas' Ophélie and Philine. These pre-war years were the climax of her career. Thereafter, she made numerous lucrative concert tours, appearing for the last time in New York in 1931, and in London in 1934.

Tetrazzini possessed technical gifts of the highest order, and could dazzle audiences with the ease and agility of her chromatic scales, both ascending and descending, and with her staccato, trills and florid effects of every kind, especially above the staff. A slightly pallid quality in the lower-middle register was felt to impair the absolute consistency of her tone, which was otherwise of a warm, clarinet-like beauty. Her cantilena was shapely, spontaneous and flowing. Between 1908 and 1914, the years of her prime, Tetrazzini recorded extensively. Her records of such pieces as 'Una voce poco fa', the Polonaise from *Mignon* or 'Ah! non giunge' from *La sonnambula*, rank among the most brilliant ever made; while her skill and taste in the delivery of a simple melody show to admiration in her account of Tosti's *Aprile*.

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DESMOND SHAWE-TAYLOR

Tetz. *See* TITZ.

Teuber. *See* TEYBER family.

Teutscher (Ger.). *See* TEDESCA. *See also* GERMAN DANCE.

Tevo, Zaccaria (*b* Piove di Sacco, nr Padua, 16 March 1651; *d* Treviso, ? between May 1709 and March 1712). Italian theorist and composer. He entered the Franciscan convent at Treviso on 14 March 1665 and took minor orders there in December 1667. He recorded that his early musical education was from a text on counterpoint by Padre F.M. Angeli. He studied in various cities, including Padua, Macerata, Fermo (where he gained a bachelor's degree in philosophy and theology on 8 December 1670), Treviso, Padua again (where he studied 'the thunderous bassoon') and Venice. Having completed his studies he was accepted as a father at the convent of S Francesco, Treviso, in February 1678. In the following years he undertook various responsibilities: guardian of the convent, vicar of the choir, *maestro di cappella* (from 1684 probably until July 1705) and, occasionally, organist. Tevo left Treviso in mid-1705, possibly to oversee personally the printing of his musical treatise *Il musico testore* (Venice, 1706/*R*). His name appears in the convent register in June 1706 but disappears entirely after 1 May 1709.

An autograph manuscript (*I-Pu*) of *Il musico testore* shows that it was written in Treviso over a number of years and was already complete in 1700. In four parts, it is a compendium of theories by Greek, Latin and Italian medieval writers, with a particular predilection for Franciscans. It has an educational aim and the treatment of technical musical questions, accompanied by short musical examples, covers all theoretical areas from acoustics to notation and intervallic theory to counterpoint. It is a broad, organized and clearly written critical anthology of writing on music, and it was praised by many. As a composer Tevo is known to have published two books of motets, only the second of which has survived (in *I-CF*).

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FRANCO COLUSSI

Texas, University of. University in AUSTIN.

Texeda, Alonso de. *See* TEJEDA, ALONSO DE.

Texerana, Gabriel de. Spanish singer, probably identifiable with GABRIEL MENA.

Tex-Mex (Sp. *Tejano conjunto*). Popular music genre originally from southern Texas, which has some similarities to the Mexican *norteño*, but also is also influenced by several American musical genres and in particular features elements of polka. The basic duo of accordion and *bajo sexto* (12-string bass guitar) has grown to include other instruments (drum kit, bass guitar etc.) but these two instruments still characterize the sound of the ensemble. As the repertory has diversified a sub-genre known as 'Tejano music' (which is more rock and pop orientated) has also emerged. □

Textbuch (Ger.). *See* LIBRETTO.

Texting. (1) *See* TEXT UNDERLAY.

(2) A general expression for text underlay and TEXT-SETTING.

Textoris, Guglielmo. *See* TESTORI, GUGLIELMO.

Text-setting [setting] (Ger. *Vertonung*). The composition of vocal music to a given text. Music with one note per syllable is known as 'syllabic setting' and that with many notes per syllable as 'melismatic setting'; text-setting in which new syllables are enunciated at regular intervals (regardless of the number of notes per syllable) is referred to as 'isochronic'.

A distinction may be drawn between text-setting and TEXT UNDERLAY, the latter being concerned principally with the allocation in editing and performance of given

syllables to given notes. This distinction is not absolute, however, since the two areas often interact. Knowledge of the text-setting priorities of a given composer may help resolve questions of text underlay in sources of that composer's music (as with Zarlino's explanation of the practice of Willaert); on the other hand, when text-setting priorities are not independently attested, a sympathetic understanding of underlay may be one of the only ways to find out about those priorities (as in much polyphony of the 14th and 15th centuries). The term 'texting' is sometimes used as a general expression for both text-setting and text underlay, but is more often associated with the latter.

The study of text-setting may conveniently be divided into two broad areas: the syntactic and the semantic. Syntactic questions involve musical and verbal structures, and include relations between the overall form of a setting to that of the text, between individual textual and musical phrases, and between verbal and musical accentuation patterns. Semantic questions involve the relation of the setting to the meaning of the text, and are thus of central significance in discussions of musical meaning (*see* PHILOSOPHY OF MUSIC). An additional bone of contention, contested in both the syntactic and semantic realms, is the matter of literary or musical predominance: commentators and practioners at various times have argued on the one hand that vocal music should 'serve' the demands of the verbal text (especially when this has previously led a purely literary life of its own), or on the other that literary concerns must be of subsidiary importance to the demands of music.

Strictly speaking, the term 'text-setting' applies only to those cases where music is supplied for a pre-existing verbal text, as in Beethoven's setting of Schiller's *An die Freude*. Closely analogous interpretative issues are raised, however, in scenarios where words and music are conceived simultaneously as part of the same creative act (as in the works of Wagner, and some works by Schoenberg and Stravinsky), where words and music originate from a collaboration between composer and poet (or 'lyricist', as in the songs of George and Ira Gershwin), where words are supplied for pre-existing music (as in all contrafacta, for example, Samuel Barber's *Agnus Dei*, set to music from his own String Quartet, or in Michael Flanders's song 'Ill Wind', in which the text is set to music by Mozart), or where it is impossible to tell (as in early repertories). In this broader sense, indeed, text-setting is a central concern of virtually all vocal music (for exceptions, *see* ABSOLUTE MUSIC).

The earliest musical notation systems – both ancient and medieval – originated as extensions of linguistic punctuation schemes, and it is therefore no surprise that relations between music and language are of the utmost significance to the earliest written repertories. Words remained important in vocal polyphony from the 13th century to the 15th, and the matter of text-setting was taken up with renewed vigour in the 16th, when many theorists issued instructions for both the semantic and syntactic matching of music to words.

The Council of Trent (1563) established textual intelligibility as a priority for music in the Roman Catholic liturgy, and works by Palestrina were later endorsed by church authorities as meeting this criterion. Meanwhile, Italian madrigal composers were exploring ways of representing poetic moods and images in music, including the use of 'madrigalisms' such as word-painting; this tradition was the context in which in 1605 Monteverdi proclaimed his 'seconda pratica', according to which music was to be always 'the servant of the words'. Further means of realizing this aspiration were developed throughout the 17th and early 18th centuries as part of the exploration and discussion of connections between rhetoric and music.

Mozart wrote in a much-quoted letter that 'in an opera the poetry must be altogether the obedient daughter of the music'. For much of the time in Mozart's operas, though, while the poetry may be subservient to the music, both the poetry and the music (together with the text-setting practices that bind them together) are themselves subservient to the drama. This relationship was most fully worked out in the 19th and 20th centuries in writings by and about Wagner (for a discussion and extensive bibliography of word–music relations in opera see Trowell, in *GroveO*). Though less hotly contested, text-setting remained a key element in the development of non-operatic vocal forms throughout the 18th, 19th and 20th centuries. The 20th century in particular saw an expansion in techniques for combining words and music, including Schoenberg's *Sprechgesang* (halfway between song and speech) and the musical use of spoken language (as in melodrama).

The significance of the relationship between music and language is by no means confined to the Western tradition, but has been observed in a great many musical cultures around the world.

See also MADRIGAL; MASS; MELODRAMA; PLAINCHANT; RHETORIC AND MUSIC; SATZ; SONG; and WORD-PAINTING.

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Text underlay (Ger. *Textunterlage*). In the notation of vocal music, the alignment of notes and syllables; in oral traditions, the relationship of notes and syllables as performed. The term 'underlay' tends to imply a notational procedure of placing syllables beneath notes; the reverse procedure, that of placing notes above syllables, is occasionally referred to as 'music overlay', and in cases where order of copying is itself under discussion the neutral terms 'text placement' and 'texting' are sometimes preferred.

1. Introduction. 2. 16th-century theory. 3. Editorial practice.

1. INTRODUCTION. Although it pertains to vocal music of all times and cultures, text underlay is most often discussed in connection with European art music, with special emphasis on 15th- and 16th-century polyphony. This is because the most detailed prescriptions for underlay, which form the cornerstone of later practice, occur in the writings of 16th-century theorists. The applicability of these prescriptions to earlier periods, of which the most problematic seem to be the 14th and 15th centuries, has been questioned, and text underlay has been described as 'one of the biggest problems facing performers and editors of music before 1600' (Meconi).

Text underlay connects with the topic of text-music relations at large by virtue of the most fundamental of its prescriptions, stated in an uninterrupted line of writings from antiquity on, namely that there should be an appropriate alliance of speech and song (*see also* TEXT-SETTING). Text underlay thus concerns different kinds of accommodation between music and words in matters of both syntax and semantics. Specific relationships between notes and syllables reflect the varying ways music and language settle one another's demands.

At one extreme there is a text that shapes the music and at the other music that imposes its order on the text; in between there are a great many textually or musically induced combinations. That 16th-century theorists were aware of the relevance of the general to the specific is clear from the writings of Vicentino and Zarlino, both of whom preface their instructions on underlay with chapters on music and speech. They sometimes took extremist positions: Jean Le Munerat described heated debates between grammarians (i.e. humanists) and musicians at the College of Navarre in the 1490s on the primacy of speech over music or the contrary (see Harrán, 1989).

It might seem strange that a topic of such consequence had limited resonance in detailed writings on music before 1500 (with one exception, a folio added to Antonius de Leno's *Regulae de contrapuncto*, *c*1440; see Harrán, 1978). However, general prescriptions on the adaptation of music to speech can in fact be culled from many sources from Plato onwards.

2. 16TH-CENTURY THEORY. Prescriptions for text underlay can be extracted from the larger, more systematic discussions of several 16th-century theorists, principally those by Lanfranco (8 rules), Zarlino (10) and Stoquerus (15). Zarlino based his set on Lanfranco's (Harrán, 'New Light', 1973) and Stoquerus seems to have based his on Zarlino's. The number of rules expands considerably when one takes into account specified exceptions. For example, Lanfranco wrote that 'in mensural music all single notes (excepting, nearly always, the semiminim) carry their own syllable': from this the rule emerges that in mensural music the semiminim and obviously smaller values almost never carried syllables. About 110 distinct points of procedure in all can be signalled in more that 360 theoretical statements from antiquity to the 17th century (see Harrán, 1986). These include general ordinances for adapting music to speech and more specific rules for accentuation, syntax, elision, the notes best suited to carrying syllables, how syllables should be positioned within the phrase, semiminims (single or in a series) and subsequent notes, dots and subsequent notes, dissonances, syncopations, leaps, repeated notes, repeated motives or phrases, textual replication and, with respect to actual performance, breathing, articulation and pronunciation.

These rules fall into three broad categories: (1) a suitable relationship between speech and music, as covered by rules which, in a sense, pre-empt and subsume all others, be they for the affective handling of words or for the details of syllable placement; (2) syntax, or the division of music in accordance with larger and smaller semantic units; and (3) accentuation, or the adaptation of pitches to long/short or accented/unaccented syllables or larger portions, among them the 'sentence accent' discussed by Stoquerus.

Five basic assumptions lie behind the rules. One is that vocal music as composed and performed should relate in one or more ways to speech. Another is that the structure and content of the text should be audible. There are different kinds of audibility: declamatory writing facilitates the apprehension of words, but their emotive content is sometimes more finely perceived in more florid styles. The third assumption is that syllables should be treated either syllabically or melismatically; it follows that some note values are suited to carrying their own syllable (notes of medium or longer duration) and others to melismatic use (shorter values), and that different procedures of text underlay obtain for syllabic and melismatic textures. The fourth is that 'accentuality', or the musical differentiation between emphasized and unemphasized portions of speech, should not be construed as merely an adaption of notes to word stresses, but rather as a principle that operates on varying morphological and semantic levels, each premising its own kind of textual–musical relationships. The fifth is that these same relationships are subject to a principle of 'integrality' whereby, in composition and performance, separate demands are reconciled.

Some works exemplify these rules more by breaking them than by observing them. 16th-century theorists formulated the rules mostly in relation to their own music, which, on the whole, illustrates the operability of these rules; just as there is consistency between the various styles of composition from the 1520s on, so there is also consistency between instructions for underlay from the 1530s (Lanfranco) to the 1570s (Stoquerus). However, the same theorists implied that rules changed according to changing styles or practices. For example, Lanfranco spoke of rules for placing words under melodies whereas Zarlino's rules were for placing notes under words, a distinction which signals different approaches to text-setting: an earlier one in which words often bent to musical (or otherwise scribal) considerations, and a later one in which music was more noticeably shaped by words. Lanfranco, moreover, said that his instructions pertained to masses and motets, but implied different procedures for chansons and madrigals, which lay beyond his purview. Vicentino remarked on the different accentual treatment of different languages. All the theorists intimated exceptions to the rules in specific stylistic or rhythmic situations, and Stoquerus spoke of varying degrees of observance between earlier and later generations, represented by Josquin and Willaert; he gave a set of 'compulsory' rules for both and a separate set of 'optional' ones for each. The rules, then, provide a framework for addressing problems of note–syllable relations but cannot always be rigorously enforced, since

the theorists themselves suggested their adjustment where necessary to musical realities.

As a premise for operability of the rules in earlier styles, one might refer to Stoquerus's thesis that the rules accord with natural speech habits. Given the age-old connection between music and speech and the fundamental affinity between musical and speech behaviour as cognate forms of rhetorical expression, it can be assumed that certain rules are indeed of relevance to earlier styles. Lanfranco and Zarlino, moreover, exposed their rules by comparison with those for plainchant, noting their similarity. Since plainchant was the basis for early sacred polyphony (e.g. organum) and persisted as borrowed material for later masses and motets, it would seem that a line of continuity can be drawn, in text–music relations, from earlier to later styles. The same can be said of secular traditions: the concern of the composers, in secular monophony, with textual form, syntax and often prosody carried over into its later polyphonic equivalent, if not in all voices then at least in those that carried text.

3. Editorial practice. Early polyphony raises fewer problems of text underlay for the modern editor than does the music of the 15th century. As Edwards has put it (1987):

> we need only go back to around the middle of the 15th century to find ourselves at the end of an extended era when composers wrote many songs in which scope for ambiguity in text underlay is minimal; enough to reveal an extraordinary long-term consistency of texting practice and to provide a more than adequate guide to what is required in those songs which might otherwise land us in difficulties. Moreover, the earlier sources, while by no means free of ambiguity and error, characteristically show a concern with the correspondence between notes and words that is quite lacking in their later counterparts.

The problems that beset the editor and performer of music from the late 14th century and the 15th are due to the often haphazard inscription of words in the sources, not to speak of textual variants. As preliminaries to their solution, the sources (including literary sources of the texts, if available) have to be ranked and collated; decisions must be made about which part or parts were sung with text (the appearance of a textual incipit in a voice may not necessarily mean that full text should be added) and about the treatment, within a phrase, of textless initial, medial or final portions: these may be performed on instruments, vocalized to a single syllable, or texted; the text itself must be completed or corrected if marred by scribal negligence or inaccuracy.

Manuscript text placement is often complicated by the profusion of melismas. It is not that the melismas were lacking in earlier polyphony; however, they had usually occurred in initial or terminal positions. In the late 14th century and the 15th it seems that melismas invaded the phrase in all its portions; the resultant major difficulty is how to spread the syllables in relation to a phrase's melodic and rhythmic content. In Kyrie sections of English, Burgundian or early Netherlandish masses, for example, it is often unclear how the words 'Kyrie eleison' and 'Christe eleison' should be aligned with their notes, and how many times they should be repeated, if at all.

One noticeable difference between earlier and later underlay practices is the often 'incorrect' accentuation of words in the former, with weak syllables receiving musical stress (by being placed at the beginning of a tactus or by rhythmic extension) and strong ones ignored. Zarlino, by contrast, prescribed as a cardinal rule the appropriate handling of syllabic stress, a rule that reflected his humanist orientation.

From the casual or even indifferent placement of words or from their faulty musical accentuation it need not be concluded that earlier works were open to as many interpretations as their different versions in the sources, that composers, scribes and singers were uncertain or unconcerned about how the words were to be delivered, or that since it did not seem to matter to them, then neither should it to modern editors. Rather, it may be possible to arrive at a more orderly text underlay by invoking certain larger principles, provided their applicability is sustained by the melodic and rhythmic material at hand (see Perkins, 1974). Because of their generality, the following principles allow ample room for alternative solutions.

(1) syntactic articulation: co-ordinating the musical phrases with larger and, as far as possible, smaller verbal units;

(2) initiality: it is usually safe to assume that the first note of a phrase will carry the first syllable of a word (in practice, however, syllables may need to be extended across phrase boundaries);

(3) finality: the last syllable is likely to fall on the last note of a phrase, though a terminal melisma may force it to occur earlier;

(4) ligature groupings: there are two kinds of ligatures, those explicitly notated and those implied by musical design; in both kinds the syllable usually falls on their first pitch only, though ligatures sometimes have to be broken;

(5) successivity: for purposes of audibility it is preferable, when feasible, to present syllables in close succession, leaving the last accented one to be delivered on the notes that remain;

(6) accentuality: long notes suggest an adaptation to stressed syllables and shorter notes to unstressed ones. But other kinds of accents should be considered, namely the rhetorical accent, which implies its own patterns of stress; and the musical accent, whereby certain words are highlighted for inherently musical reasons (see Harrán, 1986);

(7) verbal substantiality: where possible, significant notes (tonally or rhythmically accented or melodically extended) should be associated with significant syllables (belonging to nouns, verbs, adverbs, etc., but not to conjunctions or to definite or indefinite articles);

(8) linguistic consistency: different systems of accentuation apply to different languages, and the same language may be pronounced differently by speakers of different nationalities;

(9) textural demands: syllabic writing premises a tighter co-ordination of musical and verbal elements than does melismatic writing.

Other difficulties in earlier music, with no easy solution, may have to do with a piece of music's artificial association with a certain text, as happens in contrafacta, where a new text, with its own syntax and accentuation, is applied to a melody that originally carried a different text; or may have to do with the adaptation to music of successive stanzas, whereby grammatical and syntactical inaccuracies are sometimes unavoidable (few sources transmit texts underlaid beyond their first stanza).

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Texture. A term used when referring to the sound aspects of a musical structure. This may apply either to the vertical aspects of a work or passage, for example the way in which individual parts or voices are put together, or to attributes such as tone colour or rhythm, or to characteristics of performance such as articulation and dynamic level. In discussions of texture a distinction is generally made between homophony, in which all the parts are rhythmically dependent on one another or there is a clearcut distinction between the melodic part and the accompanying parts carrying the harmonic progression (e.g. most solo song with piano accompaniment), and polyphonic (or contrapuntal) treatment, in which several parts move independently or in imitation of one another (e.g. fugue, canon). Between these two extremes is a free-part style (Ger. *Freistimmigkeit*), characteristic of much 19th-century writing for the piano, in which the number of parts can vary within a single phrase. The spacing of chords may also be considered an aspect of texture; so may the 'thickness' of a sonority as determined by the number of parts, the amount of doubling at the unison or octave, the 'lightness' or 'heaviness' of the performing forces involved and the arrangement of instrumental lines in an orchestral work. Although textural control has been a major consideration for composers since the Middle Ages, with the advent of twelve-note composition and serialism in the 20th century and the consequent breakdown of the tonal system in Western art music, texture became an even more important feature of composition. This tendency can be seen particularly in works of Webern, in works (especially aleatory music) of Ives and Cowell and of Varèse, and in the distinctive textures of Crumb and Ligeti.

The word does not have an exact equivalent in any other language; the etymologically related Italian 'testura' and 'tessitura' refer to the register of a single part, usually vocal. Only the German SATZ, which in certain contexts denotes contrapuntal organization (*Dezimensatz* – counterpoint round the interval of a 10th) or part-writing style (*Kantilenensatz* – in the style of 14th- and 15th-century song with a melodic upper voice and more 'accompanimental' lower voices), approaches the meaning of texture.

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□

Teyber [Deiber, Taiber, Taube, Tauber, Täuber, Tayber, Teiber, Teuber]. Austrian family of musicians.

(1) **Matthäus Teyber** (*b* Weinzettel, *c*1711; *d* Vienna, 6 Sept 1785). Violinist and, from 1757, court musician in Vienna. He became a violinist in the Empress Elisabeth Christine's Kapelle on 1 March 1741 and on 13 June married Therese Riedel in Vienna (F.I.A. Tůma and Giuseppe Bonno were witnesses at the wedding); four of their children attained distinction as musicians. He and his family were on friendly terms with the Mozart family by 1773, as Leopold's letters to his wife in August that year indicate. Apart from the four most important members of the family (their dates and even their names are subject to considerable variation in musical literature), another son, Friedrich (*b* Vienna, bap. 13 June 1748; *d* Vienna, 8 Jan 1829), was a talented amateur violinist who became a senior civil servant and was ennobled, and another daughter Barbara (*b* Vienna, ?1750; *d* Vienna, 30 Jan 1832) sang Sara in the première of Haydn's *Il ritorno di Tobia* on 2 and 4 April 1775 in the Kärntnertortheater. Clemens Tauber, a cellist in the Esterházy orchestra early in 1788, was probably no relation.

(2) **Elisabeth Teyber** (*b* Vienna, bap. 16 Sept 1744; *d* Vienna, 9 May 1816). Soprano, daughter of (1) Matthäus Teyber. After study with Hasse and Tesi she made her career mainly in Italy, following a series of Vienna

performances in the 1760s, including the production of Hasse's *Partenope* in 1767 (Leopold Mozart was not particularly impressed by her – see his letter of 29 September 1767; for Hasse's own more favourable opinion, see Mennicke). She then sang with great success in Italy, appearing at Naples, Bologna, Milan and Turin. She married a Marchese Venier but was widowed early. She is said to have sung in Russia in the 1770s but to have been obliged for health reasons to return to Italy, and was not able to resume singing there until 1784. It is by no means certain that she appeared in Vienna again in 1788, as is sometimes stated, or even that she gave a solitary guest appearance there ten years earlier, on 8 September 1778. On this date Ulbrich's *Frühling und Liebe* was given for the first time. The playbill includes 'Mlle. Teyberinn' (i.e. Therese Teyber) as Fiametta, and 'Mlle. Tauber' in the role of her stepmother, Markesinn Bellavita. It seems almost certain that this 'Mlle. Tauber' was in fact not Elisabeth Teyber but the unrelated Maria Anna (or Marianne) Tauber (or 'Taube'), a soprano of the Esterházy company who in March of that year had impressed the Emperor Joseph II in Starzer's oratorio *La passione di Gesù Cristo*, but was less successful in subsequent appearances and left Vienna at the end of September.

(3) **Anton Teyber** (*b* Vienna, bap. 8 Sept 1756; *d* Vienna, 18 Nov 1822). Composer, pianist, organist and cellist, son of (1) Matthäus Teyber. After early education in Vienna he studied for some years in Bologna with Padre Martini, being there almost certainly as late as 1775. He then appeared in several Italian musical centres, touring with his sister Elisabeth, and in Spain and Portugal (also Germany and Russia, according to a biographical sketch in *A-Wgm*), before returning to Vienna about 1781. He was admitted to the Viennese Tonkünstler-Sozietät in 1784, and in 1787 entered the Hofkapelle at Dresden as first organist. At the end of 1791 he returned to Vienna and on 1 December took up a post as deputy to Joseph Weigl at the National-Hoftheater. However, cuts in the musical establishment under Franz II led to his losing his post, though he was successful in petitioning the emperor for help; on 1 March 1793 he was appointed court composer (a post that had not been filled after Mozart's death) and instructor in keyboard to the imperial children. A *Missa solemnis* in C minor was written for and performed on the occasion of Archduke Rudolph's appointment as Cardinal and Archbishop of Olmütz (Olomouc) in 1819 (the archduke was a pupil of both Teyber and Beethoven), and he is recorded as having conducted other large works in the imperial chapel in 1820 and 1821; a mass by him was performed with great success at Olmütz Cathedral on Easter Sunday 1822. He also wrote a melodrama *Zermes* (or *Zerbes*) *und Mirabelle* (1779), two oratorios, *Gioas, rè di Giuda* and *La passione di Gesù Cristo* (performed in 1805 for Teyber's benefit at the Tonkünstler-Sozietät), and a quantity of orchestral, chamber and church music, most of which was bought from his widow by Archduke Rudolph and later passed with his estate into the possession of the Gesellschaft der Musikfreunde.

WORKS

for fuller list see MGG1

VOCAL

Stage: Zermes (Zerbes) und Mirabelle (melodrama), Vienna, Kärntnertor, 15 July 1779

Oratorios: Gioas, rè di Giuda (P. Metastasio), Dec 1786, *A-Wgm*; La Passione di Gesù Cristo, *c*1790, perf. 1805, *Wgm*

Sacred: 11 masses, 4vv, orch, *Wgm*, *D-Dl*; Requiem pro defuncta Imperatrice Ludovica, 4vv, orch, *A-Wgm*; Dixit Dominus, 1778, Salve regina, 1v, insts, *Wgm*; mass sections, grads, ants, motets, fugues, *Wgm*, *Wn*, *Wst*

Other vocal: [7] Gesänge für Musikkenner beim Clavier (Vienna, 1797), 1 ed. in DTÖ, lxxix, Jg.xlii/2 (1935/*R*); 12 lieder in C.F. Kriegel: Lieder beym Clavier zu singen, i–ii (Dresden, 1790–93); further lieder in contemporary anthologies; occasional works, lieder, arias, in MS

INSTRUMENTAL

Orch: Grande sinfonie, op.1 (Offenbach, 1799); 35 further syms., 16 in *Wgm*; 6 vn concs., 5 in *Wgm*; 4 kbd concs., *Wgm*; 2 hn concs., *Wgm*; double conc., vn, kbd

Chbr (mostly in *Wgm*): 3 octets, 4 str, 2 ob, 2 hn; 2 sextets, 4 str, 2 ob; 3 str qts, op.1 (Vienna, 1788); 3 str qts, op.2 (Dresden, n.d.); 23 further str qts, ?6 lost; 14 qts, kbd, str; 3 pf trios; 6 str trios; 12 minuets, 2 vn, b (Vienna, *c*1808); vn sonata (Vienna, 1786); 2 cassations

Kbd: 3 sonatas, *Wgm*; XII Menuetten aus dem ... Redouttensaal (Vienna, 1796); XIII deutsche Tänze (Vienna, 1796); 3 nocturnes, 4 hands; further dances, incl. minuets, marches (Vienna, 1797–1808), also in MS, incl. *Wgm*, *Wn*, *D-Bsb*

Various pedagogical works, *A-Wgm*

(4) **Franz Teyber** (*b* Vienna, bap. 25 Aug 1758; *d* Vienna, 21 or 22 Oct 1810). Composer, organist, bass singer and conductor, son of (1) Matthäus Teyber. After receiving musical instruction from his father and Wagenseil he undertook extensive tours of Swabia, Switzerland and Baden, and then in or about 1786 he joined Schikaneder's travelling troupe as conductor and composer, having been in Vienna again the previous season. Leopold Mozart, discussing the company's Salzburg season of 1786, refers to Teyber as 'my very good acquaintance from Vienna; a thorough, excellent musician, good composer, organist, and violoncellist' (letter of 5 May 1786). In 1788–9 Teyber was in Karlsruhe, in 1791–3 in Cologne, and then in Regensburg and Augsburg. From 1796 until 1798 he was at Berne and then returned to Vienna. He was honoured with the task of writing the opera for the opening performance at the new Theater an der Wien on 13 June 1801: *Alexander*, to a libretto by Schikaneder, which was given 44 times in less than three years. None of his later works for this theatre enjoyed much success, and his name disappears from the repertory list after a setting of Huber's *Der Zerstreute* in January 1805. He moved to the Leopoldstadt Theatre in 1807, and on 13 August 1810 was appointed court organist (from the previous year he had been organist at the Stephansdom). Despite his honours and successes, he died in penury. Wurzbach related that one of his last works was an oratorio, *Der sterbende Jesus*, performed in the Leopoldstadt Theatre for the musicians' benefit fund; this is presumably identical with the oratorio *Die sieben Worte des Heilands* (no composer named) that was given on 25 March 1810.

WORKS

DRAMATIC

all first performed in Vienna unless otherwise stated

Laura Rosetti (op, 3, ? G. Stephanie the Younger), Pressburg, Aug 1785, *A-Wgm*

Die Dorfdeputierten (comic op, 3, G.E. Heermann, after C. Goldoni), Kärntnertor, 18 Dec 1785, *Wn*

Karl von Eichenhorst (op, 2), Freising, 1786

Adelheid von Veltheim (Spl, 4, G.F. Grossmann), Karlsruhe, 26 Nov 1788

Rudolph von Hochburg (comic op, 2, after Bürger), ?Augsburg, 1795 (text printed Augsburg 1795)

Fernando und Jariko oder Die Indianer (Spl, 3, K. von Eckartshausen), Freihaus, 5 Sept 1789; ov., arr. kbd (Vienna, 1802)
Alexander (grand op, 2, E. Schikaneder), an der Wien, 13 June 1801
Der Schlaftrunk (Spl, 2, C.F. Bretzner), an der Wien, 12 Nov 1801
Der Neuigkeitskrämer oder Der Telegraph (Spl, 2, F. Gewey), an der Wien, 12 May 1802
Pfändung und Personalarrest (Spl, Schikaneder), an der Wien, 7 Dec 1803
Der Zerstreute (comic op, 3, F.X. Huber), an der Wien, 29 Jan 1805
Andrassek und Jurassek (pantomime, 2, F. Kees), Leopoldstadt, 20 Feb 1807
Ruthards Abenteuer oder Die beiden Sänger (comic op, 3, W. Neubauer), Leopoldstadt, 26 July 1808
Pumphia und Kulikan (caricature op, 2, J. Perinet, after J.F. von Kurz), Leopoldstadt, 8 Oct 1808
Der bezauberte Blumenstrauss (pantomime, 2, J. Worelly), Leopoldstadt, 29 Aug 1809
Der lebendige Postillonstiefel oder Die Luftreise des Arlequin und der Columbina (pantomime, 2, Kees), Leopoldstadt, 7 July 1810

Plays with songs (all Vienna, Leopoldstadt, except where otherwise stated): Die Entführung, oder Ritter Karl von Eichenhorst (play with music, 4, after G.A. Bürger), Cologne, 1793; Scheredin und Almanzor oder Die Unsterblichkeit auf der Probe (4, I. Castelli), 1804; Der Schiffmeister von Straubing (3, K. Schikaneder), 1807; Aragis von Benevent (3, J.A. Gleich), 1807; Der Lohn der Nachwelt (4, Gleich), 1807; Die Vermählungsfeier Alberts von Oesterreich (4, Gleich), 1808; Die beiden Marillo (3, Gleich), 1808; Eppo von Gailingen (3, Gleich), 1809; Das Strafgericht (4, J.S. von Menner), 1809; Das Spinner-Kreuz am Wienerberge (3), 1811

OTHER WORKS

MSS in A-Wgm, Wn, Wst

Vocal: Missa de sanctissima Trinitate, vv, orch, 1806; Ky, 17 Aug 1776; Lamentations and Bs for Holy Week, 2–3vv, str; Der sterbende Jesus, oratorio, ?1810, lost; Die Entführung oder Ritter Karl von Eichenhorst (G.A. Bürger), narrative song, pf acc., 1793
Inst: 3 qts, kbd, str (Mannheim, *c*1789); 6 str qts; 3 sonatas, pf, vn acc. (Vienna, after 1803); sonata, pf, vn, vc (Vienna, *c*1808); preludes, org, 1809–10; dances, marches (Vienna, 1803–9), also in MS

(5) **Therese Teyber** (*b* Vienna, bap. 15 Oct 1760; *d* Vienna, 15 April 1830). Soprano, daughter of (1) Matthäus Teyber. She was a pupil of Bonno and Tesi. She made her début at the Vienna court theatre on 8 September 1778 as Fiametta in Ulbrich's *Frühling und Liebe*. (A letter of 8 February 1778 from Gebler to Nicolai mentions a 'Mlle Teuberin, until now at Prince Esterházy's Opera' among future attractions, but this doubtless refers to Maria Anna Tauber, who had probably already been engaged to sing in Starzer's *La passione di Gesù Cristo* in March, and who also sang in *Frühling und Liebe* in September; she is the only singer in the Esterházy records with that or a similar name. This information is corroborated by the *Wiener Diarium* of 1778, no.87.) Teyber was a popular portrayer of young lovers and artless girls, and in the early 1780s she also appeared in the concerts of the Tonkünstler-Sozietät. Her last appearance at one of these concerts seems to have been in March 1784, when she sang Sara in Haydn's *Il ritorno di Tobia* (her sister Barbara had sung this part in the first performances in 1775). She created the role of Blonde in *Die Entführung aus dem Serail* on 16 July 1782 and appeared with success in many other operas and Singspiele; contemporary reviews praised the charm of her acting ('the best of the women') and singing, though one critic accused her of letting her tongue run away with her in dialogue. In her early years with the court theatre she was one of the lower-paid singers (in 1783 she drew 800 florins, less than a quarter of the salary of Nancy Storace). In autumn/winter 1785–6 she married the tenor Ferdinand Arnold, who had also sung in *Frühling und Liebe* in 1778; he rejoined the court opera company on 1 September 1785. The Arnolds are reported to have performed together with much success at Hamburg, Berlin, Warsaw and Riga, though the chronology of these appearances is confused. It seems reasonable to assume that it was Therese (and not, as is often stated, Elisabeth) who replaced Mombelli as Zerlina in the later Viennese performances of *Don Giovanni* in 1788. Therese is certainly the 'Mad:selle Täuber' ('Teyber') referred to in Mozart's letters of 29 March and 12 April 1783; they took part in each other's benefit concerts that Lent. Therese Teyber occurs in the court exchequer records of 1792 (the year after her retirement) as 'Arnoldin vormalige Sängerin' with a pension of 466·40 florins.

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PETER BRANSCOMBE

Tê y Sagau, Jayme de la (*b* Barcelona, *c*1670; *d* Lisbon, 1736). Catalan printer, composer and poet. The son of a singer, he was probably the harpist Sagau who in 1689 replaced Felip Roca in Barcelona Cathedral. He may have acquired his printer's skills through his contacts in Madrid with Joseph de Torres y Martinez Bravo, who had founded his Imprenta de Musica there by 1699. Sagau arrived in Lisbon in 1708 in the retinue of the Jesuit diplomat Álvaro Cienfuegos, who assisted in arranging the marriage of João V with Princess Marianna, daughter

of Leopold I of Austria, and remained under his protection until 1715. On his arrival in Lisbon he began composing Italian-style cantatas on Spanish texts in the new queen's honour and from 1713 onwards he also wrote music for palace festivities such as the zarzuela *El poder de la armonía* (1713), and an oratorio and various villancicos for Lisbon Cathedral, the Church of S Justa and the Convento da Esperança (1719–1723). Despite his humble origins, he was admitted to the Order of Santiago in 1716 through the queen's favour and he later also obtained a pension.

On 12 October 1715 he obtained a ten-year royal privilege to establish an Imprenta de Música which published his own villancicos and sacred and secular cantatas, both in single issues and in collections, as well as 12 *Cantatas humanas a solo* by Astorga (1726). His own cantatas reflect the influence of the Italian cantata combined with dance rhythms of Iberian origin. Several of them continued to be sung as far away as Guatemala and as late as 1788. He probably married in Portugal and he bequeathed his press to his son Jayme Domingos de la Tê y Sagau, who did not, however, continue to print music.

WORKS

lost unless otherwise stated

[166] Cantatas humanas, 1–2vv, bc (Lisbon, 1715–26) [incl. 51 lost]
[87] Cantatas divinas, 1–4vv bc (some with 2 vns) (Lisbon, 1715–26) [incl. 81 lost]
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Oratorio, Lisbon, Cathedral, 22 Jan 1719
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2 cants., *P-Ln*

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MANUEL CARLOS DE BRITO

Teyte [Tate], Dame **Maggie** (*b* Wolverhampton, 17 April 1888; *d* London, 26 May 1976). English soprano. She studied in London, then with Jean de Reszke in Paris. Her first public appearances were in a Mozart Festival organized in 1906 by Reynaldo Hahn and Lilli Lehmann. In the following year she appeared at Monte Carlo, notably as Zerlina, and in various roles at the Opéra-Comique in Paris. Her big chance came in 1908, when Debussy selected her to succeed Mary Garden in the role of Mélisande; besides coaching her, he accompanied her in recitals of his songs, and from that time French song in general, and Debussy in particular, played a prominent part in her career. On her return to England she sang Mélisande and many other roles, including Cherubino, Blonde, Butterfly, Marguerite and Offenbach's Antonia, with the Beecham Opera Company and in later years with its successor, the British National Opera Company; with the latter she was the first Princess in Holst's *The Perfect Fool* at Covent Garden in 1923.

Teyte sang for three consecutive seasons (1911–14) with the Chicago Opera Company, both in Chicago and in Philadelphia and New York. Among her parts with this company was the title role of Massenet's *Cendrillon*, with Mary Garden as Prince Charming. At Boston, where she was a member of the Opera Company from 1914 to 1917, her Mimì and Nedda were specially admired; but her Mélisande was not heard in the USA until the late 1940s (in concert in 1947 and with the New York City Opera the following year). In England, between the wars, she appeared a good deal in operetta and musical comedy (*Monsieur Beaucaire*, *A Little Dutch Girl*, *Tantivy Towers*) and was even in some danger of being regarded as a lightweight artist, when, in 1937, her career received a fresh impetus. The occasion was a commissioned record album of Debussy songs, with Cortot as pianist, followed in 1940 by a second album of French song from Berlioz to Debussy. During the next eight years she made many further records of Fauré and other French songs with Gerald Moore, and her London recitals became notable events. In 1951 she appeared at the Mermaid Theatre as Purcell's Belinda to the Dido of Kirsten Flagstad; and in 1955 she made a final concert appearance at the Royal Festival Hall. The exquisite purity and perfect placement of her tone, together with her spontaneity and distinction as an interpreter, secured for her a unique position, which was recognized when she was made a Chevalier of the Légion d'Honneur in 1957 and DBE in 1958. Her voice recorded ideally, and her discs of the French repertory set a standard, as can be confirmed on numerous CD transfers.

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DESMOND SHAWE-TAYLOR

Thabart, Pierre. *See* TABART, PIERRE.

Thackray, Thomas (*b* York, bap. 16 June 1740; *d* York, 4 Nov 1793). English guitarist and composer. He was probably trained in music by his father, Thomas (*d* 1764), a 'linen weaver and musician', who played in a country dance band at the York Assembly Rooms during Race Week most years, 1733–62. Thackray published his *Six Lessons for the Guittar* op.1, in York in 1765, but was probably in London by June 1769 when he issued his *Six Lessons* op.2, with its impressive list of subscribers for 633 copies. Shortly after he seems to have returned to York to continue his business of linen-draper alongside that of musician. He played the cello in the York theatre band in the 1770s, and at Marylebone Gardens in 1776. In March 1778 he was appointed Musician in Ordinary to George III, but probably the position was a sinecure and he lived mainly in York. In 1784 he played first violin in the Handel Commemoration Concerts at Westminster Abbey and the Pantheon. Besides his opp.1 and 2 Thackray wrote a set of 12 divertimentos for two guitars, op.3 (London, 1772), a collection of 44 airs (1772) and a few minuets and other miscellaneous pieces. His music displays no particular originality but was workmanlike enough to satisfy the amateur demand for simple, tuneful pieces for the newly fashionable English guitar.

ROBERT SPENCER

Thailand, Kingdom of (Thai Prathet). Country in South-east Asia. It is bordered by Myanmar (Burma) to the west, Laos and Cambodia to the east and Malaysia to the south. The population is a mixture of Thai people from southern China, indigenous peoples of the region and peoples from the kingdoms of Srivijaya (6th–14th century) in the south, Yonok Chiang-saen (8th–12th century) in the north, the Mon kingdom of Davaravati (6th–11th century) in the central region and the Khom (ancient Khmer) tradition. Thai culture is predominantly agricultural and based on Theravāda Buddhism.

Thailand's first capital city was established at Sukhothai in the north, from 1238 to 1378. Music of this period was highly developed; most present-day instrument types were in use, including the three-string fiddle *sǫ sām sāi* for court music and an older type of *pī phāt* ensemble for ritual music. The second capital city, Ayutthaya, was located in the central region and remained the capital for 417 years (1350–1767). During this period art, literature, music and drama became standardized including the performance genres of *khōn* (masked drama), *lakhǫn* (stage drama) anad *nang* (large shadow puppet theatre), as well as instrumental ensembles, musical compositions, aspects of performing practice and the functions of music. The *pī phāt* ensemble was widely used, with the ceremonial suite *phlēng ruang* as its main repertory. *Mahōrī*, the court music ensemble that combines strings, flute and melodic percussion, began in a quartet format (*mahōrī khrūang sāi*), becoming standardized by the middle of the Ayutthaya period.

The capital was established at Thonburi for 15 years before it was moved to Krungthep (Bangkok) in 1782. The most important musical event was the creation of the tri-partite form *thao* in the mid-19th century by Pra Pradit Phairau and the development of contemporary virtuoso performance technique in the early 20th century by Luang Pradit Phairau. Although the Thai people were in contact with Western culture from the middle of the Ayutthaya period, Western music appears not to have influenced Thai music until the reign of King Rama IV of Bangkok (1851–67), when the military band tradition was established and taught by Western music teachers.

I. Classical music. II. Regional and popular music.

I. Classical music

Originally composed as court music, Thai classical music is also performed outside the court. There are many kinds of ensembles, used according to the particular social context; the three most prominent are *pī phāt* (percussion and oboe), *khrūang sāi* (strings, percussion and flute) and *mahōrī* (strings, flute and percussion). Each may be divided into sub-types based on their instrumentation and size.

The notation of Thai classical music in Western staff format began in 1930 at the same time as Thai cipher notation was created by LUANG PRADIT PHAIRAU; cipher notation was further developed by later Thai musicians. Currently two types of notation (cipher and alphabetical) are widely used at the beginning level of study along with oral methods. Once a student has memorized a piece and its style, then notation is no longer used.

The main patrons of classical music were formerly the court and the noble class working with the king, as well as common people who hired musicians for seasonal ritual ceremonies. After the revolution in 1932 the court no longer supported music; its patronage was replaced by governmental institutions of music and drama.

In order to survive, traditional performing arts have had to adapt to social change. Adaptations have included the staging of performances and the addition of pop songs and Western instruments, for example the incorporation of drum kit and guitar in northern *mǫ lam sing* and the inclusion of drumkit, keyboard and sometimes guitar to southern *nōrā* and central *likē*. Theatrical stories and costumes have been modernized. Beginning in 1987 classical and regional musics have been included in the educational system. Classical music is still performed on many occasions, particularly during ritual ceremonies, for tourists and to entertain patrons in hotels and restaurants. People listen mostly to popular music of many styles but revere classical music as a symbol of Thai culture.

1. Instruments and ensembles: (i) *Pī phāt* (ii) *Khrūang sāi* (iii) *Mahōrī*. 2. Musical principles: (i) Tuning (ii) Tempo and metre (iii) Texture (iv) Instrumental idiom (v) Performance styles. 3. Genres: (i) *Phlēng naphat* (ii) *Phlēng ruang* (iii) *Phlēng hōm rōng* (iv) *Phlēng tap* (v) *Phlēng thao* (vi) *Phlēng yai* (vii) *Phlēng dieo* (viii) *Phlēng la* (ix) *Phlēng klet*. 4. Vocal music. 5. Musical contexts: (i) Ritual music (ii) Funeral music (iii) Theatrical music (iv) Entertainment music. 6. Composers.

1. INSTRUMENTS AND ENSEMBLES. The percussive instruments common to all kinds of ensembles are a pair of small hand cymbals (*ching*) that outline the metre (the sound 'ching' occurs on the upbeat and 'chap' on the accented downbeat); a pair of small cymbals (*chāp*) that play an interlocking pattern with the *ching*; a pair of wooden sticks (*krap*) that are struck together at the same time as the damped downbeat stroke of the *ching*; many kinds of drums (*klǫng*) which control musical structure by playing cycles of rhythmic patterns called *natab*; and, finally, a single gong (*mōng*) to mark the end of the rhythmic pattern.

(i) Pī phāt. The essential instruments in the *pī phāt* ensemble include two circular gong-chimes, the larger (*khǫng wong yai*) consisting of 16 tuned bossed gongs and the smaller (*khǫng wong lek*) of 18 gongs. The gongs are placed horizontally in a circular frame laid on the floor and played with two disc-shaped mallets; the player sits in the centre of the circle of gongs. There are two sizes of xylophone: *ranāt ēk*, which is the higher-pitched and has 21 wooden keys on a boat-shaped wooden resonator, and *ranāt thum*, lower-pitched and with 16 keys on a rectangular, box-shaped resonator. The keys are strung on cords that are hung over hooks on the endboards and are played with two padded mallets. The quadruple-reed oboe (*pī nai*; fig.1) has a wooden body that flares out at each end and bulges slightly in the middle, with a cylindrical bore and six fingerholes. The drums used in *pī phāt* comprise *taphōn*, a double-headed drum on a stand, two *klǫng that* (large barrel drums) and sometimes a long, double-headed barrel drum (*Klǫng sǫng nā*).

There are five types of *pī phāt* ensemble. *Pī phāt khrūang hā* is the smallest, consisting of a quintet of *khǫng wong yai*, *ranāt ēk*, *pī nai*, *ching*, *taphōn* and *klǫng that*. *Pī phāt khrūang khū*, the double *pī phāt*, consists of both circular gong-chimes, both xylophones and one oboe. *Pī phāt khrūang yai*, the large *pī phāt* (fig.2), consists of the instruments of *khrūang khū* plus two metallophones, *ranāt ēk lek* and *ranāt thum lek*. These three types of *pī phāt* may be played with either soft or hard beaters to provide a soft or loud sound and are

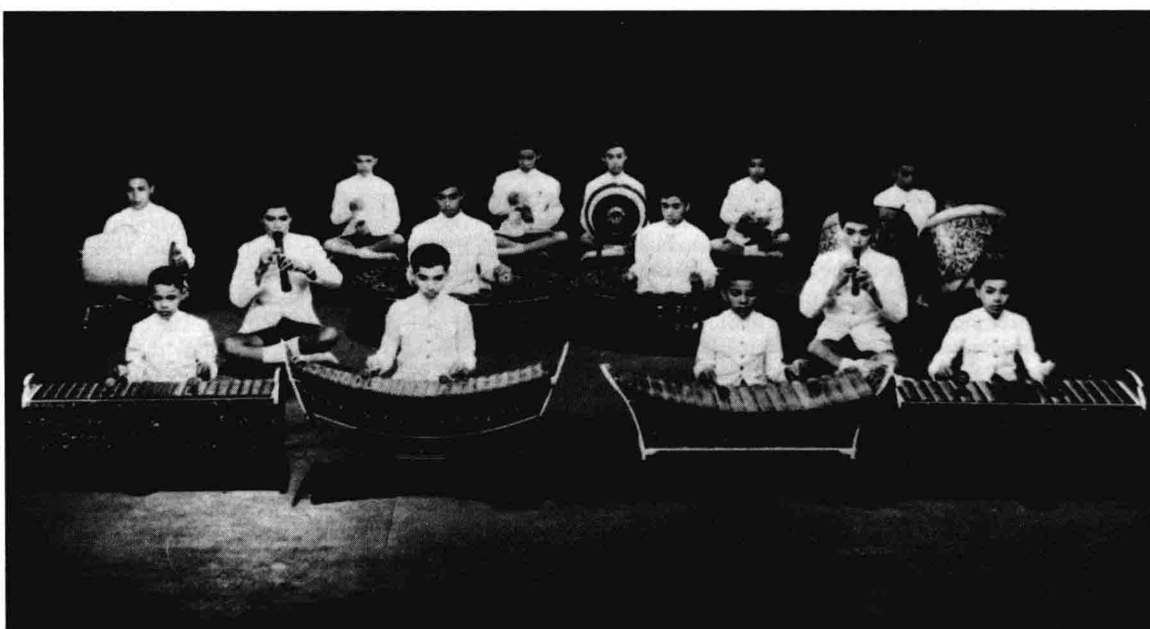


1. *Pī nai (double reed aerophone)*

called *pī phāt mai nuam* and *pī phāt mai khāeng* accordingly. The funeral ensemble *pī phāt nāng hong* consists of the essential instruments of *pī phāt khrụang khū* but with the *pī nai* replaced by *pī chawā* oboe and the addition of two *klọng malāyū*, double-headed drums with cow-skin heads. *Pī phāt dụk dam ban*, the soft indoor *pī phāt* (fig.3), consists of two xylophones, large circular gong-chime, low-pitched metallophone (all played with soft mallets), *khlui ū* (large flute), *sọ ū* (low-pitched fiddle), two *taphōn* drums played with soft sticks, and *khọng hui*, a set of seven large gongs, graduated in size.

Pī phāt mọn (fig.4) is a special type of *pī phāt* derived from Mon tradition and is widely used for funerals and cremations. It consists of *khọng mọn*, a U-shaped circular gong-chime, *taphōn mọn*, a large double-headed drum, *pī mọn*, a large oboe with a metal bell, *pọeng māng khọk*, a set of graduated, double-headed drums hung on a circular frame, and large and small cymbals.

(ii) Khrụang sāi. This ensemble combines flute and percussion with strings; other instruments, even Western ones, may also be added. The leading instrument is the *sọ duang*, a two-string, high-pitched, bowed lute, made of wood (fig.5). It has a cylindrical soundbox, the front of which is covered with snakeskin. A horsehair bow is placed between the two silk strings. The secondary bowed lute is the low-pitched *sọ ū* which has decoratively carved soundholes and a soundbox made of coconut-shell, the front of which is covered with calfskin. The plucked zither *čhakhē* has three strings, two made of silk and the third made of brass. These strings are placed on a small piece of bamboo that is laid on the bridge over the soundbox to provide a buzzing sound when played. The duct flute *khlui* is made of bamboo, wood or even plastic and has seven fingerholes. *Khlui* are made in four sizes: *khlui ū* (largest), *khlui phīang ọ* (medium-sized), *khlui līp* (small) and *khlui krūat* (smallest); only the medium and small sizes are commonly used. A rhythmic pattern is played by



2. *Large pī phāt ensemble: front row (left to right), ranāt ēk lek (metallophone), ranāt ēk, ranāt thum (xylophones), ranāt thum lek (metallophone); centre (left to right), taphōn (barrel drum), pī nai (double-reed instrument), khọng wong yai, khọng wong lek (gong-chimes), pī nọk (double-reed instrument), klọng that (barrel drum); back row (left to right), ching and chāp lek (cymbals), mōng (gong) and chāp yai (cymbals)*



3. Pī phāt dųk dam ban ensemble played with soft mallets: front row (left to right), khlui (flute), ranāt ēk (xylophone), thōn chatri (vase-shaped drums), ranāt thum (xylophone); back row (left to right), klǫng that (barrel drums, not being played), ching (cymbals), khǭng wong yai (gong-chime), klǫng khaēk (cylindrical drum) and taphōn (barrel drum); usually the sǫ ū is added



4. Part of a Mon ensemble with khǭng mǫn (gong-chime, centre), ranāt ek (xylophone, rear) and pī mǫn (double-reed instrument, left)



5. Sǭ duang (bowed lute)

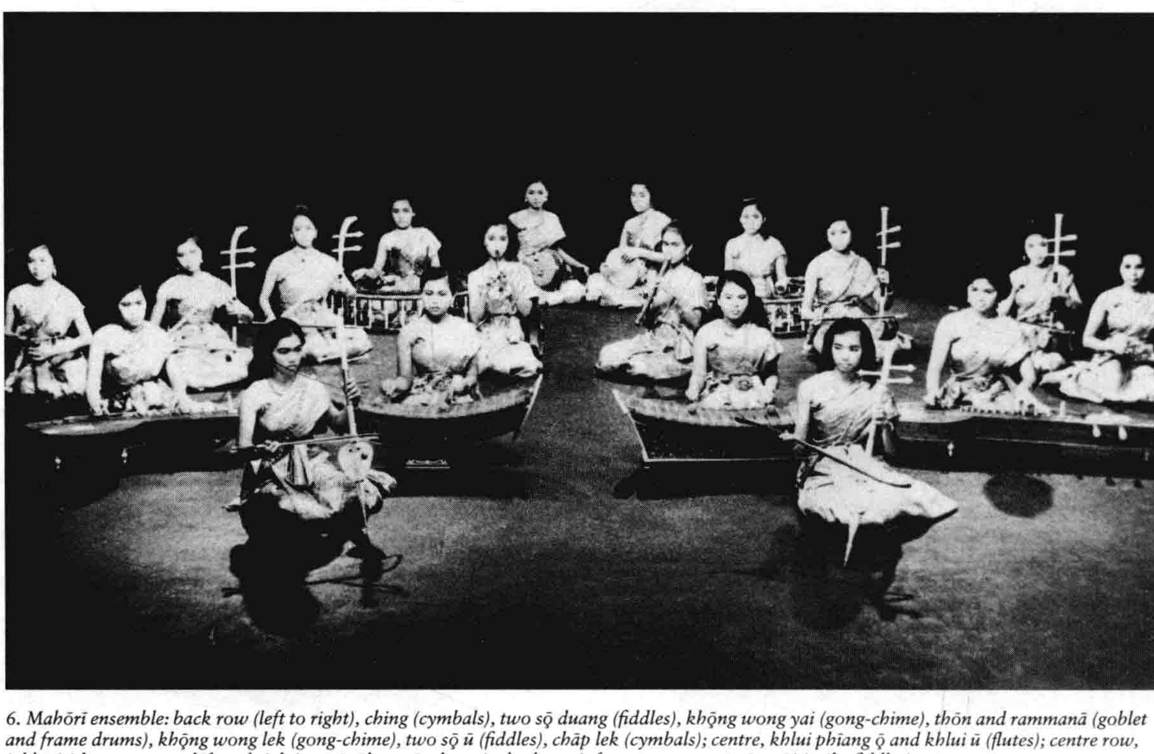
a pair of drums, a goblet drum called *thōn* and a frame drum called *rammanā*.

The *khrųang sāi* ensemble exists in two sizes: the small ensemble, with one of each essential instrument, and a double ensemble (two of each). Other instruments may also be included, such as the dulcimer (*khim*), organ or violin, in which case the ensemble is called *wong khrųang sāi prasom* (mixed string ensemble). *Khrųang sāi pī chawā* replaces the flute with the double-reed oboe of the same name.

(iii) Mahōrī. This ensemble mixes the instruments of the *khrųang sāi* and the *pī phāt*, with the exception of the oboe. The circular gong-chime and xylophones were formerly smaller in size because they were played by females at court. As the instruments are now played by both males and females, regular-sized instruments are also used. One important instrument of this ensemble is the three-string fiddle *sǭ sām sāi* (fig.6) with a coconut-shell soundbox covered with cow- or goat-skin and without a soundhole. The long cylindrical neck passes through the soundbox and is attached to the foot of the instrument, and the three silk strings, played with a bow separated from the fiddle, are attached to three tuning pegs on the top. The player turns the instrument while playing instead of changing the bow angle. The *sǭ sām sāi* always plays with the ensemble, accompanying the vocalist. Sometimes the *kračhappī* (long-necked plucked lute) is also included. The *mahōrī* also exists in three sizes: small, medium and large.

2. Musical principles.

(i) Tuning. The Thai tuning system has seven equidistant pitches, the interval between any two pitches being ideally 171·4 cents (slightly more or less in practice). Thai music is highly ornamented, particularly the performance styles



6. Mahōrī ensemble: back row (left to right), ching (cymbals), two sǭ duang (fiddles), khǭng wong yai (gong-chime), thōn and rammanā (goblet and frame drums), khǭng wong lek (gong-chime), two sǭ ū (fiddles), chāp lek (cymbals); centre, khlui phīang ǭ and khlui ū (flutes); centre row, jakhē (zithers, extreme left and right), ranāt ēk, ranāt thum (xylophones); from row, two sǭ sām sāi (spike fiddles)

TABLE 1: Comparison of Thai and Western octave divisions

Thai	1		2		3	4		5	6		7		1
Western	C	C♯	D	E♭	E	F	F♭	G	A♭	A	B♭	B	C

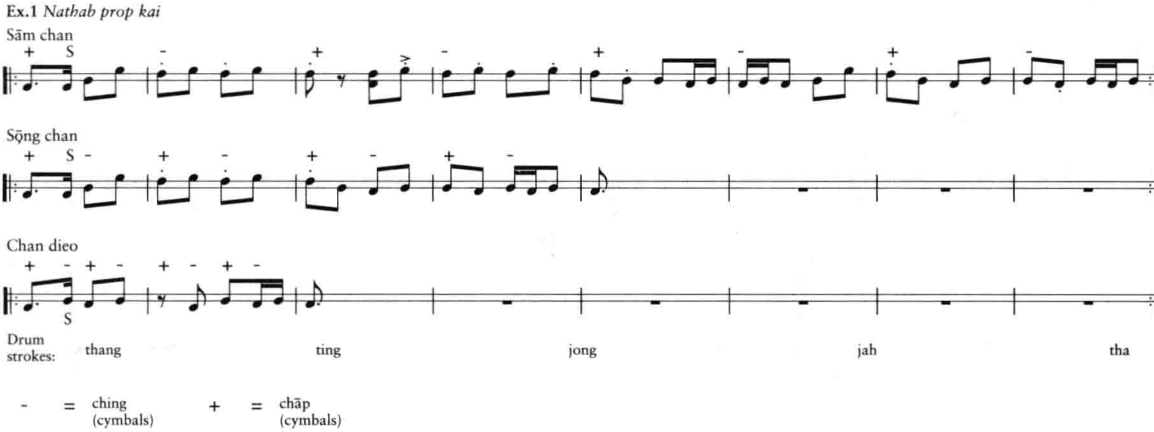
of string and wind instruments, so that the pitches between the seven basic tones are also used. The *pī phāt* is tuned to the *pī* (oboe) and the *khrụ̄ang sāi* and *mahōrī* to the *khlui* (flute). A standard pitch for the tonic note of *thang phiang ao*, close to B♭ of the Western scale, is widely used (see Table 1 for a comparison of Western and Thai tuning systems).

Seven scales (*thang*) are built on each pitch of the tuning system. The seven *thang* are called *thang nai lot*, *thang nai* (for normal *pī phāt*), *thang-klang* (for large *pī phāt*), *thang phiang ao* (for *khrụ̄ang sāi* and *mahōrī*), *thang nawk* (for outdoor *pī phāt*), *thang haep* and *thang lip*.
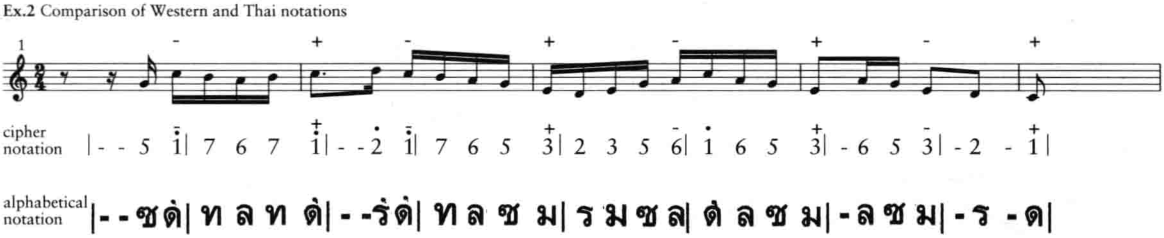
(ii) Tempo and metre. There are three prominent proportional tempos (*chan*): *sām chan*, *sǫng chan* and *chan dieo*. *Sām chan* is twice the length of *sǫng chan* and four times that of *chan dieo*; each may be played at slow, medium or fast speeds depending on the ensemble and type of composition. Pieces played by *pī phāt* ensemble are always faster than those of the *khrụ̄ang sāi* and *mahōrī*. The proportion between each *chan* is articulated by the rhythmic pattern called *nathap*, which is continuously played by one or a set of drums throughout a section or piece. Three main types of *nathap* are used: *piset*, *prop kai* and *sǫng mai*. *Nathap piset* is used for ritual music, some theatrical music and music with a 'foreign accent'. *Prop kai* is twice the length of *sǫng mai*; both are organized into *sām chan*, *sǫng chan* and *chan dieo* and used for any secular music. One cycle of a particular *nathap* consists of many sets of drum strokes; each stroke has a name, such as *tang*, *ting*, *jong*, *jah* or *tha*. One cycle of *nathab prop kai sām chan* consists of four sets of drum strokes, whereas *sǫng mai sām chan* consists of two sets (as in ex.1). An accented beat occurs every 4, 8 or 16 beats. The frequency depends on the *chan* and is articulated by the dampened stroke of *ching*; the strongest beat is at the end of the cycle of *nathap* and is marked by a single gong (*mōng*). One cycle of *nathap* is called *čhangwa*; a piece or a section of a piece may have many *čhangwa*. The music is normally notated with four beats per bar and eight bars per line (ex.2). One *jangwa* of *prop kai sām chan* consists of two lines, *sǫng chan* one line and *chan dieo* half a line.

(iii) Texture. Thai music is linear and non-harmonic: each instrument plays its own specific idiom based on a common principal melody. In the *pī phāt* ensemble this principal melody is played by the *khǫng wong yai*, while instruments such as the *ranāt ēk*, *ranāt thum*, *khǫng wong lek*, *sǭ duang* and *sǭ ū* elaborate this melody with their decoration and ornamentation. The principal skeletal melody played by the *khǫng wong yai* is based on the rhythmic pattern (*nathap*). For example, *nathap sǫng mai sām chan* consists of two sets of drum patterns that fit two principal melodic structures; each structure consists of four measures of Thai notation broken down into two smaller sections of two measures each. The last note of each section is the most significant and is called *siang tok*
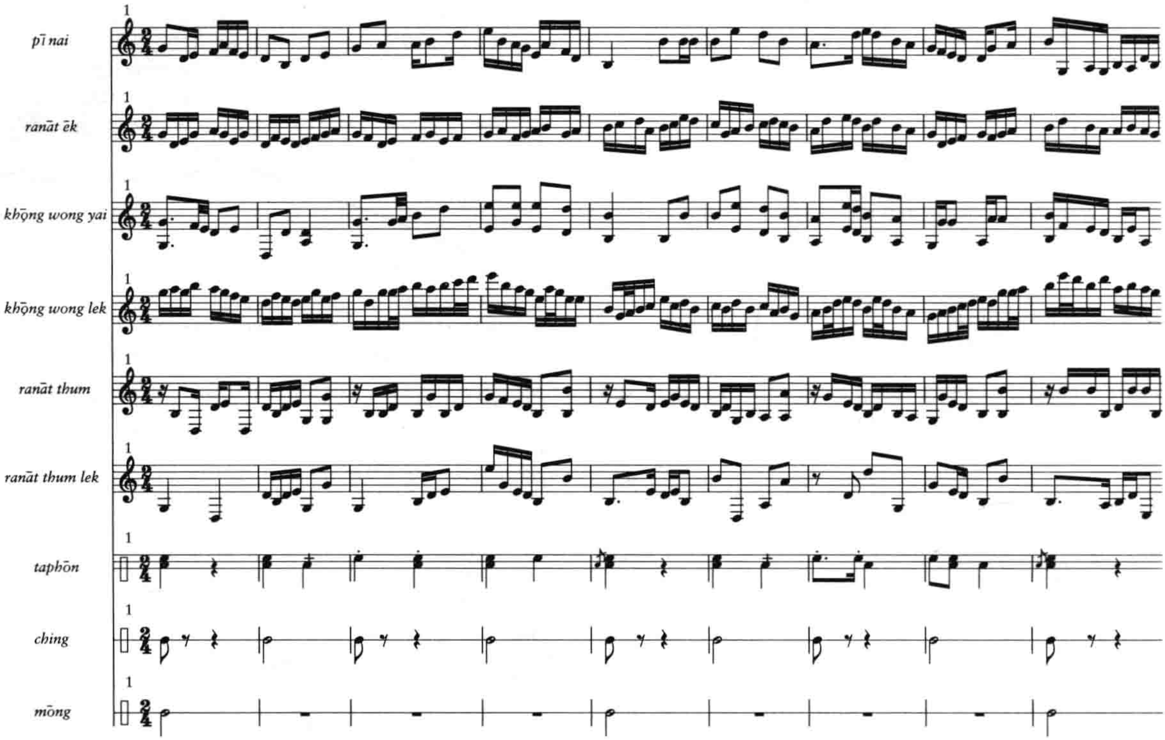
Ex.1 *Nathab prop kai*



Ex.2 Comparison of Western and Thai notations



Ex.3



or *luk tok*. The fast-moving instruments such as *ranāt ēk* and *sǭ duang* play the full pre-composed melody or recreate it within the boundaries of an appropriate idiom, maintaining the same *siang tok* as the principal melody. The slow-moving instruments such as *ranāt thum* and *ranāt thum lek* play in their own idioms, also observing the same *siang tok*, producing complex polyphony (ex.3).
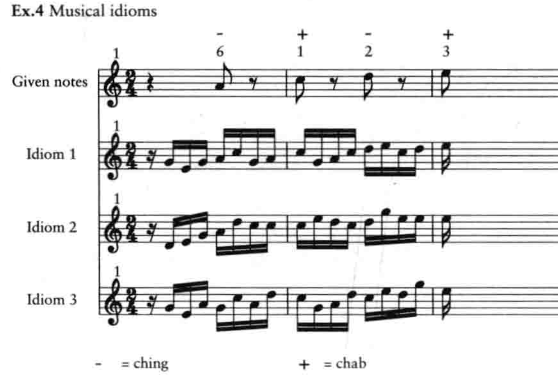
(iv) Instrumental idiom. Idiomatic instrumental style is one of the most important elements of Thai music. The idiom of each instrument differs to a greater or lesser degree from other instruments in the timbral character of the instrument and its technical limitations. For example, the *ranāt ēk* has a high-pitched, strong, bright sound in three octaves and can play in a more ornamented and complex style than the *ranāt thum*, which has a low, mellow sound and a range of only two octaves. Musicians learn the appropriate idioms from their teacher and from listening to the music of numerous ensembles before they are able to re-create the idioms themselves. A brief example of different idiomatic instrumental rendering of notes 6, 1, 2 and 3 is given in ex.4.

(v) Peformance styles. One melody can be rendered in several different instrumental idioms, not only in traditional classical style but also in regional and international styles, which are called *samniang phāsā* ('foreign accent'). Thai musicians have borrowed from various cultures elements such as musical instruments and language, tunes and musical idioms, and have either re-created them in Thai versions or have created new, 'exotic' music based on those elements. Specific pieces include *čhīn khim lek* (*Čhīn* referring to Chinese influence), *Lao duang doen*, *Khamēn sai yoke* (*Khamēn*, Cambodian) and *Farang ram thao* (*Farang*, Western). The inclusion of nationality in the title of the piece suggests the scales, rhythmic patterns and instrumental idioms to be played in a particular composition; this may also include percussion borrowed from the tradition concerned. A traditional Thai piece could be played in any *samniang pasa* by developing new musical idioms according to the particular 'foreign accents'.
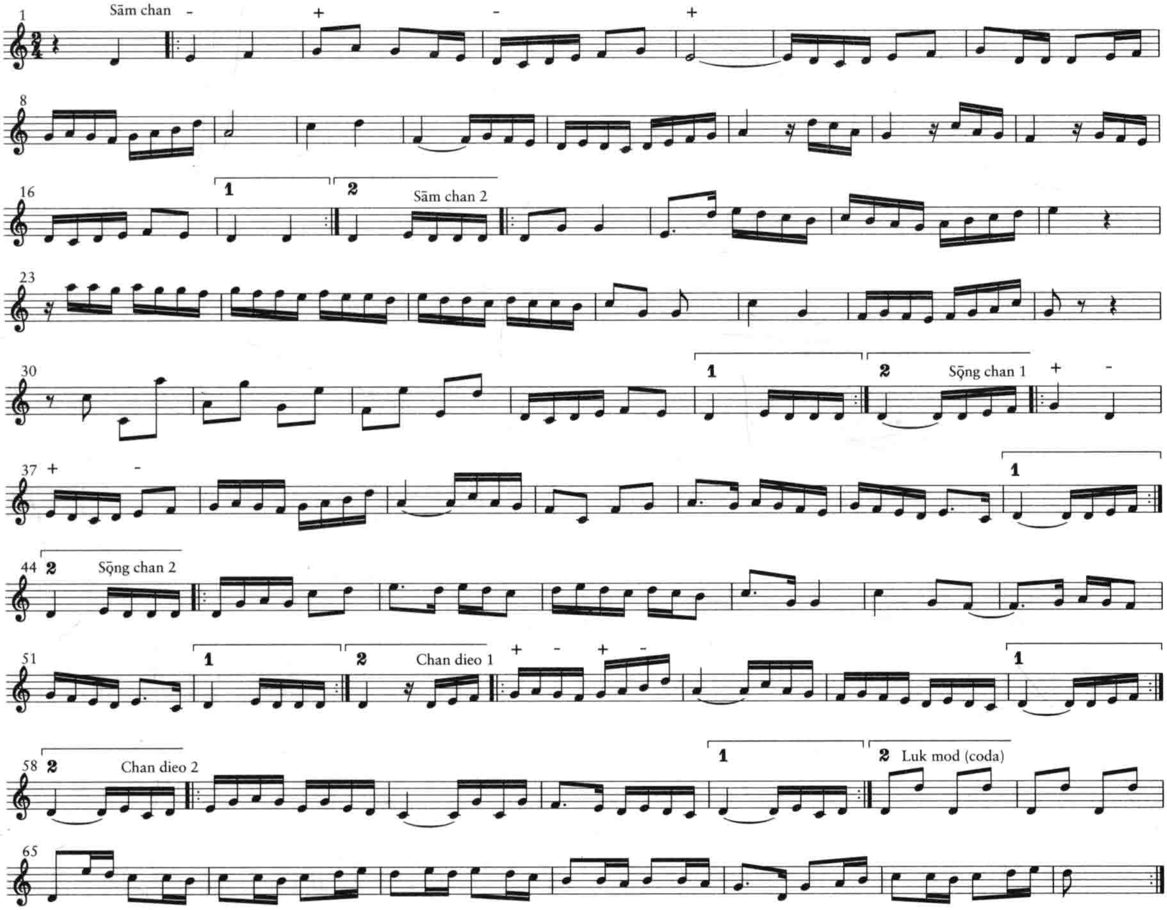
3. Genres. There are two main types of compositions: those that are highly motivic, with unarticulated phrasing, and more lyrical pieces with clear cadences; the latter are known to the general public and often arranged for other media.

(i) Phlēng naphat. This instrumental music is performed only on *pī phāt mai khāeng* (loud-style *pī phāt*), using a special rhythmic pattern (*nathap piset taphōn klǭng*) played by the double-headed *taphōn* drum and two *klōng that* barrel drums. *Phlēng naphat* is divided into two types, high and normal. High *naphat* is usually performed in Buddhist ritual ceremonies (e.g. paying homage to the

Ex.4 Musical idioms



Ex.5 *Khaek toi maw thao*
Montri Tramote



- = ching
+ = chab

teacher) and some is included in the overture genre *phlēng hōm rōng*. Normal *naphat* (together with some high *naphat*) is used to accompany stage drama (*lakhǭn*) and mask drama (*khōn*). *Phlēng naphat* was probably created in the 13th century.

(ii) Phlēng ruang. This is an old, motivic style of instrumental suite, existing at least since the 14th century. About 60 suites are still practised, consisting of several pieces in each of three tempos: slow *plēng chā*, medium *sǭng mai* and fast *plēng reo*. They are the main sources of original tunes developed into *thao* form in the mid-19th century.
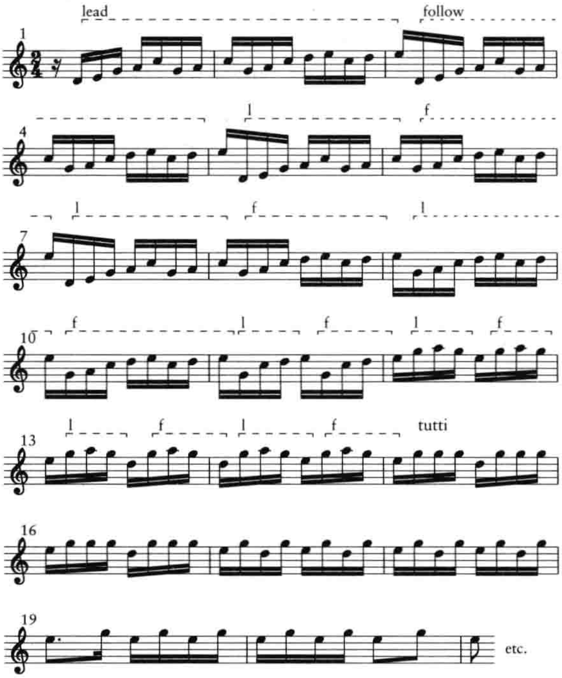
(iii) Phlēng hōm rōng. This instrumental overture genre is divided into three types: ritual, theatrical and purely musical. The ritual type is performed at Buddhist ceremonies such as *hōm rōng chao* (prelude in the morning), *hōm rōng klang wan* (prelude at noon), *hōm rōng yen* (evening) and as prelude to chanting (*hōm rōng tet*); it is normally played by *pī phāt mai khāeng*. Theatrical overtures are performed before a stage drama, masked dance or puppet performance. Musical overtures have a specific form and are performed to greet the music teacher, welcome the audience and warm up the musicians. This kind of overture is always in *prop kai sām chan* tempo and closes with a coda (*wa*).

(iv) Phlēng tap. This entertainment suite consists of many short pieces, usually performed with a vocalist. There are two types: a narrative suite (*tap ruang*) with vocalist, and a musical suite (*tap phlēng*) in which the main focus is the music itself, with or without vocalist. Each piece in a suite is in the same *thang* and tempo.

(v) Phlēng thao. This tri-partite form was created in the mid-19th century. It begins in a slow tempo level (*sām chan*) and proceeds to a medium (*sǭng chan*), then fast tempo (*chan dieo*), usually ending with a fast coda (ex.5). Each tempo level consists of one or more sections based on the same principal melody and ending with the same cadence. The *sǭng chan* sections consist mostly of original tunes extracted from the old *phlēng ruang*, which are extended in the slow section, while the fast section is a condensed version. *Thao* may be performed by any kind of ensemble as entertainment music with or without vocalist (*see also* SOUTH-EAST ASIA, §4(ii)).

(vi) Phlēng yai. This major work consists of many sections in a special musical form called *thayoi*, in which the melodic line is played in a call-and-response style and ends with a joint statement of the melody (*luk yōn*) before shifting to another mode for the new statement (ex.6). The entire piece may either be in the form of an overture, *thao*, or in many sections in *sām chan* tempo. The

Ex.6 *Thayoi*



rhythmic pattern is usually of the *sǫng mai* type, and pieces may or may not include singing.

(vii) Phlēng dieo. This solo genre consists of one or many sections in *thao* form or simply in *sām chan* tempo and requires highly skilled performers. There are two main parts in each section: a slow, sweet section (*thang wān*) and an exciting, fast section (*thang kep*). The solo instruments (e.g. *ranāt ēk*, *sǫ sām sāi*) are usually accompanied by *ching* and *drums*.

(viii) Phlēng la. This farewell music usually includes singing and is performed at the end of a concert. Pieces include a special musical style called *dǫk*, in which the vocalist sings a farewell verse, the melody of which is repeated by a solo instrument. Pieces are usually in *thao* form.

(ix) Phlēng klet. These are miscellaneous pieces that do not fit into any other genre; most are extracts from suites or *thao*, although some are created separately. They are performed in concert or to accompany drama. Some short *phlēng klet* are known as *phlēng hang kruang* and are usually played after the main piece in order to prolong the music for the audience's enjoyment.

4. Vocal music. Vocal sections in the genres mentioned above are usually accompanied by *ching* and drum and, in the *mahōrī* ensemble, three-string fiddle *sǫ sām sāi*. The vocal quality is without vibrato and uses frequent glottal sounds, particularly a falsetto glottal ornament at the end of a held pitch, which is often a third higher than the principal pitch. An acoustically complex, highly ornamented melismatic style without vibrato (*ǫn*) occurs especially in *sām chan* and less in *sǫng chan* and *chan dieo*. Song texts are from well-known Thai poetry, although occasionally a new poem is composed for a special occasion. There are four vocal styles in Thai music: *rǫng song*, a vocal section with essentially the same pitch structure as the more complex ornamented instrumental sections that follow; *rǫng khlao*, a vocal section accompanied by instruments playing a different melodic line; *rǫng khlaw*, in which vocal and instrumental lines have the same melody; and *rǫng nua tem*, in which each syllable of text matches each note of the instrumental line without melisma; this style has been incorporated into popular music.

5. Musical contexts. Classical music is performed for ritual ceremonies, funerals, various forms of theatre and entertainment.

(i) Ritual music. Ceremonies and festivals always require Buddhist rites, which include music. The particular details and order of events depend on the kind of ceremony, but generally speaking all usually last for three days or more, beginning on the first day with an evening prelude by the *pī phāt* ensemble followed by the evening chant of a group of five or nine monks. Music is prohibited for monks, and such unaccompanied chant is not recognized as song. In the meantime, ensembles provide entertainment music (*sēpha*) consisting of *phlēng ruang*, *phlēng tap* or *phlēng thao*; the next morning they perform the morning prelude before the food offering for the monks, also playing music during breakfast, for the arrival and departure of the monks and, accompany other rituals that may take place. Ritual music at court features the same types of ensembles and special ensembles, such as a group of conch shells and bronze drums. One important ritual for all Thai musicians is the ceremony of paying homage to the teacher (*wai khru*), during which the most important and highest level *naphat* music is played.

(ii) Funeral music. The ensemble that performs for Buddhist funeral ceremonies is the *pī phāt nāng hong*, which plays a piece of the same name, or the *pī phāt mǫn*, which plays *mǫn*-style music. Sometimes the special *bua lǫi* ensemble is featured, consisting of a pair of double-headed drums played with hands and sticks, the *pī chawā* oboe and a single thick gong, *khǫng mēng*. The ensemble plays the piece *bua lǫi*. For a cremation ceremony given by the king, a set of four drums played with sticks and a *pī chawā* are added.

(iii) Theatrical music. Music accompanies many kinds of drama (*lakhǫn*), including street drama (*lakhǫn nǫk*), court drama (*lakhǫn nai*), masked drama (*khōn*), bamboo puppet theatre (*hun krabǫk*) and miniature drama (*lakhǫn lek*). The ensemble most often used is the *pī phāt*, with hard or soft beaters depending on the story, events and mood of the drama. Three genres of music are associated with the theatre: the overture *hōm rōng* (morning, afternoon and evening types depending on the time and types of theatre), music accompanying the characters' movements (*naphat*) and miscellaneous pieces (*phlēng klet*) in *sǫng chan* with the text sung by a solo vocalist or chorus.

(iv) Entertainment music. Formerly *sēphā* referred to a repartee genre accompanied by music; now that the genre is obsolete, the term is used to refer to music performance for entertainment. Although the main function of a ceremonial ensemble is to accompany ritual, it also provides entertainment music. All genres are performed except *naphat*. Competitions used to occur in which several ensembles were hired and in which the skills and abilities of the musicians were displayed as the ensembles played pieces ranging from standard to the highest level. The modern idea of stage performance began in the late

19th century, with musical interludes between acts of modern stage dramas later developing into separate performances. Currently recorded music is the most popular entertainment music; live performances are more rare.

6. COMPOSERS. Although the composers of older Thai tunes are anonymous, as Thai custom precluded revealing the composer's name (a similar situation applied to Thai literature), the composers of the Bangkok period are well known among musicians, scholars and classical music lovers. Compositions are generally not written down, and many composers create the piece in a generic version, which individual musicians then perform within their own instrumental idiom. Some composers have used notation: Luang Pradit Phairau (1881–1954) notated his music in cipher notation, where as MONTRI TRAMOTE used staff notation. Most composers have their own ensemble and teach their musicians to play a particular idiom for each instrument, so that the piece is completely composed in full orchestration. Some of the best known composers of Thai music include King Prajatipok (Rama VII, 1893–1941), composer of *Hōm rōng khluen kratop fang* ('Sound of the Surf' overture), *Ratri pradap dao* ('Starlit Night') and *Khamen la-ǭ ong* ('Refined One'); Pra Pradit Phairau, the first to compose in the *sam chan* style (the origin of *thao* form); Luang Pradit Phairau, the founder of Thai notation and the modern style of Thai music performance, whose musical style and compositions are part of common performing practice; and Montri Tramote (1908–95), a composer of the late 20th century who specialized in dance music.

II. Regional and popular music

Each region has its own unique styles of performing arts based on traditions from the remote past. Such music and dance fits the lifestyle of an agricultural society and is only well known among regional peoples. Modernization and social changes have necessitated changes in these musics in order for them to survive; most are now preserved by the cultural centres established by the government in each province.

1. North. 2. North-east. 3. Central. 4. South. 5. Popular music.

1. NORTH. Mainstream northern music is in the *Lan na* tradition. The three main types of music are entertainment, processional and ritual music.

Entertainment music is widely used for many occasions. The ensemble *wong salǭ* includes one or more of three main melodic instruments: *salǭ*, a two-string spike fiddle with separate bow and coconut-shell resonator; *sueng*, a wooden lute with brass strings; and *pī*, a side-blown, free-reed aerophone made from bamboo. Sometimes a small flute, *khlui*, is added and accompanied by a double-headed drum on a stand. The ensemble may play alone or with voice. Another ensemble used for entertainment is the *pī* ensemble (*pī čhum*), which consists of four or more different sizes of *pī* with or without singing.

Processional music is performed by several kinds of ensembles, the most prominent consisting of *klǭng āe* or *tueng nong* (a huge, single-headed, long-waisted drum), *ma lot pot* or *ta lot pot* (a long, double-headed drum), large- and medium-sized gongs, large cymbals and one or two sizes of quadruple-reed oboe. This ensemble accompanies most kinds of processions, especially processions of the Buddha's image; it also accompanies the nail dance (*ǭn lep*) and candle dance (*fǭn thian*). The *teng thing* ritual ensemble is usually found in Buddhist monasteries and is named after the sound of the *teng thing* barrel drum. Melodic instruments include two sizes of xylophone (*phat ek* and *phat tum*), one or two circular gong-chimes (*phat kong*), one or two double-reed oboes (*nae*) and small and large cymbals.

Solo instruments include a musical bow with two or more brass strings and a coconut-shell resonator that is attached to the player's chest when played (*phīn phia*), and a large frame drum on a beam (*klǭng sa bat chai*), which is carried by two men and played by another with a pair of soft beaters in an elaborate style.

Northern folk tunes are pentatonic, simple and short, usually repeated many times to extend the length. The two prominent kinds of vocal music are *joi* and *sǭ*; *joi* is used mostly for ceremonies and *sǭ* (Lit. 'to sing') for any occasion. Usually accompanied by a solo instrument or ensemble, these are sung in local dialect. *Sǭ* can be sung by a solo vocalist, as male and female repartee or in a play (*lakhǭn sǭ*) by a group of performers, although performance has declined.

2. NORTH-EAST. North-eastern Thailand is divided into two parts. The upper part includes the main area of this region, which is Lao-influenced and which features *khāen* (bamboo mouth organ) and *mǭ lam* (repartee genre) performance; the lower part includes three provinces next to the Cambodian border, which are Khmer influenced and where music of the *kantrum* ensemble is prominent.

The KHĀEN is the most widely used instrument in the upper part of the region. It is played alone, in ensembles and to accompany singers (*see* LAOS, §6.) The *pong lang* is a log xylophone made of hard wood, which is hung vertically on a stand and played with a pair of hard wooden beaters. It is usually played in ensembles that consist of *khāen*, a plucked long-necked lute made of soft wood (*phīn*), a drum (*klǭng hang*), cymbals (*sing*) and a pair of concussion sticks (*kap kaep*).

Mǭ lam is a vocal repartee style sung in local dialect by male and female singers and accompanied by the *khāen*. Two basic types of singing (*lam*) are practised, *lam thang san* (fast) and *lam thang yao* (slow). *Lam* includes courtship, didactic and narrative songs. *Mǭ lam* is performed on many different occasions, and during the last decade of the 20th century a modern style of *mǭ lam* (*mǭ lam sing*) was developed, incorporating drum kit and electric guitar.

The most prominent music of the lower north-east region is *kantrum*, named after the pair of double-headed drums played in the ensemble. Other instruments include one or more Khmer-style fiddles (*trua*), double-reed bamboo oboe (*paey aw*), small cymbals and one or two pairs of sticks (*krap*) played by a performer who sometimes also dances. The *kantrum* of Koktachai district in Buriram province includes a local crocodile-shaped zither (*ta kay*), a long-necked lute made of soft wood with brass strings (*jap pei*) and a quadruple-reed oboe (*pī*). A funeral ensemble found in this area is called *tum mong* and consists of a set of seven gongs, large barrel drum and a large single gong with or without a wind instrument. The vocal music *jariang* is normally accompanied by *jab pei* or an ensemble.

3. CENTRAL. Many kinds of vocal repartee are found all over this region. These folksongs are usually sung during

seasonal ceremonies and include harvest songs (*phlēng kiao khao*) and boat songs (*phlēng rua*). A group of performers is divided into male and female sections, within which members take turns as lead singer. The leader sings a pre-composed text as well as adding impromptu text suited to the situation, while the rest sing a refrain, sometimes with percussion accompaniment. Because of changes in farming practices, songs that pertain to the agricultural cycle have mostly disappeared, although some are being actively preserved by the government. Two of this genre, *phlēng choi* and *lam tat*, are used in stage performances. The *lam tat* is accompanied by two or more large frame drums (*rammanā*) played by hand. Subjects of the texts include religion, stories, social events, sex and comedy.

Important theatrical arts include *likē*, a type of folk opera in which the performers sing and dance, accompanied by small *pī phāt*, and the folk drama *lakhǫn chātrī*, which is accompanied by *pī phāt chātrī*.

4. SOUTH. The main artist forms of southern Thailand are theatrical. *Nōrā* is a stage drama with three main characters with colourful costumes, headdresses and long fingernails. Characters perform many standard gestures and usually portray the story of Prasuthon Manohra. *Nang talung* is a type of small shadow-puppet theatre. The puppets are cut from cowhide, colourfully painted and manipulated behind a white screen by a puppeteer who also sings and narrates the story. The ensemble for both *nōrā* and *nang talung* consists of a small quadruple-reed *pī* oboe (fiddle is also included in *nang talung*), a pair of single-headed drums (*tab*), one or two *klǫng nāng* (small barrel drums; *thōn* are substituted in puppet theatre), a pair of small gongs (*mōng khū*) and small cymbals (*ching*). A funeral music called *gaelaw* consists of one oboe (*pī haw*), a pair of small barrel drums (*thōn*) and a single gong. Other folksong genres are *phlēng bawk*, *phlēng cha nawng* and *pleng rǫng rua*.

5. POPULAR MUSIC. Western-style jazz-influenced popular music was introduced in the first half of the 20th century by the students of Phra Jan Duriyang (Peter Fiet), who laid the foundations for Western music in Thailand. The earliest indigenous popular song developed after World War II from the melodic singing style (*rǫng nua tem*) of classical music. The singer was accompanied by a Thai string ensemble, to which were added Western instruments such as organ and violin. Songs were performed as preludes and interludes in modern theatrical presentations. The two main styles of popular song were the polished urban *lūk krung* and the rural *lūk thung*, which contained more elements of folk music. Pop songs now derive from many sources, including classical and regional Thai music and popular music of the United States and Hong Kong.

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PANYA ROONGRUANG

Thakur, Omkarnath (*b* Jahaj, near Baroda, 1887; *d* Bombay, 1968). North Indian (Hindustani) vocalist, educator and musicologist. He was born to an impoverished military family. In about 1909 a wealthy Parsi patron sent him for musical training in the Gwalior style of singing to Vishnu Digambar Paluskar's Gandharva Mahāvidyālaya in Bombay. In 1916 Paluskar assigned Thakur the position of principal of the school's Lahore branch; there he became acquainted with the Patiala *Gharānā* style. In 1919 he started his own musical institution, the Gandharva Niketan, in Broach. In the 1920s he was involved with Mahatma Gandhi's non-cooperation movement and served as president of the Broach District Congress Committee.

Swept up in the 1930s 'India for Indians' movement, Thakur undertook research into the 'glorious' ancient tradition of Indian music, decrying foreign influence and the contributions of generations of Indian Muslim musicians on whom he and other Hindu musicians placed the blame for a 'corrupted present' in contrast to a 'pure past'.

Thakur was among the first Indian musicians to perform widely in Europe, and between 1933 and 1954 he gave concerts in many cities. His *Khayāl* style differed in important ways from the Gwalior *gharānā*. Emphasizing emotive content, he exploited dynamics and vocal timbres and cultivated *tān* more than *bol-tān*. Rhythmic *tihāī* cadences were the extent of his *bol-bā̃ṭ* and he occasionally improvised to *sargam*.

His legacy is substantial. He founded the college of music at Banaras Hindu University to incorporate both musicology and performance. In 1963 he was given the President's award for Hindustani Vocal Music from the Sangeet Natak Akademi and an Honorary Doctorate of Literature from Banaras Hindu University. In 1964 he received an honorary doctorate from Rabindra Bharati University in Bengal and the first Padma Shri title from India's President.

See also INDIA, §III, 2(iii)(a).

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BONNIE C. WADE

Ṭhākura, Ṣaurīndramohana. *See* TAGORE, SOURINDRO MOHUN.

Thalben-Ball, Sir **George (Thomas)** (*b* Sydney, 18 June 1896; *d* London, 18 Jan 1987). British organist and church musician of Australian birth. A chorister and piano pupil of G.D. Cunningham, organ student at the RCM under F.A. Sewell and Walter Parratt and protégé of Walford Davies, he was at first known as a pianist. He took the solo part in Rachmaninoff's Third Piano Concerto under Stanford when he was 19. Thalben-Ball was appointed director of music at the Temple Church, London, in 1919, a post he held until 1981; he came to national attention in the 1920s through a series of recordings with the Temple Church choir, including one of Mendelssohn's *Hear my prayer* with Ernest Lough as treble soloist. Over the next half-century he was at the forefront of international recitalists. He was frequently heard on the radio as an organist and as director of the BBC Singers, and was musical adviser to the BBC's religious broadcasting department (1941–69). He made many solo appearances at the Proms, and was curator of the Royal Albert Hall organ from 1934 until his death, as well as being both city and university organist in Birmingham (from 1949). For many years he taught at the RCM. Honours included a fellowship of the Royal College of Organists (1915), followed by the presidency (1948–50) and a knighthood (1982).

Thalben-Ball's organ repertory was large and varied, and included many new works dedicated to him. His playing was colourful and full of energy, and his programme planning for recitals tended to be dramatic. Although not always stylistically fashionable, his performances were notable for their rhythmic vigour, intense musicality and direct appeal to audiences.

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JONATHAN RENNERT

Thalberg, Sigismond (Fortuné François) (*b* Pâquis, nr Geneva, 8 Jan 1812; *d* Posillipo, nr Naples, 27 April 1871). German or Austrian pianist and composer. He was said to be the illegitimate son of Count Moritz Dietrichstein and the Baroness von Wetzlar, but his birth certificate states that his parents were Joseph Thalberg and Fortunée Stein, both of Frankfurt. Although the certificate describes them as 'mariés', the wording rather suggests that each was married to someone else. It seems possible that Dietrichstein induced Joseph Thalberg to assume paternity and that the mother was a baroness in disguise; but the circumstances remain mysterious.

At the age of ten Thalberg was sent to Vienna to prepare for a career in the diplomatic service, but he studied music at the same time, receiving a rudimentary training from Mittag, the first bassoonist at the Court Opera, and then studying theory with Simon Sechter and the piano with Hummel. From the age of 14 he appeared with great success as a salon pianist, and two years later his first works were published. His international career began in 1830 when he toured in England and Germany and later in other European countries. He continued his studies with J.P. Pixis and Kalkbrenner in Paris and Moscheles in London. In 1836 he won considerable success and renown in Paris, and this was further increased the following year when Liszt, returning from Switzerland to challenge Thalberg's position as the leading virtuoso in Paris, wrote an article in the *Revue et gazette musicale* harshly criticizing his compositions. This article was the start of an animated controversy between Liszt and Fétis, who considered Thalberg the greatest living pianist and defended his compositions in the *Revue et gazette musicale*; Berlioz joined the controversy on the side of Liszt, who pressed his claim in some very forthright articles and gave numerous concerts. The rivalry came to an end with a concert the two pianists gave jointly for the Princess de Belgiojoso; this symbolic reconciliation was sealed by their agreeing to cooperate with other famous virtuosos in composing one variation each for *Hexaméron*, as a tribute to the princess (the other composers were Pixis, Herz, Czerny and Chopin). From that time Thalberg enjoyed enormous popularity throughout Europe. In 1855 he travelled as far as Brazil and Havana, and he then lived for several years in the USA, where he gave successful concerts, taught and organized opera productions. He married the daughter of the opera singer Luigi Lablache in 1844, and in 1858 he bought a villa in Posillipo, near Naples. He continued to tour during the next five years, though with less frequency, and then retired to Posillipo, where he spent his last years as a vintner.

Together with Liszt, Thalberg must be ranked as the greatest virtuoso pianist of the mid-19th century, a view endorsed by Mendelssohn in a letter of 30 March 1840.



Sigismond Thalberg: lithograph by Henri Grevedon, 1836

In keeping with the virtuoso tradition he played almost exclusively music of his own composition, which consisted mainly of fantasias on favourite opera arias by Rossini, Meyerbeer, Donizetti, Verdi and sometimes Weber and Mozart. His Fantasia op.33, on themes from Rossini's *Moïse*, brought him wide recognition, and the dazzling technique it demanded aroused admiration. Later it was realized that Thalberg's basic compositional method was relatively simple, consisting of placing the melody in the centre of the keyboard first in one hand, then in the other (the thumbs and the sustaining pedal used in particular to prolong the sound), and ornamenting it with florid counterpoint and chords above and below. Nevertheless, an image of Thalberg as a stupendous virtuoso composer had been created, and the cartoonist Dantan portrayed him as having ten hands.

Fétis admired Thalberg for his ability to combine the merits of 'brilliant' technique, derived from Clementi, and of the singing style of Hummel and Mozart; in Thalberg's art, regard for phrasing and expression did not conflict with sparkling passage-work, but the two techniques were superimposed on each other; he combined dash and power with unfailing care for bel canto. In this context one of his most significant works is *L'art du chant appliqué au piano*, in which arrangements of opera arias are used as teaching pieces for the piano.

With regard to Thalberg's merits as a composer Schumann, who was not at all favourably disposed towards virtuosos, made an exception in this case; in his reviews for the *Neue Zeitschrift für Musik* he gave high praise to the Fantasia and Variations op.12 on themes from *Norma*, the E minor Caprice op.15, the Nocturnes op.16, the Variations op.17 and the Scherzo op.31. Nevertheless, Thalberg's compositions are of questionable value, and neither the Concerto op.5 nor the Sonata op.56 is worthy of attention. A few minor pieces, such as the nocturnes, the *Romances sans paroles*, the studies and the Ballade op.76 are more appealing. The most interesting works are the long fantasias: though they give the impression of a potpourri method more often than of genuine invention on well-known themes, they are skilfully and effectively written. Using popular operas as their basis, they helped to bring to the art of piano playing the same kind of emotional feeling which the great singers aroused. Neither of Thalberg's own operas, however, enjoyed any success.

WORKS

PIANO WORKS BASED ON OPERA THEMES

many with orch accompaniment ad lib

Fantasias and variations: on Euryanthe, op.1; on Robert le diable, op.6; on La straniera, op.9; on I Montecchi ed i Capuleti, op.10; on Norma, op.12; on Don Giovanni, op.14; 2 on Les Huguenots, opp.20 and 43; on Moïse, op.33; on Benedict's The Gipsy, op.34; on Oberon, op.37; on La donna del lago, op.40bis; on the Serenade and Minuet from Don Giovanni, op.42; on the Andante finale from Lucia di Lammermoor; on Beatrice di Tenda, op.49; on Lucrezia Borgia, op.50; on Semiramide, op.51; on Auber's La muette de Portici, op.52; on Hérold's Zampa, op.53; on the Triumphal March from Berlioz's L'apothéose, op.58; on Il barbiere di Siviglia, op.63; on Don Pasquale, op.67; on La fille du régiment, op.68; on Il trovatore, op.77; on La traviata, op.78; 1 variation in Hexaméron, variations on a theme from I puritani (1837), collab. Liszt and others

Other works: Impromptu, on Le siège de Corinthe, op.3; Mélange on Guillaume Tell, op.5bis; Les soirées musicales, divertimento on favourite themes by Rossini, op.18; Caprice, on La sonnambula, op.46; Caprice, on Halévy's Charles VI, op.48; Decaméron, 10 pieces [based on opera themes], op.57; Souvenir de Un ballo in maschera, op.81; Souvenir de Rigoletto, op.82

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2 caprices, e, op.15, E♭, op.19; 8 nocturnes, F♯, B, op.16, A♭, D♭, a, op.21, E, op.28, 'Le trémolo' op.35, B, op.51bis; over 15 waltzes, 12 as op.4, others as op.47, op.62, 'Les capricieuses' op.64; 16 studies, 12 as op.26, 1 in op.38, 1 in op.40, 1 in op.45, 'Le départ' op.55; 5 romances, 1 in op.38, 3 'sans paroles', E, F♯, g, op.41, 'dramatique' op.79bis

7 variation sets: on a Scottish theme, op.2, 2 on Russian themes, op.17, on a funeral march, op.59, on 'Home, Sweet Home', op.72, on 'The Last Rose of Summer', op.73, on 'Lilly Dale', op.74

5 fantasias: op.22, on 'God Save the Queen', op.27, 'Souvenir de Beethoven' op.39, on Styrian melodies, op.61, on 3 melodies by Schubert, op.79

Miscellaneous: Divertimento, f, op.7; Deux âmes, melody, op.26bis; Scherzo, C♯, op.31; Andante, D♭, op.32; 10 Pieces, op.36; Sonata, c, op.56; Tarantelle, op.65; Les soirées de Pausilippe: hommage à Rossini, 24 pensées musicales, op.75, Ballade, g, op.76; La napolitaine, dance, op.80

OTHER WORKS

Ops: Florinda (E. Scribe, trans. Giannone), London, 1851; Cristina di Svezia, Vienna, 1855

Vocal: lieder, 1v, pf, opp.8, 11, 13, 23–5, 29–30

Orch: Pf Conc., f, op.5

Chbr: Duo concertant, on themes from Semiramide, vn, pf, op.54, collab. Bériot; Pf Trio, op.69

Pedagogical: L'art du chant appliqué au piano, op.70

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ROBERT WANGERMÉE

Thalberg, Zaré [Western, Ethel] (*b* Derbys., 16 April 1858; *d* London, 1915). English soprano. Contrary to popular belief, she was not the daughter of the pianist Sigismond Thalberg, but a pupil who adopted his name professionally. After studying in Paris and Milan, she made her début at Covent Garden on 10 April 1875 as Zerlina in *Don Giovanni*. During the five seasons that she appeared in London, she also sang Cherubino in *Le nozze di Figaro*, Zerline in *Fra Diavolo*, Adina in *L'elisir d'amore*, Lady Harriet in *Martha*, Frau Fluth in *Die lustigen Weiber von Windsor* and Elvira in *Ernani*. After a promising start to her career, at the age of 22 she lost her singing voice and became an actress under her real name of Ethel Western, touring the USA with Edwin Booth's Shakespearean company.

ELIZABETH FORBES

Thalesio [Talesio], **Pedro** (*b* c1563; *d* Coimbra, c1629). Portuguese (or possibly Spanish) theorist and composer. On the recommendation of Cardinal Albert, viceroy of Portugal, he was appointed *mestre de capela* of the hospital of Todos-os-Santos at Lisbon on 30 June 1593, at an annual salary of 16,000 réis with other benefits for being married. While at Lisbon he claimed to have been the first to introduce polychoral singing. In 1603 he helped to found the Confraria de S Cecélia, a protective association for musicians. He became *mestre de capela* of Guarda Cathedral in 1610, and in 1612 professor of music at Coimbra University, at a salary of 60,000 réis, raised in 1616 to 70,000. In a receipt for royal bounty of 10 January 1616 he signed himself a resident of Madrid but he returned to Coimbra in September of that year. In 1618 Thalesio published *Arte de canto chão* (Coimbra, revised 2/1628), a text on plainchant; he received financial aid for its publication from his protector, Bishop Furtado de Mendonça. Although heavily indebted to Cerone, the manual is a work of individual merit which goes far beyond its announced subject and is particularly valuable for its allusions to the use of plainchant in Renaissance polyphony. A manuscript treatise on counterpoint, fugue and composition, and a Lenten eight-voice motet *Iam de somno* were in the library of King João IV of Portugal. Of the three vesper psalms with alternate verses that survive (in *P-VV* choirbook 11), *In exitu Israel de Aegypta*, for four and five voices, is a plangent fourth tone outcry.

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ROBERT STEVENSON

Thalia. The Muse of comedy, light poetry and the idyll. *See* MUSES.

Thaller, Johann Babtist (*b* Röhrmoos, 10 Dec 1872; *d* Endorf, Bavaria, 2 Feb 1952). German composer and church musician. He studied in Freising at the Royal Gymnasium, the Klerikalseminar and the Royal Lyceum, and was ordained in 1897. A particularly gifted organist, he held appointments as a priest and church musician in Munich and elsewhere before settling in Endorf in 1934. His compositional style, which during his formative years was of a Romantic cast, became gradually closer to that of Reger, and he used varied vocal and instrumental forces while allowing for the capacities of the small congregations he served.

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(*selective list*)

Masses: C, F, op.1, 2vv, org, 1896; A♭, op.2, 2vv, org, 1897; Missa pro defunctis, E♭, chorus, org/4 brass, 1902; Deutsche Messe, op.40, unison vv, org, 1929; d, op.50, 2vv, org; Requiem, d, chorus, orch, org

Other choral works: 2 cants., 3 hymns, 32 offertories, many other sacred pieces

Org: 2 educational works

Principal publishers: Boehm, Coppenrath, Feuchtinger & Gleichauf

MOSHE THALLER

Thamant, Johannes (*fl* 16th century). German composer. He contributed seven duos to Rotenbucher's extensive bicinium collection *Diphona amoena et florida* (RISM 1549[16]): *Agnus Dei, Benedictus, Is facile extinget, Omnis qui invocaverit, Pleni sunt coeli, Qui propter* and *Una salus servire*.

RICHARD MARLOW

Tharbart, Pierre. *See* TABART, PIERRE.

Tharpe, Sister Rosetta (*b* Cotton Plant, AR, 20 March 1915; *d* Philadelphia, 9 Oct 1973). American gospel singer and guitarist. She was brought up in Chicago, where she was influenced by her mother's singing of spirituals and was attracted to blues guitar techniques and to the ecstatic religion of the Sanctified Church. She gained a reputation as a singer-evangelist in Chicago and then moved to Harlem, where she became known for her compositions and her electrifying performances at the Church of God in Christ, Sanctified. In 1938 she appeared in the 'From Spirituals to Swing' concerts at Carnegie Hall and sang with Cab Calloway. Later she sang with the swing orchestras of Benny Goodman and Count Basie and made recordings with Lucky Millinder. Her first recording was a lively and rhythmical version of Thomas A. Dorsey's *Hide me in thy bosom* coupled with the secularized title *Rock me* (1938, Decca 18386), which she performed both in theatres and churches, altering the lyrics to suit the location. She had a hit with *Strange Things Happening Every Day* (1944), recorded with the Sammy Price Trio, and she recorded several outstanding vocal duets with her mother, Katie Bell Nubin (1880–1969), and with Sister Marie Knight. Later she used choirs and accompanists, including the Richmond Harmonizing Four and the Sally Jenkins Singers of the Church of God in Christ, New York (e.g. *I have good news to bring*, 1960, Mer. 14057). Tharpe's guitar technique was closest to that of the blues singer Big Bill Broonzy; accompanying groups tended to cloud the bright sound of her voice and the brilliance of her guitar playing, which she offset later by using an electric guitar. In the 1960s she made two European tours.

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PAUL OLIVER/R

Thawon, Prasit (*b* Ayuthaya, Thailand, 1921). Thai classical musician, renowned for his skill as a *ranāt ēk* (xylophone) player. He entered the newly-formed School of Dramatic Arts in 1934 at the age of 13 and quickly became accomplished on the *ranāt ēk*, studying with LUANG PRADIT PHAIRAU and MONTRI TRAMOTE. He worked in the Department of Fine Arts in the Music Division as a full-time performer (and eventually as a teacher in the School of Dramatic Arts) from 1950–73. The *ranāt ēk* was also Luang Pradit Phairau's main instrument, and Thawon has been the major transmitter of his teacher's style. He absorbed Phairau's method of using the mallets in different ways to create different effects and also inherited his famous solo arrangements for the instrument.

Thawon's major innovation was Wong Mahaduriyang ('the Great Musical Ensemble', first assembled in 1972), a *mahōrī* (string, wind and percussion) ensemble consisting of anywhere from one to 400 musicians; whereas

traditional ensembles usually have no more than 15 musicians with no instruments doubled, the Great Ensemble had multiples of each instrument. He retired from the Department of Fine Arts in 1982 at the age of 61 and was immediately made a special teacher at Chulalongkorn University, where he helped establish the music curriculum. He also opened a music shop, selling classical Thai instruments of superb quality, and has been actively involved in various music contests for children. He was named a National Artist in 1988 in recognition of his skill as a performer and his commitment to pedagogy.

DEBORAH WONG

Thayer, Alexander Wheelock (*b* South Natick, MA, 22 Oct 1817; *d* Trieste, 15 July 1897). American musicologist. He was awarded the BA, MA and LLB degrees at Harvard in 1843, 1846 and 1848. In 1845–7, while an assistant in the Harvard College library, he gathered materials for a history of American psalmody from 1620 to 1800; published in *World of Music* (1846–7), it includes numerous bio-bibliographical data now nowhere else accessible. During the years 1848–52, he also contributed to the *Philharmonic Journal, Boston Musical Gazette* and *Musical Times*. In May 1849 he went abroad to study German and to prepare a corrected translation of Anton Schindler's *Biographie von Ludwig van Beethoven* (1840, 2/1845); immediately upon reaching Germany, however, Thayer expanded his project and began to prepare a full-scale Beethoven biography of his own. His first European sojourn lasted 30 months; a second trip, also devoted to Beethoven research, took place from late 1854 to early 1856. Beginning in 1852 with 'Beethoven and his Third Symphony (Extract from an Unpublished Work)' he wrote numerous articles for the newly established *Dwight's Journal*, becoming its most prolific contributor during the next decade. He was also on the staff of the *New York Tribune* for two years and in 1856 and 1857 he catalogued Lowell Mason's private library, then the richest in German works in the USA. Thereafter, except for brief spells in 1871 and 1880, he remained in Europe until his death, acting as American consul at Trieste (1866–82). During these years, Thayer continued his study of Beethoven; the biography, covering Beethoven's life up to 1816, was first published in three volumes in 1866, 1872 and 1879, translated into German and edited by Hermann Dieters. It was later completed by Hugo Riemann (1907–8); Henry Krehbiel, who published the first English edition, considered the work to be 'the greatest and in its history the most extraordinary of all books dealing with the lives of musical composers' (*MQ*, iii, 1917, p.640).

Thayer's less well-known contributions to European musical scholarship include six pioneering biographical articles on the Bachs, Handel, Haydn, Gluck, Mozart and Beethoven in Appleton's *New American Cyclopaedia* (1858–61), three on Dussek, Gyrowetz and Salieri that were serialized in *Dwight's Journal* (1861, 1863, 1864), and some 20 Beethoven-related articles in *Grove 1*. Two series entitled 'From my Diary', published in *Dwight's Journal* in 1852–4 and 1858, touch on topics as varied as the psalmody of praying Indians at Natick, the singing of Mohawk children, the earliest six-syllable psalm tune-books, William Billings, Benjamin Franklin's musical instruments, the excellence of singing in Methodist camp meetings, Jenny Lind, George F. Root's *The Flower Queen*, Bristow's *Rip Van Winkle* and Woodbury's *Oratorio of Absalom*. Thayer also published a volume of short stories (1862) which includes the novelette *Signor Masoni*.

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ROBERT STEVENSON

Thayer, (Whitney) Eugene (*b* Mendon, MA, 11 Dec 1838; *d* Burlington, VT, 27 June 1889). American organist and composer. After early study in Worcester, Massachusetts, he became a pupil of John Knowles Paine in 1862. He participated in the inauguration concerts for the Boston Music Hall organ (1863) and the Worcester Mechanics Hall organ (1864). He studied with Carl August Haupt and Wilhelm Friedrich Wieprecht in Berlin during 1865, then settled in Boston as a performer and teacher in 1866. In April 1869 he instituted free-admission recitals at the Hollis Street Church, apparently the first such in America. From 1874 to 1877 he edited the *Organist's Quarterly Journal and Review*. He also conducted the Boston Choral Union and New England Church Music Association. In September 1881 Thayer moved to New York as organist of Fifth Avenue Presbyterian Church. Declining health forced him to retire in May 1885, the same year he earned a doctorate from the College of Wooster (Ohio) by passing an examination and submitting a cantata. In May 1889 he moved to Yantic, Connecticut. A month later, in Burlington, Vermont, for William H. Sherwood's summer music school, he committed suicide.

Apart from a few choral works, Thayer composed almost exclusively for the organ. His works for that instrument include five sonatas, six sets of variations (two of them taken from the sonatas) and miscellaneous individual pieces. He also published two organ methods and a volume of technical studies.

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JOHN OGASAPIAN

Thayssner [Deissner, Theussner, Theissner, Tayssner, Theyssner], **Zacharias** (*fl* 1668–1705; *d* Saalfeld, 1705). German organ builder. He was probably the son of Andreas Thayssner the elder (*fl* 1674–1703), organ comptroller of Halle, and possibly the brother of Andreas Thayssner the younger. Zacharias was the most prominent member of the family. Fine organ fronts by Zacharias are preserved in St Wenzel, Naumburg (1695–1705; repairs and rebuilding) and Merseburg Cathedral, although the attribution to him of the latter is doubtful. He had his workshop first in Quedlinburg, where he built the organ for St Servatius (1680) and made repairs to the organ at St Blasius (1668), and later in Merseburg. His contemporaries J. Adlung (*Musica mechanica organoedi*, 1768) and J.G. Walther (1732) give conflicting accounts of his work: the latter lays particular emphasis on his 'great and valuable work' in Merseburg Cathedral (?1693–1705), and Friedrich Wilhelm Zachow described the organ in the Vitikirche on the Altenburg at Merseburg (built in 1696) as a triumph without any major fault. Dietrich Buxtehude also spoke in glowing terms of Thayssner's craft in a letter of 1695. On the other hand, the wind supply to the organs in the Kollegiatskirche, Jena (1704; repairs) and Naumburg was criticized, and various reports on organs express some criticisms of his instruments in the Nikolaikirche, Leipzig (1693–4; rebuilding) and Jena. In his report of 1698 on the organ of Merseburg Cathedral, the organ builder Dietrich Christoph Gloger also mentioned numerous failings, and he carried out extensive improvements to this instrument.

The only two extant specifications for Zacharias Thayssner's organs, for the instruments in Merseburg Cathedral and Naumburg, reflect both north German influence (the *Werk* principle, incorporating a high proportion of reed stops) and central German influence (utilizing characteristic individual stops, such as Viola da gamba and Flaute douce). His pupils are thought to have included Jakob Theodor Berns (Karlstadt) and Johann Konrad Funtsch (Amberg). He was employed to supply reports on organs on several occasions: these included the Herbst organ in the Jacobikirche, Magdeburg (1694) and the Schnitger organ in the Johanniskirche, Magdeburg (1695).

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FELIX FRIEDRICH

Theatre organ (i). The organ used in theatrical entertainments, operas, oratorios and concerts, chiefly in Italy and England, during the 17th, 18th and early 19th centuries. Such organs were located in theatres, concert rooms and pleasure gardens rather than in churches, although their makeup differed little from that of small church organs during this period. (*See* ORGAN, §V; *see also* CONTINUO, §4.)

BARBARA OWEN

Theatre organ (ii). The term used in America for the specialized organ designed to accompany and provide sound-effects for silent films during the 1920s and 30s (*see* CINEMA ORGAN).
See also LONDON, §V, 4.

BARBARA OWEN

Theatre Royal. London theatre built in 1720 and known as the Little Theatre in the Haymarket until 1766. *See* LONDON (i), §V, 1.

Theatre Royal, Drury Lane. London theatre built in 1674. *See* LONDON (i), §V, 1.

Théâtre Royal de la Monnaie. Opera theatre in BRUSSELS opened in 1700, also called the Koninklijke Muntschouwburg; in 1963 it became the Théâtre Royal de La Monnaie.

Théâtres de la Foire (Fr.: 'fair theatres'). The name by which the troupes performing at the two Paris fairs, the Foire St Germain and the Foire St Laurent, in the 17th and 18th centuries, were commonly known. The fairs were important in the history of the musical stage in the late 17th century as the sites for the *comédie en vaudevilles*, out of which grew the musically more elaborate *opéra comique*. The Foire St Germain was located about where the Hôtel des Examens and the Marché St Germain are now; by the end of the 17th century it always opened on 3 February and ended on Palm Sunday. The Gare de l'Est now occupies the approximate site of the Foire St Laurent, whose season was somewhat variable, generally lasting from July to the end of September.

The fairs had been the scene of popular farces, acrobatic displays and animal shows since the Middle Ages and, after 1642, of marionette plays. Before the 1670s, when they were limited by the restrictive patents granted to Lully, these spectacles made extensive use of accompanying musical instruments, as appears from Scarron's poem *La Foire St Germain* (1643):

> Le bruit des pénétrants sifflets,
> Des flûtes et des flageolets,
> Des cornets, hautbois et musettes . . .

In 1678 the Foire St Germain came under the direction of the acrobats Claude and Pierre Alard and Maurice van der Beeck. Their first theatrical production, *Les forces de l'amour et de la magie*, pleased the king, and they were granted a patent to present 'jumping acts accompanied by some discourse ... with the condition that there be no singing or dancing' (4 February 1679).

In 1697, when the Comédie-Italienne was suppressed and its actors expelled from France, the Théâtres de la Foire quickly appropriated its large repertory (published in 1694 by Evaristo Gherardi as *Théâtre italien*), thereby filling the gap left by Arlequin and Scaramouche. The musical content of these comedies consisted of original compositions (overtures, dances, dramatic *symphonies*), vaudevilles and extended parodies of the most popular Lully operas. In 1699 (20 and 27 February) the Théâtres de la Foire felt the full force of their main antagonist, the Comédie-Française. The *forains* were forbidden to perform entire comedies or farces, but they circumvented this by performing fragments; when all dialogues were forbidden in 1707, the *forains* converted to monologues. In 1708 Guyenet, director of the Opéra, gave them permission to use songs, dances and scenery changes, but in 1710 this privilege was revoked, and the *forains* were reduced to using large placards ('écritaux') displaying each performer's text, at first in prose and later in *couplets* (stanzas in French poetry). With the Opéra's permission



Scene at the Foire St Germain: miniature by Louis-Nicolas van Blarenberghe, 1763 (Wallace Collection, London)

these *couplets* were set to popular vaudeville tunes. The orchestra, which by 1714 consisted of nine or ten instruments, played the tunes, the audience sang the words and the actors performed in mime. A.-R. LeSage created the vaudeville almost singlehandedly in his *Arlequin roi de Sérendib* (1713) (Heartz, 1985). In 1716, in return for an annual payment of 35,000 livres, the Opéra permitted the Théâtres de la Foire to give 'spectacles mixed with music, dance and *symphonies* under the name of Opéra-Comique'. This term had first appeared on publicity notices in 1715, and the first work to bear the title was LeSage's *Télémaque*, a parody of Destouches' opera. On the opening day of the Opéra-Comique at the Foire St Laurent (25 July 1715) 'the Comédie and the Opéra were deserted', according to the *Mercure de France*. The Comédie-Française retaliated; from November 1718 to 1724 only marionette shows and tight-rope dancers were allowed at the Théâtres de la Foire. In 1716 a troupe of Italian players under the direction of Luigi Riccobini was summoned by the Regent to Paris. They were known as the Nouveau Théâtre Italien and took up residence in the Hôtel de Bourgogne in the Marais. The Nouveau Théâtre Italien took advantage of the new round of restrictions mentioned above and filled the gap at La Foire St Laurent with regular performances from 1721 to 1723.

The most productive years of the early Opéra-Comique began after its return to the Foire St Germain in 1724. Its repertory from 1724 to 1737 appears in the ten volumes of LeSage and D'Orneval's *Le Théâtre de la Foire ou l'opéra comique*. These plays continued to depend heavily on vaudevilles, although descriptive *symphonies*, dances, overtures and vaudeville finales were common. In addition to supplying original music, the most important task of the first generation of *opéra comique* composers (including Mouret, Gillier, Aubert, Dornel, Corrette and, early in his career, Rameau) was to arrange the vaudevilles and to provide them with orchestral accompaniments. The playwrights (chiefly LeSage, D'Orneval, Fuzelier, Piron and, later, Favart) selected the vaudeville tunes from the large number available and often used the same tune repeatedly for a specific situation until it became associated with that situation from play to play. Parfaict, in his *Dictionnaire*, noted that the 'vaudevilles translate with minute exactitude successive degrees of the same sentiment and the most rapid, minute shifts within one action. Thus . . . the pursuit of a kiss could scarcely be posed'.

The Opéra-Comique flourished until 1744, the second year of Jean Monnet's directorship, when it was again suppressed by the Comédie-Française. In 1752 it reopened, remaining under Monnet until 1758, when the privilege passed to a group including Favart and Delresse. In 1762 the Opéra-Comique merged with the Comédie-Italienne, transferring its operations to the Hôtel de Bourgogne.

See also PARIS, §III, 3.

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JAMES R. ANTHONY

Theatron (Gk.: 'seeing place', from *theasthai*, 'to see'; Lat. *theatrum*). A term originally used to designate the area from which an audience viewed a spectacle. It came to have, even in antiquity, a broader meaning, signifying the whole of an ancient Greek or Roman structure whose function was to provide a place for the performance and viewing of musical and dramatic forms. Remains of many ancient theatres survive, and some even accommodate modern performances, such as the theatre dating from the 4th century BCE at Epidaurus and the restored theatre of Herodes Atticus (2nd century CE) in Athens.

These structures varied widely in size: the largest theatre on the Greek mainland, at Megalopolis, seated 21,000; those at Epidaurus and Dodona held about 14,000, and the small one at Priene about 3000. Although there is evidence that some early Greek theatres were rectangular, the horseshoe or semicircular shape became typical in Greek and Roman antiquity.

1. The classical period. 2. The Hellenistic period. 3. The Roman period.

1. The classical period. As the cultural centre of drama during this period (5th and 4th centuries BCE), Athens exercised considerable influence on theatre construction in other Greek cities. The origins of the Athenian theatrical tradition date to the 6th century BCE. During the reign of Pisistratus (560–527) performances for the festival of Dionysus took place in a circular orchestra in the Agora, while the audience watched from wooden bleachers. It may have been the collapse of these bleachers in the early 5th century BCE that provided the impetus for the building of the permanent theatre of Dionysus on the Acropolis. The history of this structure is difficult to trace archaeologically, since many of the early features were erased or significantly modified by later innovations and repairs. Below the Acropolis on its southern side was a precinct of Dionysus, which included a temple to the god. On a terrace above this temple the Athenians built a circular orchestra about 20 metres in diameter, with an altar at the centre. During dramatic performances a tent (*skēnē*) was erected behind the orchestra for costume changes. In productions of Aeschylus's plays and the early works of Sophocles, additional scenery probably consisted of lightly built, temporary structures. Both actors and chorus entered the performance area by paths (*parodoi*) that led from the lower terrace to each side of the orchestra.

The slope above and to the north of the orchestra provided a natural foundation for tiered seating. Originally spectators probably sat or stood on the ground. Literary and archaeological evidence suggests that in the early phase of the theatre's development straight wooden benches were installed in polygonal tiers around the orchestra. Access was facilitated by aisles radiating up from the orchestra and dividing the seating area into wedge-shaped sections About halfway up a *diazōma*, or pathway, further separated the seating area into two galleries; a third was later added, giving the auditorium a seating capacity of about 17,500. Because of the shape of the hillside, as well as the proximity of the odeum of Pericles and the sanctuary of Asclepius, only the lower gallery formed a neat horseshoe slightly exceeding a semicircle.

Changes were made to the theatre of Dionysus in the later 5th century, probably during the Peace of Nicias (421–415 BCE), a period of relative calm in the Peloponnesian War. A stone stoa was built, creating a foyer of a type frequently attached to later theatres throughout the Graeco-Roman world; steps and a doorway led from its interior on to the orchestra. The stoa's portico faced south towards the precinct of Dionysus, with its back wall situated behind the orchestra opposite the audience. Sockets cut into the outside of the wall provided support for a temporary and probably adjustable wooden building (also called a *skēnē*) at the rear of the orchestra; it retained its original role of a changing room for the actors and chorus, and perhaps also served as a storage area for scenery. Whether the *skēnē* supported a raised stage at this time is doubtful, although still a matter of controversy. Side structures called *paraskēnia* probably projected from either end of the *skēnē* towards the seating area. The *parodoi*, now defined by the space between the *paraskēnia* and the sides of the seating area, formed entryways for the spectators as well as performers. Actors could also enter through doors in the *skēnē*.

As scenery became more sophisticated, the *skēnē* provided a wooden framework for painting and decoration. In addition there is evidence of mechanical scenic devices such as the *periaktoi*, three-sided structures that could be rotated in order to create a quick change of scene, and the *enkuklēma*, a movable platform on which scenery could be rolled onto the performance area. Both Aristophanes and Euripides wrote plays calling for the use of a 'flying machine' or crane to hoist actors over the stage.

Some of the wooden benches for spectators, especially those closest to the orchestra that were reserved for priests and officials, may have been replaced with stone seats in the 5th century. The entire seating area was finished in stone during the time of the orator Lycurgus (338–326 BCE). In the course of these renovations the orchestra was moved slightly northwards cutting into the slope and making the seating area somewhat steeper. It was probably at this time that the *skēnē* and its attached *paraskēnia* were rebuilt in stone, although some scholars believe that this structure dates from the late 5th century.

Literary and epigraphic evidence confirms that the stone theatre at Epidaurus also dated from the second half of the 4th century. Like the theatre of Dionysus, it had an altar at the centre of the orchestra and doorways leading from the auditorium to the corners of the *skēnē* above the *parodoi*. Other Greek theatres that are similar in plan to the classical theatres at Athens and Epidaurus have been dated to the 5th or 4th century.

2. THE HELLENISTIC PERIOD. The architectural evolution of the theatre during the Hellenistic period (late 4th to 1st century BCE) was largely motivated by changes in dramatic forms, in particular the New Comedy of the 3rd century BCE, which emphasized dialogue among a small cast of characters instead of a large chorus. One of the most distinctive features of the Hellenistic theatre was the *proskēnion*, a single-storey building, either closed in or colonnaded, that stood in front of a two-storey *skēnē*. The *proskēnion* was used as a stage for performance from the mid-2nd century; the Roman architect Vitruvius stated that actors performed on the *proskēnion* roof, roughly 3–3.5 metres above the orchestra. The second storey of the *skēnē* originally consisted of a solid wall with doors leading on to the *proskēnion*; actors also entered from the sides by means of ramps along the *parodoi*. By the 2nd century, however, the doors had been replaced by wider openings which displayed backdrops that would be removed to represent interior scenes.

The orchestra was still used for musical performances and for productions of older works requiring a chorus. Some theatres were slow to incorporate certain innovations that were designed for the newer comedies but interfered with the performance of the older tragedies. Dinsmoor argued that since the theatres in Athens, Epidaurus and elsewhere had to accommodate performances of classical as well as newer works, their *proskēnia* were removable and temporary. In other locations, however, such as the large theatre built at Syracuse in the latter half of the 3rd century BCE, the *proskēnion* was part of the original construction.

3. THE ROMAN PERIOD. Roman theatre represents a blending of Greek tradition and earlier forms, largely popular comedies known as Atellan or Oscan farce. They were usually performed on temporary wooden stages that could be disassembled and moved, as they often had to share performance areas with athletic games and other popular entertainments. Greek tragedies and comedies first came to Rome in about 240 BCE and were performed, in translation, on temporary wooden stages. Although it is difficult to trace the early architectural development of these structures, it is safe to say that a distinctive 'Roman' style emerged by the 1st century BCE.

When the Romans began to build permanent theatres, they probably modelled the stage on the earlier Italian theatre, while borrowing other features from the Greek tradition. Roman theatre design differed from the Greek in that it represented a structural joining of components. The Greek theatre had been a complex of separate but related structures: the auditorium, orchestra and *skēnē* were usually physically separate. The Romans brought these parts together into an architectural whole. The shape of the seating area changed from a horseshoe to a semicircle, and the open space between the seating area and the stage buildings disappeared, so that the seats often directly adjoined the *paraskēnia*.

Greek theatres were usually built in or next to a sanctuary and depended on existing topography to provide good acoustics, a level performance area and a natural foundation for seating. By Roman times the linkage between theatre and sanctuary had largely dissolved. The only religious elements were shrines sometimes built above the semicircular seating area (*cavea*) or on the colonnaded gallery at the top of the auditorium. Moreover, Roman construction and engineering techniques allowed for more options when sites for a theatre were being considered; Vitruvius's primary concern was that it be built in a 'healthy' location (v.3). Like the Greeks, the Romans sometimes took advantage of natural features in the landscape to attain the 'bowl' shape necessary for good acoustics. However, they achieved a more symmetrical shape by using extensive substructures, often built of concrete and with magnificent façades.

The roofed colonnade that ringed the top of the auditorium provided some shelter for the audience in the event of rain. Most of the spectators entered the theatre not through *parodoi* as in Greek theatres but via entryways leading from behind and outside the seating area, much as in a modern stadium. The *parodoi* still provided access to the orchestra, but they were now covered with a vaulted roof, creating a structural link between the seating area and the stage building. Above the Roman *parodoi* were box seats called *tribunalia*, reserved for the sponsors of the play.

The *proskēnion* stage of the Greek theatre was replaced by a lower and deeper stage (*pulpitum*) that according to Vitruvius stood a maximum of 1.5 metres above the orchestra. Vitruvius specified that the depth of this stage was to be half the radius of the orchestra, and it encroached on the orchestra so as to make it only half a circle. The reduced orchestra no longer served as a main performance area, but functioned as a seating area for senators, city council members and other distinguished guests. Both musicians and actors now performed on the *pulpitum*, the width of which was approximately twice the diameter of the orchestra, whereas the stage building in the Greek theatre was at most only slightly wider than the orchestra.

Behind the *pulpitum*, occupying the place of the *skēnē* in earlier theatres, was an elaborate stage-house façade. This *scaenae frons* was richly covered with architectural

and plastic decoration, in contrast to the lightly built, painted set pieces of the Greek *skēnē*, and it would be adapted to represent a palace, more ordinary dwellings or rural scenes as needed. The typical *scaenae frons* had three doors by which performers could enter the stage. In addition, two side entrances onto the ends of the *pulpitum* were provided by rectangular *paraskēnia*.

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DENISE DAVIDSON GREAVES

Thebom, Blanche (*b* Monessen, PA, 19 Sept 1918). American mezzo-soprano of Swedish parentage. In New York she studied with Margarete Matzenauer and Edyth Walker. She made her first appearance with the Metropolitan on tour in Philadelphia as Brangäne in 1944 and her New York début with the company as Fricka in *Die Walküre* in the same year; she remained with the Metropolitan until the 1966–7 season, singing much Wagner and a variety of other leading roles. In 1950 she sang Dorabella at Glyndebourne, and in 1957 she had considerable success at Covent Garden as Dido in the first English professional staged performance of *Les Troyens*. In 1967–8 she was artistic director of the Atlanta Opera Company. Thebom had a wide-ranging mezzo-soprano of generally fine quality, not a great voice, but one capable of most pleasing effect, confirmed by souvenirs of her Dorabella, Eboli and Brangäne on disc. Her article 'Singing or Acting?' was published in *Opera News*, xxix/21 (1964–5), 9–11, and details of her Metropolitan broadcasts can be found in P. Jackson: *Sign-off for the Old Met* (New York, 1997).

MAX DE SCHAUENSEE/ALAN BLYTH

Theeus [Teeus, Theeuwes, Theewes, Tyves]. Flemish family of harpsichord makers of the 16th century, active in Antwerp and London. Three members of the family are known as instrument makers, Jacob (*fl* 1533–57), Lodewijk (i) (*fl* 1557) and Jacob's son, Lodewijk (ii) (*fl* 1561–79). Jacob and Lodewijk (i) may have been brothers, but little is known about them except that both were members of the group of ten instrument makers who applied to form a separate section for harpsichord makers within the Guild of St Luke in Antwerp in 1557; no instrument made by either has survived. Lodewijk (ii) was admitted into the Guild in 1561 but subsequently emigrated to England, where he is listed in 1568 as 'Lodewyke Tyves, Virginall-maker, a Dutchman' living in the parish of St Martin's-le-Grand, London. In 1579 he built the earliest surviving harpsichord made in England, part of a claviorgan (now in the Victoria and Albert Museum, London); the organ was probably added to the harpsichord by another maker. This instrument provides important evidence both of Antwerp harpsichord building practice before the Ruckers family and of English characteristics (oak casework, embossed paper decoration around the soundboard and chromatic compass from C).

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EDWIN M. RIPIN/JOHN KOSTER

Theile, Johann (*b* Naumburg, 29 July 1646; *d* Naumburg, bur. 24 June 1724). German composer, theorist and teacher. He is noted particularly for his sacred music, and he was a specially skilful contrapuntist.

1. LIFE. Theile received his first musical training from Johann Scheffler, Kantor of Magdeburg, and attained enough skill to support himself as a law student at the University of Leipzig from 1666 until about 1672. Friends helped to pay for his first publication, *Weltliche Arien …* (1667), a set of student songs. Membership of the university's collegium musicum gave him musical experience and contacts, and some time between 1666 and 1672 he studied with Schütz. It is doubtful whether he completed his legal studies. He may have taught in Stettin before moving to Lübeck, where he was living in 1673, numbering among his friends Reincken and Buxtehude.

In 1673 Theile was appointed Kapellmeister at Gottorf. There he may have written his first operas or opera-like works, as Duke Christian Albrecht spent money on 'musical entertainments' as well as plays. Political developments soon interrupted the duke's promising reign: he was kidnapped and forced to cede territory, and in 1675 he fled to Hamburg. Theile was released from service when the Kapelle was dissolved but went with his patron to Hamburg. There his first opera inaugurated the new opera house in the Gänsemarkt on 2 January 1678. Though he remained on good terms with Christian Albrecht he probably considered the duke's unstable situation a strong enough reason to take a new position. He served as Kapellmeister at Wolfenbüttel from 1685 to 1691, after which he entered the service of Duke Christian I at Merseburg. As he had done in previous positions, he continued to teach at both places. One of his pupils at Wolfenbüttel, Georg Oesterreich, 'moved into the Kapellmeister's house and lodged with him, [and he] instructed him … quite untiringly and faithfully in composition'. A pupil at Merseburg, Johann Ziegler, 'studied composition with various teachers … [until he] finally found more satisfaction with Kapellmeister Theile'.

Where Theile lived after Duke Christian's death in 1694 is not certain, but he may have been connected with the Prussian court in Berlin: dedicating his *Andächtige Kirchen-Music* to King Friedrich I, he stated 'I taught Your Majesty the oboe'. He spent his last years with his son at Naumburg; he had moved there by 1718. Mattheson paid him this simple tribute in *Critica musica*, ii: 'he was a specially pious, honest man and thoroughly understood the harmonious arts'. Christoph Wolff has

identified as Theile the young gamba player in the painting 'Häusliche Szene' (1674) by Jan Voorhuit. Now in the Musuem für Hamburgische Geschichte, it shows Theile with his friend Buxtehude and the organist J.A. Reincken.

2. WORKS. Much of Theile's music survives in manuscript; many works have been lost. The first of his few extant published works is *Weltliche Arien* (1667), a collection of 24 secular solos, five duets and a quartet, with instrumental ritornellos. In his *St Matthew Passion* (1673), which was also published, he followed the traditions of the turba, a 'halo' of sound for the words of Jesus, and a closing chorus of thanksgiving. The most progressive aspect of the work is the addition of four strophic arias, to words not taken from biblical or chorale texts, commenting on the crucial parts of the story; this is one of the first instances of such interpolations in Passion music. His published masses are in the *stile antico*, as are the Kyries in the theoretical treatises.

It is in his concerted sacred music that Theile made his most important contribution. Of 34 extant works, 22 are settings of Latin or German psalms; other pieces are settings of other biblical texts, Luther's Litany and independent verses. The words of six works consist of an introductory scriptural verse followed by a poem expanding its central ideas; five of these works are in the *Andächtige Kirchen-Music*, Theile's last collection. This type of cantata may have resulted from a desire for a compromise between the Orthodox preference for scripture and the Pietistic desire for devotional poetry in services. Theile presented each verse of his text as a short movement, with new thematic material, changes of key, metre and texture, and alternation between soloists and chorus; while such movements do not of course constitute full-scale compositions, they are a step in that direction. The forces for which Theile wrote range from solo soprano, two strings and continuo to five-part chorus with two violins, two violas, bassoon, two clarinos, timpani, two cornetts and three trombones; he included parts for oboes in the *Andächtige Kirchen-Music*. The instruments strongly support the vocal line; in choral works the first violin plays a higher contrapuntal line, while the other instruments double the vocal parts.

Among his contemporaries Theile was called 'the father of contrapuntists', and polyphonic textures indeed assume a paramount role in his music. Rather than relying on simple imitation, however, he seemed almost obsessed with the intricacies of invertible counterpoint. His polyphonic sections present the subject in tonic and dominant keys in all the voices, and the countersubjects are invertible and treated as such. There is complete reliance on these subjects, with almost no other musical material. While others were content with brief sections of imitation, Theile seems to have written the first vocal fugues. His contrapuntal skill is also demonstrated in six theoretical treatises, each of which is concerned with double counterpoint. The most important, *Das musikalische Kunstbuch*, must have circulated widely since five copies survive. The most complete of these, copied by J.G. Walther, contains canons, arias, suites, sonatas and other compositions illustrating various contrapuntal techniques. It has been compared to Bach's *Art of Fugue*, but there is one major difference: Theile does not employ the same theme in each work. The compositions stand alone as illustrations, without rules or instructions. For some Theile provided all the parts, while in others he left it to the student to work out an omitted voice, to find possible inversions and retrogrades and to discover versions of canons which may be inverted in several different ways. His instructions are given in clever rhymes stating the problem to be solved and commenting on the mental powers needed to solve it. The music seems rather stiff in comparison to the invertible fugues of the motets. This is not an elementary book, but rather it illustrates the skill of a master. The other treatises are similar, but shorter.

In most aspects of composition Theile was conservative. Traditional dissonance treatment, careful text-setting (with some word-painting) and moderate ranges are all characteristic. His harmony consists of simple basic progressions, enlivened by frequent changes of key and intensified by occasional chromatic alterations. Although reprises and ritornellos appear, he preferred varied repetition of his material. In his motets he took great care over contrasts of texture and the placing of climaxes. The quality and style of his output are remarkably uniform; with deference to the traditions of his time and with skill and sensitivity, he remained faithful throughout his career to a personal means of expression.

A complete edition of Theile's works was prepared in the 1930s by Willy Maxton, but was never published. Maxton's manuscripts are now in the Staats- und Univeritätsbibliothek, Hamburg.

WORKS

OPERAS

first performed in Hamburg, Theater am Gänsemarkt; known only from librettos in D-Hs unless otherwise stated

Adam und Eva, oder Der erschaffene, gefallene und auffgerichtete Mensch, 1678

Orontes, 1678; 5 arias, *D-Bsb*, ed. in Wolff

Die Geburth Christi, 1681

MASSES, PSALMS, PASSIONS

Pars prima [6] missarum, 4vv, bc (Wismar, 1673)

Passio nach dem Heiligen Evangelisten Matthäo, 4vv, 4 viols, bc (Lübeck, 1673); ed. in DDT, xvii (1904)

Mass, 5vv, 2 vn, 2 va, 2 cornetts, bc, *D-Bsb*

Mass, 5vv, bc, *Bsb*; ed. in Cw, xvi (1932/*R*)

7 psalms: Beatus vir, 4vv, 5 insts; Benedicam Domino, 4vv, 6 insts; Cum invocarem, 4vv, 5 insts; Dixit Dominus, 4vv, 6 insts; Domine ne in furore, 4vv, 5 insts; Jubilate Deo, 4vv, 5 insts, anon., MS 30243; Laudate Dominum, 4vv, 6 insts: *Bsb*

MOTETS

Ach dass ich hören sollte, 1v, 4 insts, bc, *D-Bsb*, *S-Uu*; Daran ist erschienen die Liebe Gottes, 4vv, 6 insts, bc, *Uu*; Die Seele Christi heilige mich, 1v, 3 insts, bc, *Uu*; Gott hilf mir, 1v, 2 insts, bc, *D-Bsb*; Gott hilf mir, 5vv, 5 insts, bc, *S-Uu*; Gott, sei mir gnädig, 4vv, 5 insts, bc, *D-Bsb*: Herr, unser Herrscher, 5vv, 13 insts, bc, *Bsb*; Ich habe den Herrn allezeit vor Augen, 4vv, 4 insts, bc, *Bsb*; Ich preise dich Herr, 5vv, 4 insts, bc, *Bsb*; Ich will den Herrn loben allezeit, 2vv, 3 insts, bc, *Bsb*; Ich will den Herrn loben allezeit, 5vv, 5 insts, bc, *Bsb*; Jauchzet Gott, alle Lande, 5vv, 7 insts, bc, *Bsb*; Jesu, mein Herr und Gott allein, 1v, 3 insts, bc, *S-Uu*; Litaney, 5vv, 5 insts, bc, *D-Bsb*; Schaffe in mir Gott, 4vv, 5 insts, bc, *Bsb*; Triumpff, alleluja, 3vv, 2 insts, bc, *Bsb*; Tröstet mein Volk, 5vv, 7 insts, bc, *Bsb*; Warum toben die Heiden, 5vv, 8 insts, bc, *Bsb*; Wirf dein Anliegen, 4vv, 4 insts, bc, *Bsb*

Andächtige Kirchen-Music, 4vv, insts, bc, *Bsb*

Opus musicalis compositionis (Merseburg, 1708) [a catalogue of Theile's sacred works from printed works and MSS]

SECULAR

Weltlicher Arien und Canzonetten erstes, anderes und drittes Zehen, 1, 2, 4vv, 4 viols, bc (Leipzig, 1667); 1 ed. in GMB

Unser Matz hat einen grossen langen Bart, madrigal, 3vv, bc, *S-Uu*; ed. in Corydon, ii (Brunswick, 1933)

Sonata, 2 vn, trbn, bn, bc, *Uu*

Sonata, vn, 2 viols, vle, bc, *Uu*; ed. in Organum, iii/19 (Leipzig, 1929)

Many lost works, listed in *MGG1*

THEORETICAL WORKS
all in D-Bsb

Das musikalisches Kunstbuch; incl. 2 masses, ed. in Denkmäler norddeutscher Musik, i (Kassel, 1965)
Curieuser Unterricht von den gedoppelten Contrapuncten
Contrapuncta praecepta
Von den dreifachten Contrapuncten
Gründlicher Unterricht von den gedoppelten Contrapuncten
Von dem vierfachen Contrapunct alla octava

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JOCELYN MACKEY

Theinred of Dover [Theinredus Doverensis] (*fl* 12th century). English theorist. He was probably a cleric, and may be identifiable with the grammarian Tenredus mentioned by John of Salisbury (*Metalogicon* i.14). Nothing is known of his life. His *De legitimis ordinibus pentachordorum et tetrachordorum* survives only in a late 14th-century copy (*GB-Ob* Bodley 842, ff.1–44*v*). It is addressed to one Alveredus of Canterbury (otherwise unknown) and is divided into three books. Book I deals mainly with intervals and their proportions; the discussion follows Boethius, and is notable only for its thoroughness. Book II addresses issues of consonance and dissonance; in it Theinred explains the admissibility of 3rds and 6ths into organum, and compares the relative consonance of the pure 3rds (5:4, 6:5) to the ditonus and semiditonus (81:64, 32:27), thus anticipating Walter Odington. Theinred also mentions the Greek genera, and defends the perfect 11th as a consonance.

Book III is an extended and original discussion of the problem of chromatically altered tones (beyond the B♭ accepted by Guidonian theory) in plainsong. Tacitly rejecting modal theory, Theinred completely reworks species theory. He recognizes no pre-existing scale or gamut – though he assumes the diatonic system – and defines species stictly in terms of internal intervallic arrangement. Through various permutations, he derives complexes that include the seven diatonic pitches plus B♭, E♭ and F♯. This material is presented not in musical notation, but in letter notation, modified for the chromatic tones (see illustration).

Theinred mentions Guido several times, and some diagrams accompanying the discussion present his results in terms of the hexachord system (*see* SOLMIZATION, fig.3); the approach, however, is based firmly on the relationships of pentachords and tetrachords. Theinred illustrates and justifies his work by citing some 30 items from Gregorian chant, classifying them by their usage of chromatically altered tones. The treatise also includes two tuning cycles, the first (in Book I) generating the diatonic scale and the second (in Book II) the chromatic scale. It concludes with a borrowed discussion of organ pipe dimensions.

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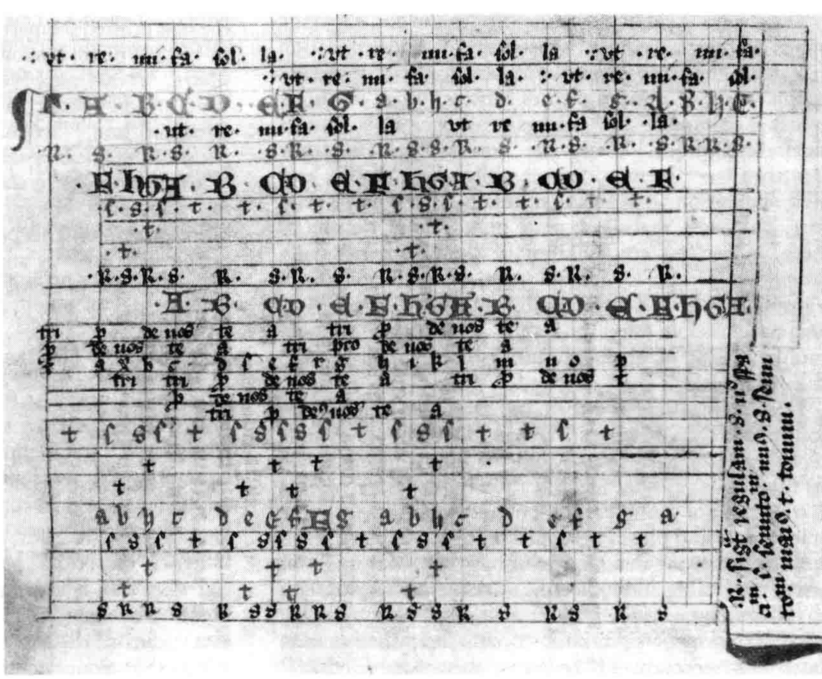


Table of gamuts from the treatise 'De legitimis ordinibus pentachordorum et tetrachordorum' by Theinred of Dover (GB-Ob Bodley 842, f.23r)

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JOHN L. SNYDER

Theissner. *See* THAYSSNER, ZACHARIAS.

Thematic catalogue. A thematic catalogue is an index to a group of musical compositions that incorporates citations of their opening notes (incipits), or principal melodic features (themes), or both. These citations may be given in various forms, such as conventional notes, neumes, tablatures, syllables, numbers, letters or computer codes.

1. Definition and organization. 2. History and function: (i) Mnemonic aid (ii) Table of contents (iii) Guide to a composer's output (iv) Inventory of a library's holdings (v) Copying firm advertisement (vi) Publishing firm advertisement (vii) Legal documents (viii) Index of themes (ix) Musicological documentation (x) The locator catalogue (xi) Computer applications.

1. DEFINITION AND ORGANIZATION. In practice, defying etymology, most thematic catalogues are concerned with incipits rather than with themes. The semantic confusion arose in the late 18th century, when the terms 'theme' and 'thematic catalogue' were first regularly used. Because compositions almost always began with their main theme, the words 'theme' or 'themata' were treated as synonymous with what has only recently come to be called 'incipit'. In the 18th century, they were used interchangeably with 'initia', 'beginnings', 'commencements', 'Anfänge', 'subjects' or 'first few bars'. The combined term 'thematic catalogue' was first used in print by J.J. Hummel in 1768 for what was really an incipit index (but not the earliest: see §2(i) and (iii) below). In the 20th century, in the relatively few instances where true themes rather than incipits are catalogued, the adjective 'thematic' is avoided in the title (e.g. H. Barlow and S. Morgenstern: *Dictionary of Musical Themes*, New York, 1948, 2/1975, H. Schiegl and E. Schwarzmaier: *Themensammlung musikalischer Meisterwerke*, Frankfurt, 1959– and D. Parsons: *The Dictionary of Tunes and Musical Themes*, Cambridge, 1975).

The thematic catalogue is superior to the non-thematic one as a research aid since its incipits provide identification in a minimum of space and symbols. For most music an incipit of about a dozen pitches suffices. When rhythmic values accompany the pitches, the incipit is almost inevitably unique. While the non-thematic list may identify a work by its composer, title, opus number, key, instrumentation, movement headings, first line of text, date, publisher, dedicatee, plate number etc., no one of these, indeed no combination of these, can normally provide as certain an identification as an incipit. Even transposed works can be readily identified in properly organized incipit files. In dealing with works that are anonymous or of disputed authorship, incipits become indispensable.

The organization of a thematic catalogue will vary in accordance with what it covers. Ideally it should include (as suggested by A. Hyatt King) the following elements: (*a*) title, opus or other identification numbers, references to standard and complete editions, author or other source of text, date and place of composition; (*b*) incipits of each movement, noting the number of bars in each movement where applicable and indicating variants among sources; (*c*) full description, location and shelf-mark of autographs; (*d*) description of significant copies, their shelf-marks, dates and important differences or special markings; (*e*) bibliographical description of first editions, including date, imprint, price and plate number, and of all subsequent editions or arrangements published in the composer's lifetime or reflecting changes made or sanctioned by him; (*f*) references to contemporary diaries, memoirs and newspapers, thematic and non-thematic catalogues; and (*g*) references to significant citations in scholarly studies. With the burgeoning of musical source studies since King's article, in many situations (e.g. voluminous major composers or surveys of large repertories) this ideal cannot result in traditional publication.

While the few notes of an incipit may be sufficient for the recognition of a particular work, their presentation must take into account the requirements of the genre from which they are quoted. Two incipits for a single piece may often be required, for example, a vocal entry after an orchestral ritornello, or the beginning of an aria following a recitative. Furthermore, the practice of quoting only the uppermost voice may be misleading in polyphonic works when that voice is not the first to enter. In such cases, it may be useful to quote the opening of the piece in short score, with indication of vocal disposition or instrumentation. The original clefs, tempo, expression, phrasing and dynamic indications should normally be included, following the chosen (and specified) source. In certain repertories, reproduction of the original notation may be advantageous.

2. HISTORY AND FUNCTION. The history of thematic catalogues may best be outlined in terms of their functions, eleven of which may be specified.

(i) Mnemonic aid. This type of thematic catalogue helps the performer recall the beginnings of well-known tunes or melodic formulae. Some tonaries of the 10th and 11th centuries (e.g. those by Odo of Cluny, *d* 942, or Guido of Arezzo, *d* after 1033) belong to this type and can be considered the earliest examples of thematic catalogues. These treatises contain musical incipits to guide the reader in choosing the proper tone or formula to connect the end of the psalm verse with the antiphon. Interestingly enough, the first printed thematic catalogue had a similar function. In 1645 William Barton published *The Book of Psalms in Metre*, a 304-page collection of psalm texts, which contains an incipit index of 'The beginnings of [22] G[eneral] and P[articular] tunes now used in London'. Most of the book's psalm texts are marked with one, two or three asterisks so they can be sung to one or more of the popular 'common tunes' represented by similarly marked incipits. This practice survives in the handwritten incipit lists used by some song leaders and in the 'fake books' of café pianists, and is related to metrical indexes in hymnals.

(ii) Table of contents. This is an incipit index appearing in a printed or manuscript volume of musical pieces as a guide to its use. The first known thematic index of this type was prepared by Heinrich Lübeck in 1598 for King Christian IV of Denmark as the index to a volume containing 202 trumpet sonatas and fanfares (*DK-Kk*, Gl.kgl.S.1874.4). Thematic tables of contents are common in 19th- and 20th-century editions, such as the piano music of Beethoven or Chopin.

(iii) Guide to a composer's output. The earliest catalogues of this type were compiled by composers themselves as a means of organizing their works or protecting their authorship against counterfeiters before copyright laws

were established. In 1686 J.K. Kerll published a set of *Magnificat* versets for organ, *Modulatio organica super Magnificat*, to which he attached a ten-page thematic index entitled 'Subnecto initia aliarum compositionum'. It contained 32 incipits for 22 of his other keyboard works (not included in the *Modulatio*) which, he said, he had seen 'in more than one place ... ascribed to someone else'; with this catalogue Kerll was asserting his authorship and publicizing his wares at the same time. It was not until almost a century later that similar catalogues by other composers began to appear (e.g. J.G. Schürer, *Catalogo della musica di chiesa, c*1765, *D-Dl*; Haydn, the 'Entwurf Katalog', *c*1765–*c*1805, *D-Bsb* mus.607; and Mozart, *Verzeichnüss aller meiner Werke vom Monath Febraio 1784 bis* [*15 Nov 1791*]). After 1800 the increasing tendency to use chronologically ordered opus numbers (Beethoven being the first great composer to do so systematically) reduced the need for composers to prepare their own thematic catalogues. During the 19th century the compilation of such catalogues was taken over largely by publishers and scholars (see (vi) and (ix)), the latter led by a famous collector of musical manuscripts, Aloys Fuchs (1799–1853). From around 1830 to shortly before his death Fuchs prepared over 20 thematic catalogues of the works of 17th- and 18th-century composers, from Albrechtsberger to Vivaldi (now in *D-Bs*). His work on Mozart, for example, served as an important starting-point for Köchel. Some of his catalogues have not been superseded (for illustrations *see* HAYDN, JOSEPH, fig.3 and MOZART, fig.6).

(iv) Inventory of a library's holdings. In the 18th century the contents of many large church, court and private music collections were catalogued thematically for the purpose of facilitating the location and identification of works. Such catalogues could be arranged by date of acquisition, by composer's name, or by storage shelf. The earliest known example of a thematic library catalogue (*Des Herren General Major Frey Herrn von Sons' Feldt musicalisches Cathallogium*, *c*1728–60, in Schloss Herdringen, Germany, Fü 3720*a*) was compiled for the Prussian general Friedrich Otto von Wittenhorst-Sonsfeld. Other manuscript catalogues include those of the Rheda library (*Catalogi musici*, *D-MÜu*), the library of Maria Anna of Bavaria (*Catalogo de libri di musica*, *c*1750–90, *D-Mbs* mus.1648), the abbey of Herzogenburg (*Catalogus selectiorum musicalium*, 1751–?, *A-H*), and the library of the Italian flautist Filippo Ruge (*Catalogue de la collection symphonique*, *c*1757, *US-SFsc*). When such catalogues list works that have since been lost, as they often do, they may prove useful in the identification of anonymous works or those of disputed authorship and in tracing patterns of music dissemination.

Among the earliest printed thematic library catalogues are those by Coussemaker of the anonymous masses in Cambrai (in *Notice sur les collections musicales de la Bibliothèque de Cambrai*, 1843), by Haberl of sacred works in the Cappella Sistina at the Vatican Library (in *Bibliographischer und thematischer Musikkatalog des päpstlichen Kapellarchives zu Rom*, 1888), and by Kade of the collections in Schwerin (*Die Musikalien-Sammlung des grossherzoglich Mecklenburg-Schweriner Fürstenhauses aus den letzten zwei Jahrhunderten*, 1893–9). The considerable growth, in recent years, in thematic cataloguing of library holdings, including that for *RISM*, represents a major advance for musicological research. Especially noteworthy is the series *Kataloge Bayerische Musiksammlungen*, an ongoing project begun in 1958 under the direction of Robert Münster.

(v) Copying firm advertisement. Such catalogues display incipits of the works, manuscript or printed, that the establishment has on hand; copies of these works were made on demand at so much per page. There is evidence of the existence of only three such catalogues: the famous Breitkopf *Catalogo*, published between 1762 and 1787, with 888 pages and over 14,000 incipits; Ringmacher's *Catalogo*, published in 1773, 628 incipits; and the lost *Der grosse thematische Catalogus* of Christian Gottfried Thomas, issued in Leipzig in manuscript copies from 1778 onwards. Despite their rarity, the significance of such catalogues is great. The Breitkopf catalogue, by virtue of its size, breadth of coverage and sociological import, may well be the most useful single bibliographic aid to 18th-century research, for despite its inaccuracies it remains indispensable for dating and attribution. Catalogues such as Breitkopf's, containing incipits mainly of manuscripts, often cite rare and even unique works, and the incipits may be the only evidence of a composition's existence or the sole means of identifying anonymous and doubtful works (for illustration *see* BREITKOPF & HÄRTEL).

(vi) Publishing firm advertisement. These catalogues present incipits of a firm's own publications. They may be devoted to one or several composers and may be issued either as part of a musical edition (e.g. a single leaf added to a violin part) or in a self-contained volume. The earliest example of such a catalogue appears to be that of J.J. and B. Hummel: *Catalogue thématique ou Commencement de touttes les oeuvres de musique* (Amsterdam, 1768–74: this is the first time the term 'thematic catalogue' appears in print). Others were subsequently published by Corri in Edinburgh (*A Select Collection*, *c*1779), Bland in London (*Catalogues of Subjects or Beginnings of the Several Works*, 1790–?1793), Bossler in Speyer (1790–94), Imbault in Paris (*Catalogue thématique*, *c*1792) and Artaria in Vienna (*Catalogue thématique*, 1798). The earliest publishers' catalogues of the works of individual composers include Forster's 'Catalogue of the works of Giuseppe Haydn' in his edition of op.50 (London, ?1785) and Artaria's *Catalogue thématique* of Pleyel's chamber works (Vienna, 1789).

During 19th century there was a flowering of catalogues of this type, such as those of Mozart (published by Monzani, *c*1805), Mauro Giuliani (Steiner, 1815), Beethoven (Hofmeister, 1819), Gelinek (André, ?1820), Czerny (Diabelli, ?1827), Mendelssohn (Breitkopf & Härtel, 1843), Schubert (Diabelli, 1852), Schumann (Schuberth, 1850s), Chopin (Breitkopf & Härtel, 1855) and Schumann (Dörffel, 1860). In some instances the catalogues were prepared or corrected by the composers themselves, like those of Moscheles (published by Probst, 1825) and Liszt (Breitkopf & Härtel, 1855). The high season of publishers' sales catalogues was reached in the mid-19th century, but similar ones continue to be produced, mainly in France.

(vii) Legal documents. Contracts, bills of sale, *inventaires après decès* and similar documents have made use of incipits for positive identification. Two such by Haydn are known, one of which includes 20 incipits and declares: 'I acknowledge to have received seventy pounds [from

William Forster, London publisher] for 20 symphonies, sonatas ... composed by me' (1786, *GB-Lbl* Eg.2380, f.12). There are five such documents by Boccherini, including his *Catalogo della opere da me ... cedute in tutta proprieta al Sigr Ignazio Pleyel* (1796). Similar documents exist concerning Michael Haydn (1808, *A-Wn* 2103) and Mayseder (1819, *A-Wst* MH 9171/*c*). A famous example of an estate inventory containing incipits is the *Verzeichniss des musicalischen Nachlasses des vestorbenen Capellmeisters C.P.E. Bach* (1790).

(viii) Index of themes. Such catalogues will usually quote complete themes or leitmotifs (as distinct from incipits) and may serve (*a*) for analysis of musical works (E. Tanzberger: *Jean Sibelius: eine Monographie mit einem Werkverzeichnis*, Wiesbaden, 1962); (*b*) as guides for the music lover (E.M. Terry: 'Leading Motives of the Operas', *A Richard Wagner Dictionary*, New York, 1939; R. Burrows and B.C. Redmond: *Symphony Themes*, New York, 1942); and (*c*) as pedagogical tools (D.J. Echelhard: *A Thematic Dictionary and Planning Guide of Selected Solo Literature for Trumpet*, diss., U. of Montana, 1969, which contains solo trumpet passages 'grouped into various levels of metric, rhythmic, ornamental, and miscellaneous problems').

(ix) Musicological documentation. Thematic catalogues prepared with scholarly thoroughness and accuracy represent a new direction in cataloguing that began about 1850. Such catalogues may be related in function to some of those previously mentioned, but primarily they serve as the essential, initial step in the answering of historical, analytical and musico-sociological questions. These catalogues may be based on a genre, form, period, country, region, publishing house, library, a specific monumental or complete works edition, or an individual composer or group of composers. They may either be buried in the supplement to an unpublished dissertation or represent the efforts of many scholars working collectively on a substantial union-cataloguing project such as RISM.

The model for this scientific approach was Ludwig Ritter von Köchel's *Chronologisch-thematisches Verzeichnis* of Mozart's works. He began research in the early 1850s and published it with Breitkopf & Härtel in 1862. Köchel went far beyond the mere listing of a work's title, date, instrumentation and opening bars by providing such additional information as location of autographs, lists of early editions, references to literature about the work, and multiple-staff incipits for all movements.

This new direction in cataloguing coincided with the 19th-century development of musicology as a discipline and the publication of complete editions, especially in Germany. Many of the catalogues that appeared during the second half of the century were prepared in conjunction with such editions. These rarely approached the Köchel catalogue in scholarship, and remained closer in purpose and coverage to publishers' sales catalogues (F.W. Jähns's detailed work on Weber is a notable exception).

After a lapse following World War I, publication gained momentum primarily with the work of Alfred Einstein on the third edition of the Köchel catalogue, published in 1937. Catalogues also appeared for Reger, Kreisler, Volkmann and Domenico Scarlatti, as well as a number of facsimiles of 18th-century manuscript catalogues (especially Larsen's invaluable *Drei Haydn Kataloge in Facsimile*, Copenhagen, 1941). It was not until the 1950s and the postwar resurgence of musicological activity that the full impact of Köchel's innovations began to be felt. At last there appeared definitive, scholarly thematic catalogues of the works of Bach (W. Schmieder: *Thematisch-systematisches Verzeichnis der musikalischen Werke*, Leipzig, 1950, enlarged 2/1990), Beethoven (G. Kinsky: *Das Werk Beethovens: thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen*, Munich, 1955), Couperin (M. Cauchie: *Thematic Index of the Works*, Monaco, 1949), Schubert (O.E. Deutsch and D.R. Wakeling: *Schubert: Thematic Catalogue of All his Works in Chronological Order*, London, 1951), Haydn (A. van Hoboken: *Joseph Haydn: thematisch-bibliographisches Werkverzeichnis*, Mainz, 1957–78), Boccherini (Y. Gérard: *Thematic, Bibliographical and Critical Catalogue of the Works*, London, 1969), Handel (B. Baselt: *Thematische-systematisches Verzeichnis*, Leipzig and Kassel, 1978–86), Chopin (K. Kobylańska: *Thematisch-bibliographisches Werkverzeichnis*, Munich, 1979; J.M. Chomiński and T.D. Turło: *Katalog dzieł Fryderyka Chopina/A Catalogue of the Works of Frederick Chopin*, Kraków, 1990), Lully (H. Schneider: *Choronologisch-thematisches Verzeichnis sämtlicher Werke*, Tutzing, 1981), Telemann (W. Menke: *Thematisches Verzeichnis der Vokalwerke*, Frankfurt, 1982–3, 2/1988), Wagner (J. Deathridge, M. Geck and E. Voss: *Thematisches Verzeichnis der Werke*, Mainz, 1985), Vivaldi (P. Ryom: *Répertoire des oeuvres d'Antonio Vivaldi: les compositions instrumentales*, Copenhagen, 1986), Berlioz (D.K. Holoman: *Catalogue of the Works*, Kassel, 1987), C.P.E. Bach (*Thematic Catalogue of the Works*, New Haven, CT, 1989), and others.

During the 1980s and 90s it became increasingly apparent that Einstein's third edition of Köchel's catalogue of Mozart's works, long a model of musicological excellence, was no longer adequate. Not only had Einstein included many works of dubious authenticity and provided excessive information for genuine compositions, but a vast quantity of significant new research had taken place (Alan Tyson's paper studies, Wolfgang Plath's studies of Mozart's handwriting, Gertraut Haberkamp on first editions). A new and completely revised Köchel appeared inevitable. This new revision has commenced under the editorship of Neal Zaslaw, Ulrich Konrad and Cliff Eisen; it will also reflect the new discoveries reported in the many conferences and periodicals of the Mozart year, 1991.

A dramatic example of how Einstein's edition of Köchel could be misleading occurred in 1982 in Odense, with the discovery of a set of manuscript parts bearing Mozart's name and matching the incipit listed as K16*a*/Anh.220 in the Köchel catalogue. Amid great publicity the work was published and performed, and a conference held with the participation of leading Mozart experts (*Die Sinfonie KV16a 'del Sigr. Mozart': Odense 1984*). The majority opinion was that this work could not have been composed by Mozart. There was no valid physical evidence linking the work to him, and those who studied it were convinced it was by someone else. Einstein had included the incipit from a list he had found in a publisher's archive; the parts had been distributed by an unscrupulous manuscript dealer. The work was paraded throughout the world in print, concert and recording as a 'newly discovered' work by Mozart.

(x) The locator catalogue. A further development, growing out of the need to navigate through a large repertory, is the locator or finder catalogue. Such a catalogue will usually list incipits in some logical order, e.g. chronologically or by genre, and in some findable order, e.g. by number, letters, intervals, codes or patterns. One of the earliest and best known examples of a locator catalogue is the Barlow and Morgenstern *Dictionary of Musical Themes*, which lists 10,000 (instrumental) themes by composer and genre and provides an alphabetical finding index of themes transposed to C major or C minor. Locator catalogues exist for Bach (M.D. Payne: *Melodic Index to the Works of Johann Sebastian Bach*, New York, 1938, enlarged 2/1962), Mozart (G.R. Hill and M. Gould: *A Thematic Locator for Mozart's Works*, Hackensack, NJ, 1970) and Haydn (S.C. Bryant and G.W. Chapman: *Melodic Index to Haydn's Instrumental Music*, New York, 1982).

In recent decades there has been a tendency to create all-inclusive thematic catalogues that exceed existing ones in size and coverage. This development is in part a result of the work on RISM, which was originally intended to include all early music, printed and manuscript, up to 1800 (in some countries it has been extended to 1900). This 'mega-catalogue' expansion has been facilitated by advances in automation and has been applied to library holdings, specific genres and individual composers.

(xi) Computer applications. A number of effective non-conventional and machine-readable codes have been developed to simplify the control of and access to data. Among the earliest of these were Nanie Bridgman's intervallic system, Ingmar Bengtsson's 'Numericode', Barry Brook's 'Simplified Plaine and Easie Code', Sefan Bauer-Mengelberg's Ford-Columbia language, and the melodic code used by Franklin B. Zimmermann.

Broad interest in the machine processing of musical data developed in the early 1960s, but it was not until the 1980s and 90s that computers became available with sufficient power to store the quantities of information and provide the quick access necessary for electronic thematic catalogues to become a reality. The advent of CD-Rom and the Internet have provided the possibility for the complete distillation of musical, analytical, literary, contextual and chronological information, its quick and inexpensive dissemination, and facilities for sorting and searching the material. The fifth, cumulative edition of RISM appeared in 1997 on both CD-Rom and the Internet.

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Thematic transformation. *See* TRANSFORMATION, THEMATIC.

Thematik (Ger.). The approach to THEME and MOTIF as musical resources; the characteristic use of themes and motifs by a composer or school, piece or set of pieces etc.

Thematische Arbeit (Ger.). A term used to describe the process of musical development whereby thematic material is expanded, broken into its motivic elements, regrouped, rhythmically reinterpreted or subjected to transformation in some other way. It seems to have been in use by the end of the 18th century, for it is mentioned in Koch's *Musikalisches Lexikon* (1802). In 20th-century writings it usually characterized complex part-writing within a melody-accompaniment framework (as in the string quartet), rather than overtly contrapuntal textures such as fugato or fugue. *See* DEVELOPMENT; FORTSPINNUNG; PERIOD; SONATA FORM; and TRANSFORMATION, THEMATIC.

Theme. The musical material on which part or all of a work is based, usually having a recognizable melody and sometimes perceivable as a complete musical expression in itself, independent of the work to which it belongs. It gives a work its identity even when (as is frequently the case with a theme and variations) it is not original to the work.

The Greek *thema* (from the verb *tithēmi*: 'to set or place'), as it was used in ancient rhetoric and composition, generally referred to a proposed idea or argument (i.e. a subject for discussion). It was first used as a musical term by Zarlino in *Le istitutioni harmoniche* (1558), where it denoted a melody that was repeated and subjected to variation in the course of a work. 'Thema' thus meant much the same as 'punto', which was then the standard term among Italian theorists; Thomas Morley was later to call this the 'point', in *A Plaine and Easie Introduction to Practicall Musicke* (1597). Zarlino also contrasted 'thema' with 'soggetto', which was a fixed line that underlay the structure of a piece but did not interact with the other voices – hence a cantus firmus. This distinction was not, however, maintained in the 17th and early 18th centuries, when many writers used the vernacular equivalents of 'theme', 'subject' and 'invention' synonymously. Bach seems to have preferred 'thema' for his fugue subjects, though he often used the Latin *subjectum* for the second subject of a double fugue, or for a counter-subject maintained rigorously in the course of a fugue. The definition of 'Thema' in J.G. Walther's *Musicalisches Lexicon* (1732) as 'the subject [Satz] of a fugue' is characteristic of the use of the term in the 18th century, namely for a melodic line worked out contrapuntally. Towards the end of the century, however, it connoted the leading section or phrase (Ger. *Hauptsatz*) of a sonata movement; for Koch (*Musikalisches Lexikon*, 1802) it referred specifically to the first four-bar phrase of the initial eight-bar PERIOD.

By the mid-19th century 'theme' had taken on three important attributes which it has retained: it was no longer restricted to the very beginning of a work but might appear in any part of a composition (hence the notions of 'first theme' and 'second theme'); it had a certain completeness, a roundedness, which distinguished it from the shorter and more elemental MOTIF (theme and motif had often been treated synonymously in the early 19th century); and a theme was a recognizable entity, something that could be used to identify a work – thus it was not until the 19th century that the now pervasive requisite of originality in theme writing became a significant part of composition. However, the most important aspect of theme remained that which Zarlino had discussed three centuries before: its repetition and variation in the course of a work. As early as 1802 Koch discussed *thematische Arbeit*, the development of thematic materials. The related idea of THEMATIC TRANSFORMATION (sometimes 'transformation of themes') has been current in English writings for some time, denoting the interrelatedness of many themes (particularly by their melodic shape) in a single composition, that is their derivation from a common source. The process of thematic transformation is encountered frequently in the works of Liszt, appearing ubiquitously in his symphonic poem *Les préludes*.

In much contemporary music it is difficult to draw a line between what is proposed (i.e. the theme) and what is worked out from the proposal. Writers have increasingly turned away from using 'theme' in any but a formal sense, for example to show the first and second 'themes' of a work clearly modelled on the sonata form of the Classical and Romantic period. Thus the theme of, say, a 12-note instrumental composition by Schoenberg might well be viewed conceptually as the 12-note set on which it is based; in a descriptive analysis of the work, however, the 'first theme' might be indicated by its opening bars. As

applied to earlier music 'theme' has taken on one new characteristic, namely that it can be viewed as polyphonic in design. A distinction between 'subject' and 'theme' has yet to be worked out rigorously, although the former has maintained its supremacy in discussions of fugue, while the latter has begun to be more widely accepted in its polyphonic totality, instead of merely being thought of as a leading melody.

See also SUBJECT; SUBJECT GROUP; and MELODY.

WILLIAM DRABKIN

Theme group. First SUBJECT GROUP.

Theobald, Lewis (*b* Sittingbourne, Kent, bap. 2 April 1688; *d* London, 18 Sept 1744). English dramatist, librettist and editor. He first wrote for the stage in 1708, when his play *The Persian Princess* was performed at the Drury Lane Theatre. His early work included translating plays by Sophocles and Aristophanes as well as writing articles for newspapers. By 1718 he was working for John Rich at Lincoln's Inn Fields, providing librettos for works such as *Pan and Syrinx* (14 January 1718), and a run of extremely successful pantomimes including *Harlequin Sorcerer* (21 January 1725), *Apollo and Daphne* (14 January 1726), *The Rape of Proserpine* (13 February 1727) and *Perseus and Andromeda* (29 January 1730). J.E. Galliard provided the music for many of these works. Among Theobald's later theatre works were librettos for Lampe's *Orpheus and Eurydice* (Covent Garden, 12 February 1740) and Galliard's *The Happy Captive* (Little Theatre, Haymarket, 16 April 1741). As well as writing for the stage Theobald was a serious scholar. In 1726 he published his criticism of Alexander Pope's edition of Shakespeare, and Pope took his revenge by making Theobald the central figure in the first version of *The Dunciad* (1728). In 1730 Theobald was among the candidates for Poet Laureate, but the post went to the actor-manager and dramatist Colley Cibber. Theobald is best known for his own edition of Shakespeare's dramatic works, which was reprinted many times between 1733 and 1773.

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MOIRA GOFF

Théobalde. *See* GATTI, THEOBALDO DI.

Theobaldus Gallicus (*fl* 13th century). Composer or scribe involved in the later transmission of the *Magnus liber* and related collections of mensural polyphony, working probably in Paris between the time of Robertus de Sabilone and that of Franco. He is mentioned only by the theorist Anonymus 4 (ed. Reckow, 1967, i, 50).

For bibliography *see* ORGANUM.

IAN D. BENT/EDWARD H. ROESNER

Theocritus [Theokritos] (*b* Syracuse, *c*308 BCE; *d* ?Syracuse, *c*240 BCE). Greek poet. A Sicilian by birth, he apparently spent most of his life outside Sicily, and much of it in Alexandria. His surviving works (including some false ascriptions) consist of 27 epigrams and 30 longer poems; the latter, composed almost entirely in hexameters, came to be called idylls (*eidullia*) and contain some of the first and most perfect surviving specimens of 'pastoral poetry', later imitated in Virgil's *Eclogues*. The shepherds of the *Idylls* usually play the syrinx (panpipes). This was rectangular, with the individual pipes (*kalamoi*) stopped with wax in graduated amounts; it thus differed from the triangular *fistula* of the Romans. When Theocritean shepherds play any other instrument it is a single reed, pierced with finger-holes but lacking a mouthpiece (e.g. *Idyll* v.7). This was probably a simple form of the *surinx monokalamos*, like the oat-straw *avena* in Italy (*see* VIRGIL). The mention of a double aulos and of a transverse flute (*plagiaulos*) in *Idyll* xx.29 is one of many indications that this poem is not Theocritean.

The professional performance of music is illustrated in the *Idylls* by the singing of an elaborate lament (*ialemos*) for Adonis (xv.100–44), and by several references to playing on the double reed pipes by an *aulētris*, a flute-girl. Theocritus reserved his most detailed comments for the sphere of amateur music-making, as in the description of fine panpipes (i.128ff) and the praise of a singing harvester who 'skilfully measured out the [?]shape of the tune' (*idean harmonias*; x.39). Singing and piping do not occur simultaneously in the *Idylls*; this apparent assumption of alternation was a literary convention that did not correspond to reality, as Homer's description of the LINUS song shows.

Impromptu singing matches between shepherds are the most celebrated element of Theocritean pastoral; such 'flyting' has been noted even in the 20th century as a feature of gatherings of Greek and Sicilian country people. However, the evidence of ethnomusicology and details of the *Idylls* suggest that Theocritus was not describing a universal folk practice but drawing on a specific and strong local tradition.

See also GREECE, §I.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Theodericus, Sixt. *See* DIETRICH, SIXT.

Theodonus de Caprio (*b* ?Sant'Agata; *d* Capua, 1434). Italian theorist. He was a Benedictine at the monastery of Montevergine (Avellino), and prior of the abbey of Capua. His treatise *Regule contrapuncti*, in an addition to the manuscript *I-Rvat* Barberini lat.307, is dated 13 July 1431. It begins with a description of the nine consonances, five perfect (unison, 5th, octave, 12th, 15th) and four imperfect (3rd, 6th [major and minor], 10th, 13th), and continues with illustrations of their possible combinations in compositions for two voices. At the end of the same manuscript, under the date 31 March 1432, Theodonus had begun to copy the *Libellus cantus mensurabilis* of Johannes de Muris.

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F. ALBERTO GALLO

Theodorakis, Mikis (*b* Chios, 29 July 1925). Greek composer. He studied in Athens with Philoktitis Economides (1889–1957). As a political activist, he participated with the communist side in the Greek Civil War (1944–9) and was imprisoned and exiled (1947–52). In 1954 he enrolled at the Paris Conservatoire, studying with Messiaen and Eugène Bigot. In Paris, he wrote music for film and collaborated with the Royal Ballet, the Covent Garden and the Stuttgart Ballet. He won the first prize at the Moscow Music Festival (1957), the American Copley Prize for the European Composer (1959) and the first prize of the International Institute of Music in London. His work combined orchestral writing with elements from Byzantine chant, folk and urban popular song, to create unique works of personal style such as his monumental *To Axion Esti* [Worth of Being] (1959–64). He composed symphonic, choral, ballet, chamber and film music, then returned to Greece (1960).

Theodorakes turned to popular music through concerns over musical accessibility and involvement, and his first published song cycle, *Epitaphios* (1960), to texts by Yiannis Ritsos (1909–90), gave new dimensions to the popular Greek song. Music, poetry and the bouzouki (an instrument banned for years and used in *rebetika*, the urban underworld song style), combined to form the *entechno laïko tragoudi* [popular art song]. During the 1960s, Theodorakis composed song cycles, metasymphonic works (which combine symphonic and choral writing with popular song), ballet, music for drama, theatre and film. These include *Axion Esti*, *Elektra* (1960), *Romiosini* [Hellenism] (1966), *Mauthausen* (1967) and *Zobas o Ellenas* ('Zorba the Greek', 1964; an American hit record for Herb Alpert, 1966). In an attempt to make symphonic music and the works of other Greek contemporary composers more accessible to the public, he founded the Athens Little Orchestra (1967) and the Piraeus Musical Organization.

In 1967, Greece fell under a dictatorship and Theodorakis was arrested and imprisoned, his music was banned from public performances and he was exiled to Paris. While in exile he composed some of his best song cycles, inspired by the brutalities of the junta (*Ta tragoudia tou Andrea* [The Songs of Andreas], 1968, and *Tragoudia tou agona* [Songs of the Struggle], 1970–71). With the fall of the dictatorship (1974), he returned to Greece and participated in the restoration of democracy. In 1983 he became a minister of state and received the Lenin Peace Prize. From 1960 to 1980, he wrote mainly song cycles, but returned in the early 1980s to large symphonic and choral forms. His late works combine the symphony orchestra with choruses, soloists and aspiring poetic text. In the late symphonic works, a predominant tonality, counterbalanced with dissonant harmonies and polyrhythmic transformations related to Stravinsky and Shostakovich, joins with distinctive melodic and thematic material of Hellenic origin and colour, such as in the symphonies nos.1–4 and no.7, *Kata Saddoukaion pathe* [Sadducees Passion], *Medeia*, *Elektra* and *Antigone*.

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(*selecive list*)

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METASYMPHONIC

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EVAGORAS KARAGEORGIS

Theodorici, Sixt. *See* DIETRICH, SIXT.

Theodoricus. *See* GERARDE, DERRICK.

Theodoricus, Georg. *See* DIETRICH, GEORG.

Theodoricus de Campo. Supposed author of the mid-14th-century treatise on mensural notation preserved anonymously in *I-Rvat* Barberini lat.307, ff.21–27. The attribution was due to Coussemaker's error in reading the name THEODONUS DE CAPRIO, as well as linking the name with a treatise quite different from those bearing it in the manuscript. The short set of counterpoint rules and the fragment of JOHANNES DE MURIS'S *Libellus cantus mensurabilis* attributed to Theodonus, no doubt as copyist, are in fact a later addition. The value of the anonymous work is that it bridges the gap in our knowledge of mensural theory between Franco of Cologne and the later 14th century. The French and Italian Ars Nova notational methods of Vitry, Johannes de Muris and Marchetto are discussed; there is valuable information about the values of the various types of semibreve in use immediately preceding the period of the Ars Nova, and the newer note forms such as the semiminim and dragma are also treated.

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GILBERT REANEY

Theodoricus Petri Nylandensis [Ruutha, Didrik Persson; Rwtha, Didrik Persson] (*b* near Borgå [Porvoo, Nyland, Finland], *c*1560; *d* ?Poland, probably before 1617). Swedish government official and music editor. His family originally came from Denmark and he seems to have attended the cathedral school at Viborg (then part of Sweden, now Vïborg in the Russian Federation). He studied at the University of Rostock from 1581 to 1584, during which years he published a few poems in Latin and had his song collection *Piae cantiones* printed in Greifswald (1582). He then entered the service of the King of Sweden and was governor of Västerbotten in the north of the country in 1598–9. After the revolution against the Catholic King Sigismund (also King of Poland), he left Sweden, and is believed to have died in Poland. His family was ennobled by King Gustav Vasa.

Theodoricus's famous songbook is entitled *Piae cantiones ecclesiasticae et scholasticae veterum episcoporum, in inclyto regno sueciae passim usurpatae, nuper studio viri cuiusdam reverendissimi de ecclesia Dei et schola Aböensi in Finlandia optime meriti accurate a mendis correctae, et nunc typis commissae, opera Theodorici Petri Nylandensis: his adiecti sunt aliquot ex psalmis recentioribus* (Greifswald, 1582/*R*; ed. G.R. Woodward, London, 1910). The clergyman at the cathedral school of Åbo (Turku) mentioned in this title was Jacobus Finno. It has been suggested that he was the true editor of the collection and that it contains the medieval repertory of the Åbo school, but Finno's part in the anthology was probably no more than the granting of a Lutheran imprimatur. The volume contains 74 songs, 12 of which are for two to four voices. As the title indicates, some of the songs are intended for use in church services, while the Christmas songs are for church or school use. Fewer than 40 are known in earlier sources from other countries. An enlarged and revised edition, *Cantiones piae et*

antiquae, was printed in Rostock in 1625, but later only parts of the collection were reissued, mostly in Finland and often with changes in the melodies that are typical of an oral tradition. 17 songs were reprinted in Johann Lindell's *Cantilenarum selectiorum editio nova* (1776) and Sibelius made three arrangements in *Carminalia* (1899). In the mid-19th century a copy of the original edition was brought from Stockholm to England, where it came into the hands of J.M. Neale, through whose carols several of the *Piae cantiones* melodies have become widely familiar (e.g. 'Good King Wenceslas looked out'), as has Holst's fine setting of 'Personent hodie'.

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FOLKE BOHLIN

Theodoricus Sistinus. Latinized name of TRUID AAGESEN.

Theodor of Würzburg [Theodorus Herbipolensis, Theodorus Francus, Theodorus Franconian, Theodor Franck] (*fl* 1480–95). German printer, active in Venice. He is called Theodorus Francus, or Franconian, in the single book he printed, a *Grammatica* by Franciscus Niger (published by Johann Santritter in 1480). Book 8 contains sections on metre, rhythm and harmony, the last illustrated with six pages of the first printed mensural music. The *Grammatica* is a rare example of music carefully printed from metal type in space left for hand-drawn staves; the reverse technique, printed staves for handwritten music, was common in the 15th century. Theodor's fount of white mensural type has nine designs, four of which are longa in varying stem sizes. The designs and measurements resemble the next mensural fount, used by Petrucci in Venice in 1501.

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M.K. DUGGAN

Theogerus of Metz [Dietger of Metz] (*b c*1050; *d* Cluny, 29 April 1120). Music theorist from south-west Germany. Theogerus was born in East Francia, perhaps of noble descent, and was taught the liberal arts by Manegold of Lautenbach. In 1073 he became a canon at St Cyriacus in Neuhausen, near Worms, but in the late 1070s he converted to the monastic life and entered the Cluniac-reformed monastery of Hirsau. Wilhelm, Abbot of Hirsau and Theogerus's mentor, ordered several scholarly works from him, including perhaps the *Musica*, a concise treatise on chant for cantors written in about 1080. In 1082 Theogerus was appointed by Wilhelm to the priory of Reichenbach-Murgtal and in 1088 became abbot of St Georgen, another Hirsau foundation, where he remained for the next 30 years, becoming widely influential as a charismatic spiritual leader who contributed to the spread to the Hirsau monastic reform throughout southern Germany and Alsace. In 1117 Theogerus was elected bishop of Metz, but this undesired honour embroiled him in a political power struggle that weakened his health and eventually led to his death from a fever at Cluny, his burial-place. During the 12th century Theogerus was venerated as a saint in southern Germany. The fragmentary *Vita Theogeri*, written between 1138 and 1146 by Wolfger of Prüfening, is partly based on eyewitness accounts and forms one of the most extensive biographies of a medieval music theorist.

Despite the conservatism of its musical substance, Theogerus's *Musica* is a well-crafted treatise with original approaches to chant theory, including the division of the monochord, musical ratios and modal theory, and with notable historic influence; it follows in the line of the works of Berno of Reichenau, Hermannus Contractus and Wilhelm of Hirsau. The author's training in Platonic epistemology informs the overall structure, the vocabulary and specific doctrines of the work. The first section (chaps.1–28) discusses the theory of systems according to the unchangeable laws of nature (*natura*) as discovered through arithmetic proportions and tetrachord theory. The second section (chaps.29–45) is a study of the chant repertory according to mode and range and is organized in the form of a tonary, following the changeable rules of custom (*usus*).

Traceable manuscript copies of *Musica* were disseminated mostly through the network of monasteries affiliated to Hirsau and St Georgen. The number of extant sources far exceeds that of the works of Hermannus Contractus and Wilhelm of Hirsau, and the quantity and quality of surviving excerpts and glosses of the *Musica* bear witness to the treatise's influence in southern Germany throughout the 12th century and beyond. Theogerus's work on music theory may also have inspired the unique allegorical interpretation in the *Vita Theogeri* of a musical dream vision experienced at the monastery of Amtenhausen between 1107 and 1110.

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FABIAN LOCHNER

Theokritos. *See* THEOCRITUS.

Theon of Smyrna (*fl* Smyrna [now Izmir], early 2nd century BCE). Greek philosopher and mathematician. His work was dependent on that of Thrasyllus of Alexandria (*d* 36 CE), Tiberius's court astrologer, and Adrastus, a member of the (Aristotelian) Peripatetic School (*fl* 1st–2nd century CE), but not on the *Almagest* (i.e. the *Mathēmatikē suntaxis*) of Ptolemy. Besides two treatises about Plato, now lost, Theon wrote a dissertation *On Mathematics Useful for the Understanding of Plato* (*Tōn kata to mathēmatikon chrēsimōn eis tēn Platōnos anagnōsin*). This mathematical introduction to the study of Platonic philosophy survives in two separate sections, one concerned with the study of numbers and harmony, the other with astronomy. Part of the work seems to have been lost, for Theon in his preamble promises discussions of five numerical sciences: arithmetic, geometry, stereometry, astronomy and music (ed. Hiller, 1.13ff; 16.24ff).

The second main section of this work is devoted to music, which Theon divides into three main categories: the 'noetic', or intelligible, music of numbers (*hē en arithmois mousikē*), deduced from arithmetical theorems; the 'aesthetic' music of instruments (*hē en organois mousikē*), perceived through the senses; and the music of the cosmos (*hē en kosmō harmonia kai hē en toutō harmonia*), or harmony of the spheres. Although he regarded the music of the cosmos, rather than the music of instruments, as the proper subject for consideration, he deals with instrumental music first on the grounds that the music of numbers is thereby made easier to grasp.

The section on instrumental music represents chapters from a mathematical treatise on musical intervals following the tradition of the Pythagoreans, rather than a discussion of melody or scale in the manner of the disciples of Aristoxenus. In it he quotes Thrasyllus (47.18ff) concerning notes, harmonic sounds, intervals and *harmonia*. The consonances (*sumphōniai*) are graded according to the simplicity of their ratios, or their ability to blend, first as *antiphōnia* (the octave or double octave) and *paraphōnia* (4th and 5th) – the cornerstones of the tonal system, and then as consonances 'according to proximity', that is, indirectly related (whole tone, *diesis*). Theon quotes Adrastus (49.6ff; 61.18ff), also using excerpts from Thrasyllus dealing with physical experiments (56.9ff), concerning the analogy between speech and music; the requirements for the production of notes; the principal consonances, whole tones and semitones; the three genera; and the *diesis*, the combination and categorization of the consonances, the whole tone and the limma.

His section on the music of numbers, or computable music, is purely arithmological, and again draws on Thrasyllus and Adrastus. It gives an account of ratios (74.15ff), proportions, with a digression on the division of the monochord (82.16ff), and finally of means (106ff).

Only in the third main section, on astronomy (120–205), does Theon touch upon the music of the cosmos. In a fragment of a didactic poem by Alexander of Ephesus quoted by Adrastus, the planets are for the first time assigned specific pitches in a nine-degree chromatic scale, an organization to which Greek and Roman authors would later return.

There are striking correspondences between Theon's sources and those parts of the writings of the Latin Neoplatonists Chalcidius, Favonius and Macrobius that deal with the theory of number, even discounting the Pythagorean and Platonic tradition common to all of them. Possible connections between Theon's musical classification and that of Boethius, which was to become authoritative in the Latin Middle Ages, have yet to be investigated; but like the similar categorization of Ptolemy, Theon's categorization of the intervals according to their degree of consonance, which he had derived from Thrasyllus, continued to exert an influence for a further millennium, especially through the works of Byzantine theorists such as Psellus and Bryennius.

See also GREECE, §I, 6.

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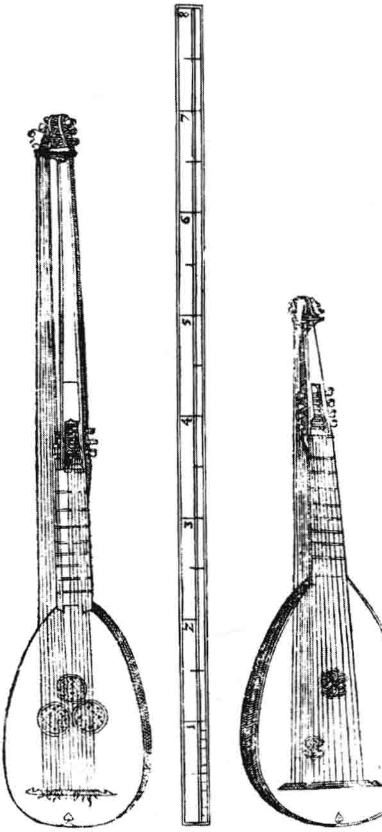
Theorbe (Ger.). *See under* ORGAN STOP.

Theorbo [chitarrone, theorbo lute] (Fr. *téorbe*, *théorbe*, *tuorbe*; Ger. *Theorb*; It. *tiorba*, *tuorba*). An instrument of the Western lute family with stopped courses considerably longer than those of a lute and with a separate nut and pegbox for a set of longer, unstopped bass strings (diapasons). The Italian names CHITARRONE and *tiorba* were used synonymously for the same instrument, depending on personal or regional preferences. During the 17th century and part of the 18th the theorbo was popular as an accompanying instrument, and in the 17th century a certain amount of solo music in tablature was published for it.

The pegbox for the stopped strings of a theorbo is nearly aligned with the neck, not bent back sharply as on a lute. Beyond the upper end of this pegbox the neck extends to an additional pegbox for the additional bass strings. The extension is of the same piece of wood as the first pegbox, and the bass strings are kept from crossing the stopped courses by setting the extensions at a slight angle off centre.

The stopped courses of the theorbo are much longer than those of the ordinary tenor lute – too long for the highest strings to withstand the tension necessary to tune them as they would be tuned on the lute. Consequently the first course, and usually the second, was tuned down an octave. The third course was thus the highest in pitch and in solo music became the melody course. (Mace advocated in 1676, however, that if the second course could withstand the higher tuning only the first course should be tuned down.) The octave displacement of the upper course or courses is an important factor distinguishing the theorbo (Chitarrone) from the lute-sized LIUTO ATTIORBATO (*see also* ARCHLUTE), which retained the normal lute tuning for its fretted courses. The 17th- and early 18th-century English term 'theorbo lute' probably referred to a theorbo.

Praetorius (2/1619) distinguished a *paduanische Theorba* from a *lang romanische Theorba: Chitarron* (fig.1), but Italian writers used 'chitarrone' and 'theorbo'



1. Lang romanische Theorba: Chitarron (left), and paduanische Theorba (right): woodcuts from Praetorius's 'Syntagma musicum' (2/1619); 1 Brunswick foot = 28 cm

synonymously (see Mason, 1989). Praetorius also illustrated a 'theorboed lute' (*testudo theorbata*) but described that instrument in his tuning charts as merely a 'lute with a long neck', i.e. a *liuto attiorbato*. Elsewhere he alluded to two varieties of theorbo, one strung with gut and the other with brass and steel. He gave the following tuning for a 14-course theorbo: *F′–G′–A′–B′–C–D–E–F–G–c–f–a–d–g*; he also included bass strings. Banchieri (1611) indicated a G tuning with only the first course at the lower octave, as did Mace and other English sources. However, all other sources, Italian and French, indicate that the tuning *G′–A′–B′–C–D–E–F–G–A–d–g–b–e–a* was by far the most common.

The theorbo (chitarrone) appears first in late 16th-century Italy and seems to have been invented by the Florentine humanists, who were responsible for creating the famous *intermedi* performed at the Medici wedding celebrations of 1589. The souvenir description of the event (Bastiano de' Rossi: *Descrizione dell'apparato, e degl'intermedi*, Florence, 1589) is the earliest documented reference to the instrument.

Tablatures of solo music for theorbo were idiomatically written to take into account the octave displacement of the first two courses. Thus the left hand occasionally has to finger the third course up to the 12th fret, leaving the first two courses to fill in the harmony. The greater length of the theorbo's strings precluded some of the more difficult chord patterns commonly found in solo lute music. Belerofonte Castaldi (*Capricci*, 1622), however, published some duets for theorbo and 'tiorbino al ottava', presumably a small theorbo pitched an octave above; an instrument in the Vienna Kunsthistorisches Museum fits this description. Sources of ensemble and solo music for the theorbo in staff notation include an early 17th-century manuscript (*I-Rn* 156/1–4) containing works by Stefano Landi, Giovanni Priuli and Filippo Nicoletti; Athanasius Kircher's *Musurgia universalis* (Rome, 1650) containing music by Lelio Colista; and *Pièces de théorbe et de luth mises en partition dessus et basse* (Paris, 1716) by the theorbo player Robert de Visée. By the end of the 17th century the theorbo was used also as a virtuoso single-line bass instrument for obbligato accompaniments in opera arias. Domenico Gabrielli's *Il Maurizio* (1689) uses a 'tiorba' extensively in this capacity. Other works with 'tiorba obligato' include J.J. Fux's *La decima fatica d'Ercole* (1710) and *Orfeo ed Euridice* (1715) The repertory of music using the theorbo as a CONTINUO instrument is large; it requires the theorbo player to read



2. Lady Mary Wroth holding a theorbo: portrait attributed to John de Critz, c1620 (Penshurst Place, Kent)

from a bass line and devise his own accompaniment (like a keyboard continuo player). In this role the instrument was used in large-scale ensembles as well as to accompany solo songs. A number of continuo tutors for the instrument were published, including Nicolas Fleury's *Méthode pour apprendre facilement à toucher le théorbe sur la basse-continuë* (Paris, 1660/*R*); A.M. Bartolotti's *Table pour apprendre facilement à toucher le théorbe sur la basse-continuë* (Paris, 1669); H. Grenerin's *Livre de théorbe* (Paris, *c*1670); E.D. Delair's *Traité d'accompagnement pour le théorbe et le clavessin* (Paris, 1690/*R*, 2/1723); and François Campion's two works *Traité d'accompagnement et de composition selon la règle des octaves de musique* (Paris, 1716/*R*) and *Addition au traité* ... (Paris, 1730/*R*).

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Theory, theorists. Theory is now understood as principally the study of the structure of music. This can be divided into melody, rhythm, counterpoint, harmony and form, but these elements are difficult to distinguish from each other and to separate from their contexts. At a more fundamental level theory includes considerations of tonal systems, scales, tuning, intervals, consonance, dissonance, durational proportions and the acoustics of pitch systems. A body of theory exists also about other aspects of music, such as composition, performance, orchestration, ornamentation, improvisation and electronic sound production. (There are separate articles on most of these subjects, but for more detailed treatment of the most fundamental of them *see* in particular ACOUSTICS; ANALYSIS; COUNTERPOINT; HARMONY; IMPROVISATION; MELODY; MODE; NOTATION; and RHYTHM.)

The Western art music tradition is remarkable for the quantity and scope of its theory. The Byzantine, Arabic, Hebrew, Chinese and Indian traditions are also notable in possessing significant bodies of theoretical literature. Recently there has also been some theoretical treatment

of jazz and other genres of popular music. This article, however, will deal exclusively with the Western art music tradition. (For these other traditions *see* particularly ARAB MUSIC; CHINA, §II; INDIA, §III; IRAN, §II; JAPAN, §I; JEWISH MUSIC, §III; *see also* BYZANTINE CHANT, §17; GREECE, §I; MODE, §V; JAZZ; and POPULAR MUSIC.)

1. Introduction. 2. Definitions. 3. Antiquity. 4. Hellenic period. 5. Early Middle Ages. 6. Early polyphony and mensural music. 7. 14th century. 8. 15th century. 9. 16th century. 10. The Baroque period. 11. The Classical–Romantic period. 12. Theory of genres: 16th to 18th centuries. 13. Theory of rhythm: 17th to 19th centuries. 14. 20th century. 15. New theoretical paradigms, 1980–2000.

1. INTRODUCTION. Treatises as disparate as *De institutione musica* (*c*500) by Boethius, *L'arte del contraponto ridotta in tavole* (1586–9) by Giovanni Maria Artusi, *L'armonico pratico al cimbalo* (1708) by Francesco Gasparini, and *Der freie Satz* (1935) by Heinrich Schenker are all commonly subsumed under the category of thought called music theory. Yet these four books have little in common. That of Boethius was totally divorced from the music of his time and probably not intended to be read by musicians or composers. In it a student of the liberal arts sums up the speculations about music of a number of Greek authors, mainly from the 2nd century. Artusi's book was a text for the training of musicians and composers in counterpoint as practised and taught by his, then older, generation. Gasparini's is a manual for harpsichordists on the art of accompanying from a thoroughbass. Schenker's expounds some fundamental hypotheses about masterpieces of 18th- and 19th-century music through an analysis of their tonal and harmonic content.

Even allowing for the span of time encompassing them – from about 500 to 1935 – and the changing practice of music, the absence of any significant overlap in these four books, whether of content, purpose or intended audience, demonstrates at once the diffuseness and richness of the concept of theory. The term can be given an inclusive or an exclusive definition; in the one case it will embrace all of these works, in the other only one or two of them. It is useful to begin with an attempt at an inclusive definition.

2. DEFINITIONS. The word 'theory' itself has broad implications. Its Greek root *theōria* is the noun form of the verb *theōreō*, meaning to inspect, look at, behold, observe, contemplate, consider. A *theōros* is a spectator, as at a festival or game. Etymologically, then, theory is an act of contemplation. It is observing and speculating upon as opposed to doing something.

Aristides Quintilianus, who understood the concept in this way, constructed a plan of musical knowledge about CE 300 that may be outlined as follows:

- I. Theoretical (*theoretikon*)
  - A. Natural (*physikon*): 1. arithmetical (*arithmetikon*), 2. natural (*physikon*)
  - B. Artificial (*technikon*): 1. harmonic (*harmonikon*), 2. rhythmic (*rhythmikon*), 3. metric (*metrikon*)
- II. Practical (*praktikon*)
  - A. Creative (*chrestikon*): 1. melo-poetic (*melopoiia*) (pertaining to song making), 2. temporal (*rhythmopoiia*), 3. poetic (*poiēsis*) (composition of music and poetry)
  - B. Executive (*exangeltikon*): 1. instrumental (*organikon*), 2. vocal (*ōdikon*), 3. dramatic (*hypokritikon*)

Although Aristides separated the purely theoretical from the practical, the entire field that he ordered is theoretical in a broad sense, the division under 'Theoretical' being what might now be called precompositional theory, while the category 'Practical' deals with compositional theory and the theory of performance. He was not so much dividing music as what can be said about music, consequently musical knowledge and thought.

Not much needs to be added to this outline to embrace all modern musical knowledge. Certain of the categories need to be broadened; for example, the 'arithmetical' ought to include mathematics in general, communications theory and artificial intelligence; 'natural' theory should include psychological and physiological as well as physical acoustics. Under 'Theoretical' one would add history, aesthetics, psychology, anthropology and sociology of music. Among the 'Artificial' categories, the 'harmonic' as understood by Aristides applied to tonal relations in terms of successive pitches and would have to be extended to simultaneous relations. Another technical category that one would add is that of 'timbre', comprehending instrumentation, orchestration and electronic media. Similarly, under 'Practical', 'melodic' would be complemented by 'harmonic', while 'poetic' would, as in Aristides' day, embrace both written and improvised composition. A modern version of Aristides' plan might then look as follows:

- I. Theoretical
  - A. Scientific: 1. mathematical, 2. physical, 3. psychological, 4. physiological, 5. anthropological, 6. sociological
  - B. Technical: parameters: 1. pitch, 2. duration, 3. timbre
  - C. Critical: 1. analytical, 2. aesthetic, 3. evaluative
  - D. Historical
- II. Practical
  - A. Creative: 1. written composition, 2. improvisational, 3. synthetic (tape, computer etc.)
  - B. Pedagogical: 1. melody, 2. harmony, 3. counterpoint, 4. orchestration etc.
  - C. Executive: 1. instrumental, 2. vocal, 3. electronic or mechanical, 4. dramatic and choreographic
  - D. Functional: 1. pedagogical (e.g. children's songs), 2. therapeutic, 3. political, 4. military, 5. recreational

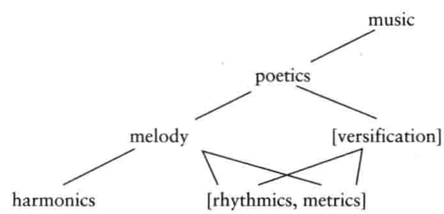
This entire field has at times been called *Musikwissenschaft*, the science of music, or musicology. Although it is all 'theoretical' in the sense that its method is thoughtful observation, only a relatively small part of this scheme is acknowledged as the province of the modern working theorist, namely the Theoretical–Technical (I.B), the Theoretical–Critical–Analytical (I.C.1), the Practical–Creative (II.A) and the Practical–Pedagogical (II.B) categories, which may be assumed under the catchwords 'theoretical', 'analytical', 'creative' and 'practical'. Yet many of the books from earlier times that are commonly referred to as 'theoretical treatises' address themselves to the whole area represented by the above outline. In this survey it will be important, therefore, to keep in mind three things: the conception of the theoretical function prevailing at a particular time, the audience for which a treatise was written, and the philosophical or practical goals of the author.

3. ANTIQUITY. This article cannot be a complete historical survey; it aims only to illustrate the variety of

music theory through the ages, particularly its changing scope and methodology, although the central problem of tonal systems will be given special attention.

The earliest theorist for whom a significant body of writing has survived is Aristoxenus (4th century BCE; *see also* GREECE, §I, 6(iii)); much of his *Harmonic Elements* and fragments of his *Rhythmics* are extant. The *Harmonic Elements* concerns pitches as audible phenomena and their relationships to each other in melody; consequently it is dominated by the theory – he used the word *theōria* – of scales (*systēmate*) and keys (*tonoi*). If one goes beyond the theory of scales and keys to their use in the service of composition (*poiētikē*), he contended, one passes outside the science of harmonics to the science of music. He who possesses this larger science is a musician. The theory of music contained a number of components that Aristoxenus did not specifically enumerate; so far as poetics or composition is concerned, it comprised melody and, one assumes, versification. His scheme of the science of music may be partly reconstructed as shown in Table 1.

TABLE 1



Among the topics considered by Aristoxenus are high and low pitch, intervals, scales, keys, species of motion – diastematic and continuous – the nature of diastematic melody, concords, species of consonances, tetrachords, the genera and the shades of tuning. These are studied through the hearing and intellect: by hearing one judges the magnitude of intervals, by intellect one contemplates the functions of notes. Aristoxenus eschewed questions such as that which asks what makes a good melody, because he was concerned with describing exhaustively the medium – the materials from which melody is made. His motive was at least in part to counteract the theories of the Pythagoreans, who based their harmonic science on numerical ratios, and the 'harmonists', who dealt exclusively with the enharmonic scale. As a scientific tract the *Harmonic Elements* was unique in completely excluding mathematical speculation. It is unlikely that Aristoxenus reached musicians, though it would have pleased him; rather he was studied by those who aspired to be philosophers.

4. HELLENIC PERIOD. The scope of music theory widened with the Hellenistic writers of the 2nd and 3rd centuries. Claudius Ptolemy, the most systematic of these writers, took theory from the narrow sphere of tonal relationships to the larger one of natural philosophy. Musical observations were for him only one facet of the total natural universe. As an astronomer he recognized parallels between the order of planetary measurements and that inherent in musical ratios. Cosmology, human and world harmony, and aesthetics were all manifestations of musical organization.

Ptolemy fundamentally revised the methodology of musical investigation. Whereas Aristoxenus began with sense-experience of musical sounds and built a theory on it through dialectical analysis, Ptolemy saw a further function of reason as an aid to sense-observation itself. It was not enough to experience two sounding strings as consonant; it was necessary to measure their length numerically. Particularly in dealing with the smaller intervals, the imperfection of the senses demanded the aid of the intellect and of scientific instruments. For example, he was dissatisfied with the kanōn – i.e. the monochord – as a device for investigation. He recognized that Didymus made an improvement when he plucked and measured the string of the monochord from both left- and right-hand sides of the bridge, facilitating comparison of sounds. But this did not go far enough. Ptolemy constructed a 15-string 'polychord' that permitted comparison of like strings of different tension or length. While the first two books of Ptolemy's *Harmonics* differ little in content from the treatise of Aristoxenus (they are mainly about scales and tunings) the third book goes beyond these considerations to the relationship between observed sounds and other natural facts, and to the relationship of music to human needs.

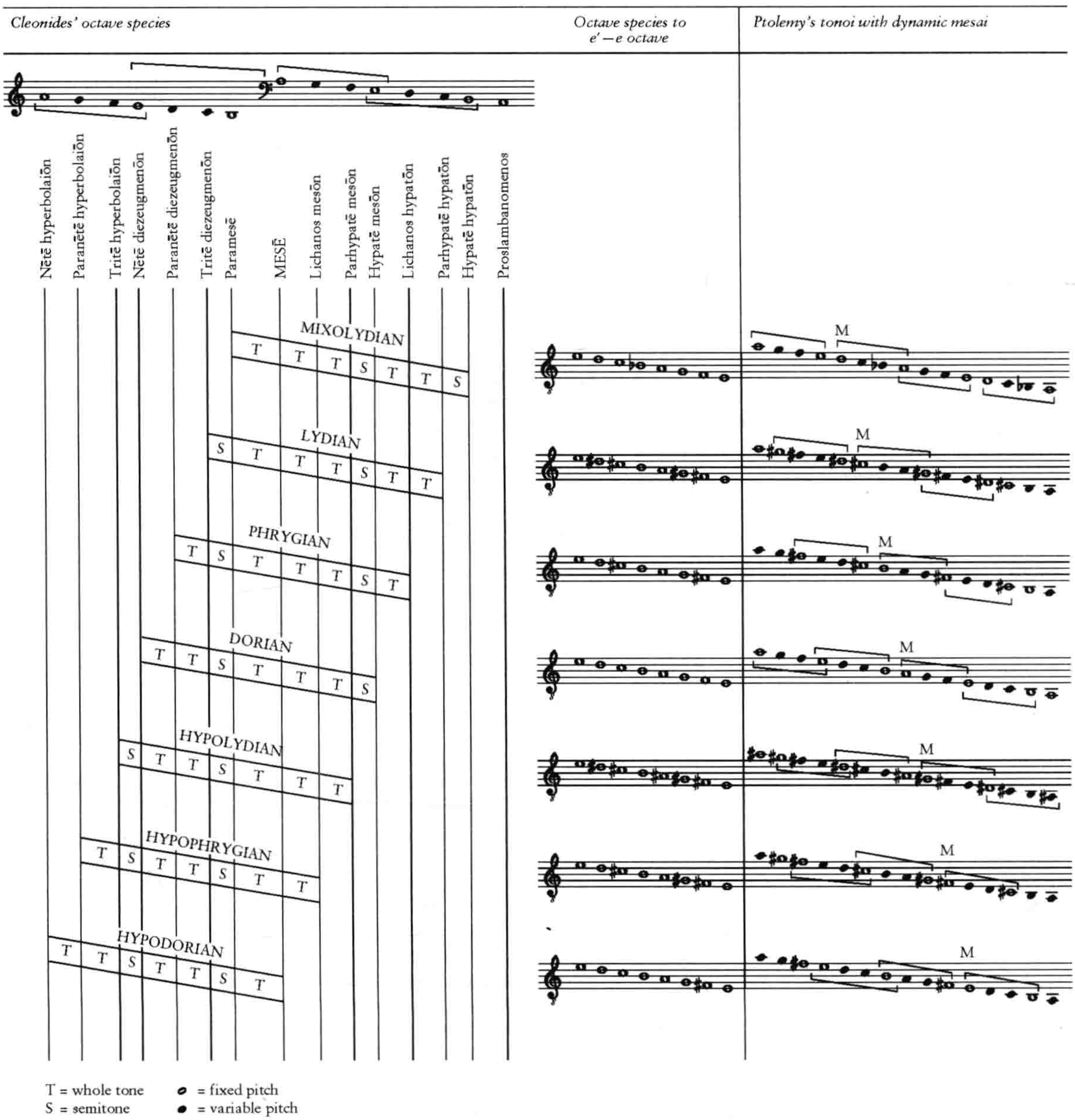
Thus music involves judgment of good form, which does not reside in the natural material but in the artist's choices; and it employs as tools or servants the highest and most wonderful of our senses, sight and hearing, which among all the leading parts of the soul perceive and judge an object not according to desire but rather according to beauty (*Harmonics* iii.3). The genera of music are analogous to the virtues, the tetrachords to the aspects of the planets, and the greater perfect system is a microcosm for the ecliptic – the great circle formed by the intersection of the plane of the earth's orbit with the celestial sphere.

Aristides Quintilianus, who wrote *Peri mousikēs* ('On music') around 300 CE, continued the expansion of the subject of music theory. As is evident from the outline of his division of the field (given above), he was concerned not only with the purely theoretical or speculative, but also the practical. The science of music includes both. 'Theory defines the principles and rules of the art as well as its parts, and beyond that goes back to the origins and natural causes of the concord of all things. Practice, by following the rules of the art, aims to realize a goal, namely an edifying one [*paideutikon*].' Aristides' first book was concerned with the classic triad: harmonics, rhythmics and metrics. In the second book he proceeded to the practice of music, which for him meant education through music, developing right feeling in children as a preparation for right thinking. In the third book music is treated as an art of numerical relationships allied with other numerical arts; there is much speculation, for example, on masculine and feminine principles, temperance and beauty.

Thus practical theory came to include pedagogical, aesthetic and psychological aspects of music. Both Ptolemy's and Aristides' treatises seem to have been directed towards a learned audience, the same readers who would have studied the *Almagest*. Whereas Aristoxenus had a message for the musicians of his time, the two Hellenistic authors give the impression of being aloof from contemporary musical practice.

The tonal systems described by the post-classical Greek authors differ in details, as might be expected for theoretical constructions made over a period of seven

TABLE 2



centuries. Cleonides (2nd century) attributed to Aristoxenus 13 keys or *tonoi*, one on each semitone step of the octave, and to his followers 15 keys, thereby extending the range by two more semitones. Ptolemy accepted only seven keys, because only that number was needed to produce the seven possible varieties of diatonic octave species within the central octave of the male vocal range. He also considered the boundaries of the double-octave *systēma teleion* or 'perfect system' to constitute an absolute pitch limit, so that transpositions of the 'natural' Dorian system to other keys would lose at the top the steps gained at the bottom (Table 2). Alypius (3rd or 4th century) adopted the system of 15 keys, each with 15 steps from dynamic *proslambanomenos* to *nētē hyperbolaiōn*. Each step is assigned two notational symbols, one vocal, the other instrumental. The total range exceeds the double octave by a 3rd below and a 9th above. All the systems, from Aristoxenus on, assume that three genres of melody are possible in each key: diatonic, chromatic and enharmonic; and most of them also assume various 'shades' of tuning for each genre. It is believed that all the theoretical schemes represent ideals rather than the realities of practice, though the notation of Alypius is borne out by surviving examples of music. The neatest scheme and the only one propagated in western Europe by Boethius is that of Ptolemy represented in Table 2. *See also* GREECE, §I.

5. EARLY MIDDLE AGES. Boethius (*c*480–*c*524) inherited the tradition of the learned musical treatise, and his theory

was a watershed. He knew a number of the treatises of antiquity, but those who read him in succeeding centuries did not. As a transmitter of ancient authority he could not be challenged until the 15th century, when scholars began reading ancient Greek sources again. The *De institutione musica* (*c*500) was a youthful effort. Like his even earlier book on arithmetic it was based principally on the work of the 2nd-century Greek Nicomachus. The two manuals were originally accompanied, it is believed, by similar manuals on geometry and astronomy, the other sciences of the Quadrivium. It is possible that Boethius intended his book as a teaching text for the study of music within the Quadrivium as part of the liberal arts curriculum, for Augustine of Hippo had accepted this as a suitable foundation for the study of theology; but it may have had no pedagogical aim.

There were some elements in Boethius's doctrine that appear to be original, such as the classification of music into cosmic (*mundana*), human and instrumental, and the rather thorough treatment of the physical basis of sound (*see* MUSIC OF THE SPHERES). But the first four of the five books were largely based on the work of Nicomachus, whom Boethius frequently acknowledged. The first book was based on the brief *Manual* of Nicomachus, while the second to the fourth books are probably reworkings of a lost major treatise by the same author; the fifth book is a compendium, so far as it goes, and not without some misreadings, of the first book of Ptolemy's *Harmonics*. At no point in the work, not even in an aside, did Boethius reveal the slightest interest in the musical practice of his time, which in any case would have been irrelevant to his purpose.

Book 1 is a brief outline of the science of harmonics; book 2 concentrates on the arithmetical theory of proportions and the exposition of the intervals; book 3 is on semitones and other small intervals, particularly the comma; book 4 describes the Greek notation, derives the scale through the division of the monochord and briefly describes the system of *tonoi*, which Boethius called 'modes' (*modi*); book 5 goes over the foundations of harmonics again, this time as seen through Ptolemy, with his polemics against such ancient authors as Archytas and Aristoxenus. Boethius's treatise, however unoriginal and limited, is a concise, studious and dedicated exposition of difficult matter. If there were better compendia of the best of Greek theory in Latin, they did not survive.

Boethius was not, of course, the only source of Greek music theory for the writers of the Middle Ages. Martianus Minneus Felix Capella (4th to 5th century; *De nuptiis Philologiae et Mercurii libri ix*), Cassiodorus (*c*485–*c*580; 'De musica', chap.5 of bk 2 *De artibus ac disciplinis liberalium artium* of his *Institutiones*) and Isidore of Seville (*c*559–636; *Etymologiarum sive originum libri xx*), among others, supplied topical, etymological and, occasionally, technical information from Greek sources; and John Scotus Erigena (*c*810–77), a translator and commentator on Dionysius the Areopagite, in his writings divided music into 'natural' (*naturalis*), music praising God in the eight modes, and 'artificial' (*artificialis*), or instrumental music. But Boethius, and he was not unworthy of it, became the principal fount and methodological model of music theory in the Middle Ages.

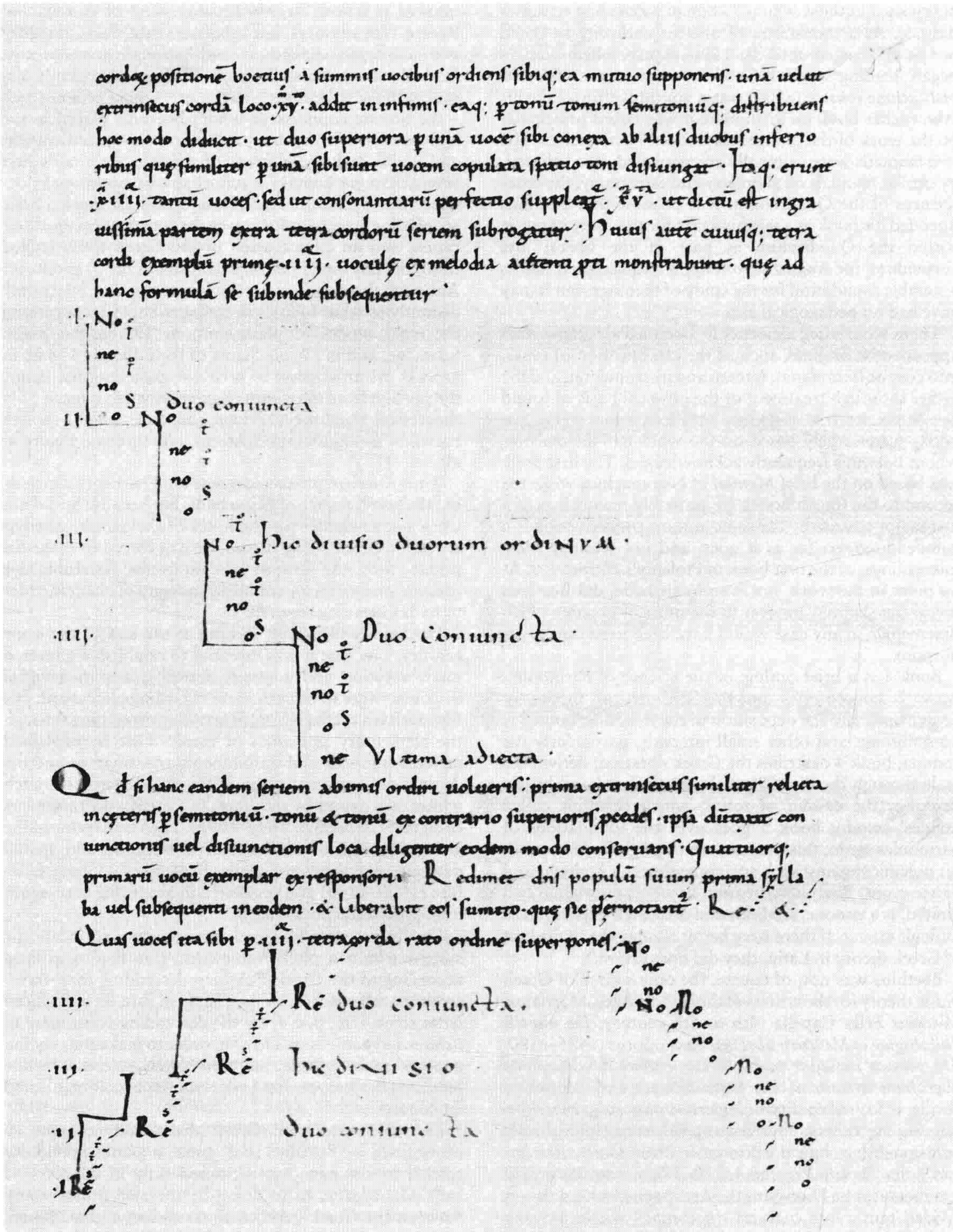
Boethius could provide a model only for that part of theory which underlies but does not give rules for composition or performance. The first surviving strictly musical treatise of Carolingian times is directed towards musical practice, the *Musica disciplina* of Aurelian of Réôme (9th century), but it bolsters this practical theory with concepts, definitions and rationalizations drawn from Boethius, Cassiodorus and Isidore. Aurelian's aim was to make the *cantor* – the singer – more of a *musicus* – the literate connoisseur whom Boethius placed in the highest class of musicians, one who investigated reasons and could make judgments of quality. Aurelian's first seven chapters contain a miscellany of traditional doctrine: the definition and classification of music, basic terminology, an introduction to the consonances and their ratios, and an enumeration of the Greek *tonoi* (called *toni*), the last based not on Boethius but on Cassiodorus. Although these chapters are preparatory, they relate only distantly to what follows in chapters 8 to 17, concerning the eight modes of plainchant, in 19, on the psalm formulae, and in 20, on chants of the Office and Mass in general. As an attempt to arrive at guidelines for usage, the portion from the eighth chapter onwards is more truly theoretical than the previous chapters, which, though based on traditional speculations, add up to no theory at all.

Thus Aurelian pioneered a new kind of theory concerning the performance of plainchant. But because he did not use a nomenclature for the notes of the gamut, whether letters or Greek string names, he was forced to make his points with the utmost circuitousness, straining his readers' memories for countless passages of chant in order to fix his meaning concretely.

Hucbald (*c*840–930), writing at the end of the same century, saw that it was essential to establish a gamut, a pitch notation and a nomenclature if any meaningful discourse were to be carried on regarding plainchant. His *Musica* has a cyclical form, proceeding three times through the elementary principles of music. First he explained melodic intervals and simultaneous consonances and the distinction between these without reference to pitch names or a gamut by recalling, as Aurelian did, segments of chant (*GerbertS*, i, 104*a*–109*b*). Then he developed the gamut through dasia-like interval notation and spatial diagrams supplemented by the Byzantine Noneane syllables (109*b*–114*b*) and organized in ascending tone–semitone–tone tetrachords (fig.1).

Finally he used the Greek string names to locate the system within a pitch framework, this time organized according to the Greek–Boethian descending tone–tone–semitone tetrachords. In the course of this, he introduced letter signs, i, m, p, c, f, for the descending series *mesē* to *lichanos hypatōn* (our *a* to *d*) in order to make the existing neumes more specific in their pitch reference while retaining the temporal and vocal subtleties communicated by neumes.

Thus Hucbald used Greek theoretical concepts as transmitted by Boethius to organize a gamut previously carried in the memory, registered only in the keys of hydraulic organs. In so doing he revealed a dichotomy between the Greek-based *A* to *aa* system and a 21-note keyboard system starting with *C*, although he never referred to these letters but only to tone–semitone complexes. Whereas Boethius used the letters A to O and in another place A to P as geometrical points in monochord measurement, Hucbald and certain other medieval writers (not to mention modern commentators) took these to be an alternative system for the Greek string names or even



cordae positione boetius a summis uocibus ordiens sibiq; ex mutuo supponens. una uelut
extrinsecus cordã loco .xv. addit in infimis. eaq; p tonũ tonum semitoniũq; distribuens
hoc modo deducit. ut duo superiora p unã uocẽ sibi conexa ab aliis duobus inferio
ribus q̃ similiter p unã sibi sunt uocem copulata spatio toni disiungat. Itaq; erunt
.xiiii. tantũ uoces. sed ut consonantiarũ perfectio suppleat .xv. ut dictũ est in gra
uissima partem extra tetracordorũ seriem subrogatur. Huius autẽ cuiusq; tetra
cordi exemplũ prime .iiii. uoculę ex melodia autenti pti monstrabunt. quę ad
hanc formulã se subinde subsequentur.

Quod si hanc eandem seriem ab imis ordiri uolueris. prima extrinsecus similiter relicta
in ceteris p semitoniũ. tonũ & tonũ ex contrario superioris pcedes. ipsa dũtaxat con
iunctionis uel disiunctionis loca diligenter eodem modo conseruans. Quattuorq;
primarũ uocũ exemplar ex responsorio Redimet dns populũ suum prima sylla
ba uel subsequenti in eodem & liberabit eos sumeto. quę sic pnotant Re &.
Quas uoces ita sibi p .iiii. tetracorda rato ordine superpones.

1. Tables from Hucbald's 'Musica', GerbertS, i, 111b, and Chartier, 170, showing (above) the tetrachord structure of the Boethian gamut, each tetrachord having the interval series, descending, tone–tone–semitone, which, with syllables adapted from the Byzantine solmization system would be sung No–ne–no–o, and (below) the same system starting at the bottom, sung o–no–ne–No, and accompanied by neumatic notation (B-Br fonds général 10078–95, f.85r)

a letter notation. Indirectly the Boethian letters may have inspired the gamut *A* to $\overset{a}{a}$ that must have predated that of Pseudo-Odo, Γ to $\overset{a}{a}$ (Table 3).

Hucbald's treatise is practical without being addressed to either performance or composition, and puts forward a system that made discourse about these possible. Thus it is purely theoretical in the modern sense of being concerned with precompositional tonal systems; at the same time it does not give the impression of being a primer, because it assumes a wide acquaintance with chant. It is the essay of an author who had something significant and fundamental to communicate to his colleagues, and, having accomplished this, went no farther.

What relationship there may be between Hucbald's treatise and the two anonymous works once attributed to him, *Musica enchiriadis* and *Scolica enchiriadis*, is uncertain, but they appear together in four of the seven theoretical manuscript anthologies that contain the *enchiriadis* texts (*see* MUSICA ENCHIRIADIS, SCOLICA ENCHIRIADIS). Hucbald's treatise seems almost to prepare the way for the *enchiriadis* tracts, but not altogether, because both their notation and their gamut depart from those of Hucbald, and they cover intervals, consonances and modes again.

Musica enchiriadis broke new ground in providing the earliest instruction in the improvisation of organum, using the intervallically precise if cumbersome dasian notation. Whereas *Musica enchiriadis* is entirely practical in its thrust, the *Scolica*, a dialogue between master and disciple, proceeds from instruction in organum to definitions of mathematics (the Quadrivium) and a consideration of the ratios of intervals, classes of proportions, and the various types of mean. *Scolica enchiriadis* is thus the first of a genre of treatise in which complementary practical and theoretical approaches are merged; the first approach was obviously intended to train singers, the second to invite them to become educated in the Quadrivium.

TABLE 3

Modern	*Ptolemy ('Harmonics', ii, 3)*	*Boethius ('Die institutione musica', iv, 14)*	*Boethius ('Die institutione musica', iv, 17)*	*Hucbald (vocal-no letters)*	*Hucbald (organ)*		*Pseudo-Odo*
d''							
						T	
c''					*P		
						S	
b'					O		
						T	
a'	A	O	A		N		$\overset{a}{a}$
				T		T	
g'	B	N	B		M		g
				T		T	
f'	Γ	M	C		L		f
				S		S	
e'	Δ	L	D		K		e
				T		T	
d'	E	K	E		I		d
				T		T	
c'	Z	I	F		H		c
				S		S	
b	H	H	G		G		♮
				T		T	
a	Θ	G	H		F		a
				T		T	
g	K	F	I		E		G
				T		T	
f	Λ	E	J		D		F
				S		S	
e	M	D	K		C		E
				T		T	
d	N	C	L		B		C
				T		T	
c	Ξ	B	M		A		C
				S			
B	O	A	N				B
				T			
A			O				A
							Γ

*this column probably represents a scribal addition to Hucbald's treatise

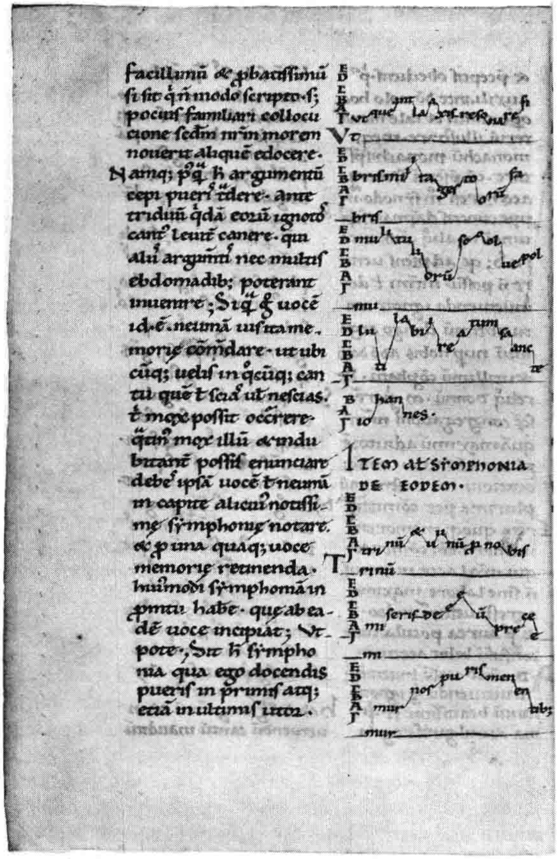
The real successors to Hucbald's treatise were not the *enchiriadis* tracts but the *Dialogus* attributed to Odo and the *Micrologus* of Guido. Michel Huglo (C1971) showed that the *Dialogus* attributed to Odo is probably by an anonymous Italian from the Milan area, and that the Prologue attached to it in some manuscripts was written later by a different anonymous author as a preface to an antiphoner.

The *Dialogus* tackles the same question that Hucbald confronted: how to help singers learn new chants quickly and correctly. Again a letter notation is part of the solution, with the letters Γ (*gamma*) followed by the double octave *A–a–*$\overset{a}{a}$ (Table 3). To locate these letters in a diatonic system the author proposed a new method, which involved learning to sing the intervals by imitating the sounds of the monochord. The monochord was carefully divided according to a new set of rules, starting with two ninefold divisions to obtain the first two Pythagorean whole tones whose ratios are 9:8, namely Γ–*A* and *A–B*. Thanks to an easily accessible gamut, the author was able to give the clearest exposition so far of the determination of the modality of chant, including that of chants ending on the co-finals or transposed by B♭.

Guido of Arezzo's *Micrologus* deserves its fame, because its independence and originality of thought, breadth and clarity have rarely been equalled; it is also one of the few manuals whose context can be precisely established. It was written about 1026 to train a choir, probably that of Arezzo Cathedral, and includes some topics of traditional theory – intervals, scales, species of consonances, and the division of the monochord – but only in so far as they are relevant to the needs of the choir singer.

Guido explored several new areas: the emotional qualities of the various modes, the internal phrase structure of plainchant, the temporal meaning of the neumes, various types of repetition in chant composition, considerations underlying the composition of new chant, and a mechanical method of inventing melodies for a given text using the vowels *a, e, i, o, u* (*see* GUIDO OF AREZZO). Two chapters on *diaphonia*, or organum, come closer to describing and illustrating real music than any previous account. In the last chapter, almost as an afterthought, Guido recounted the story of the hammers of Pythagoras and finally gave the numerical ratios of the consonances, using the values 12, 9, 8, 6.

The system of hexachords with which Guido is usually credited does not appear in any of his extant works. In the *Epistola ad Michaelem* he proposed the syllables *ut, re, mi, fa, sol, la*, derived from the hymn *Ut queant laxis*, as a mnemonic aid for locating the semitones in the central part of the gamut, *C–D–E–F–G–a* (fig.2). He probably used the hand for the same reason, but neither the fully developed Guidonian hand nor the system of natural, hard and soft hexachords (*see* HEXACHORD and SOLMIZATION, §I) can be securely attributed to him. Both systems, though, are true to this method, for his theorizing was eminently practical. And there is hardly a trace of



2. Passage from Guido's 'Epistola ad Michaelem' in which he introduced the syllables ut, re, mi, fa, sol, la, derived from the hymn to St John, 'Ut queant laxis' (right-hand column), with (below) the same melody set to an alternative text, 'Trinum et unum', which appears in a number of 11th- and 12th-century manuscripts and yields the syllables tri, pro, de, nos, te, ad (F-Pn lat.7211, f.99v)

Boethius, whose book, he said, was 'not useful to singers, only to philosophers' (*GerbertS*, ii, 50*b*).

To reconcile the exigencies of practice with the Boethian tradition was the tendency, on the other hand, of a group of theorists from the Rhineland, among them Berno of Reichenau (*d* 1048), Hermannus Contractus (1013–54), Wilhelm of Hirsau (*d* 1091), Aribo Scholasticus and JOHANNES COTTO. Whereas Guido tended towards the octave and hexachord as tonally organizing structures, these men were fond of speculating with the antique species of 4ths, 5ths and octaves and of dividing their gamut into tetrachords. These they named in imitation of the Greeks; the two conjunct lower tetrachords were of the *graves* and *finales*, then after a tone of disjunction the upper two conjunct tetrachords were of the *superiores* and *excellentes*. But instead of starting from B, working upwards semitone–tone–tone, they started from A, working upwards tone–semitone–tone. This gamut is compared in a chart (Table 3) with the Greek system and other solutions before and after.

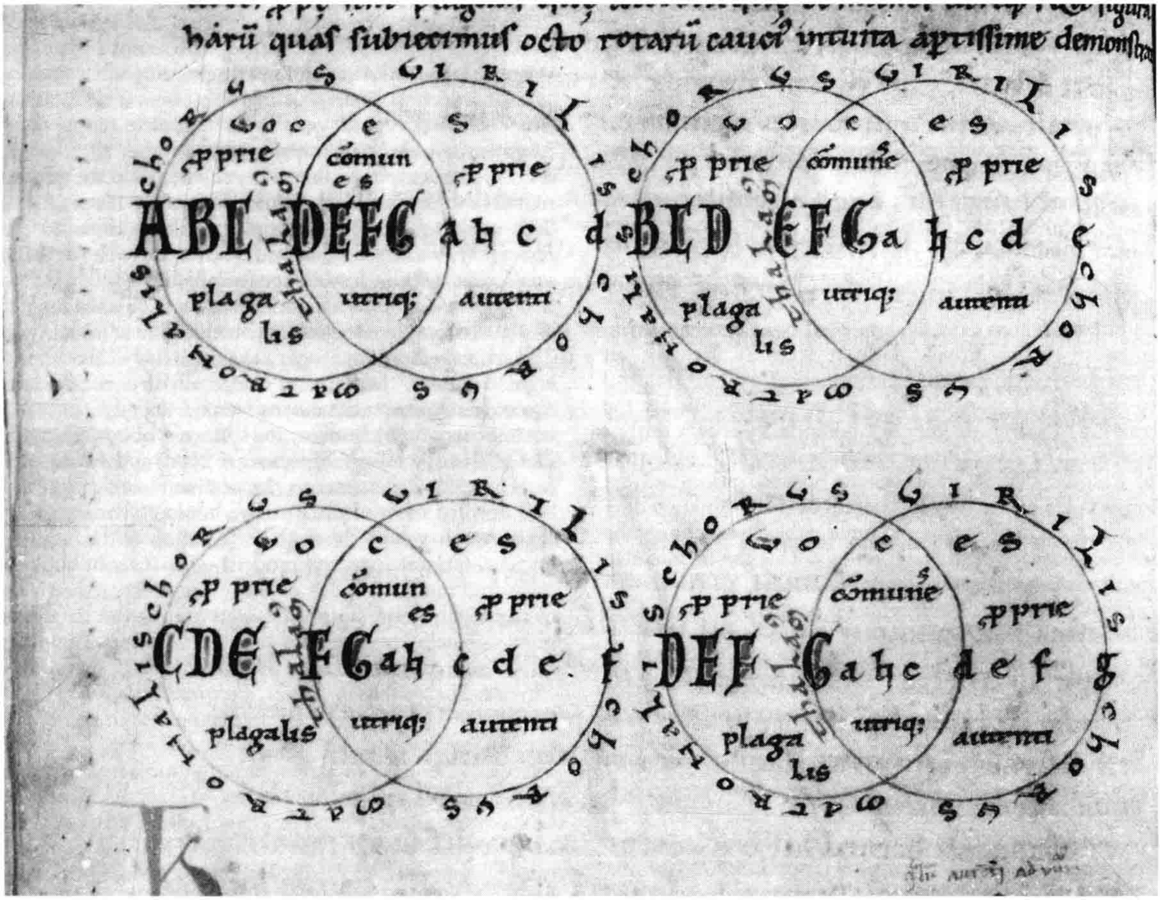
Berno in the *Prologus in tonarium* adopted the methodology of the ancient species of consonances but announced that modern authors counted the species differently, as shown in Table 4. His seven modern octave species were combinations of the species of 4ths and 5ths (first four), then of 5ths and 4ths (next three). These species agreed with the formation of the modes. Hermannus developed more explicitly the rationale for this arrangement: the first species of 4th was formed from the first step of the tetrachord of the *graves* and the first of the *finales*; the first species of 5th from the first of the *finales* and the first of the *superiores*; the first species of octave from the first of the *graves* and the first of the *superiores*, etc. Similarly, the first authentic mode was built from the first of the *finales* to the first of the *excellentes*, and so on. Hermannus assigned the names Hypodorian, Hypophrygian etc. to the octaves *A–a*, *B–b* etc., this being in agreement with the anonymous author of the commentary to the first 'Quidam' in the *Alia musica* (ed. Chailley, 121ff). In explaining why there should be two modal octaves *d–d′*, one Dorian, the other Mixolydian, Hermannus pointed out several important characteristics of modes: the Dorian made frequent use of its final *d* and middle pitch *a* for colons, commas and conclusions and emphasized by melodic contour its species of 4th and 5th, *a–d′* and *d–a*, while the Hypermixolydian was marked by returns to *g* and *d′* and the species of 4th *d–g* and 5th *g–d′*.

The most scholastic author of the group is Aribo, who dedicated his *De musica* to Ellenhard, Bishop of Freising (*d* 1078), and probably wrote it in Freising between 1068 and 1078. He included much of Hermannus's material in a more elaborately argued and minutely and didactically subdivided format, including many arresting and cogent diagrams. It clothed what previously was presented informally in an erudite and correct academic garb. Of particular significance is the great attention paid not only to the division of the monochord but to the measurement of organ pipes, a new topic for a general treatise. As a commentary and critique perhaps of Boethius's famous threefold classification, of players of instruments, inventors of songs and the true musicians (those who can judge and reason about music), Aribo divided musicians into 'natural' (*naturalis*) and 'artful' (*artificialis*). The 'natural' were mere minstrels (*histriones*), while the 'artful' understood all the intervals, modes and steps, knew by heart the qualities of hexachords, and could distinguish worthy melodies and correct corrupt chants. His treatise ends with a series of glosses on difficult passages in Guido's *Micrologus*.

A more extensive gloss on Guido, with many original comments, is the *De musica* of Johannes Cotto. The manuscript tradition, the repertory of chants quoted, little-known notational devices described, the geographical distribution of the authors he used, and other circumstances suggest that it was produced about 1100 by a monk in the St Gallen region to educate the boys of a cathedral or choir school. Casually unsystematic about

TABLE 4: Berno of Reichenau's comparison of ancient and modern consonance species

Ancient theory			*Modern theory*		
species of 4th – descending			species of 4th – ascending		
1.	*G–D*	TST	1.	*A–d*	TST
2.	*A–E*	TTS	2.	*B–e*	STT
3.	*c–G*	STT	3.	*c–f*	TTS
species of 5th – descending			species of 5th – ascending		
1.	*A–D*	TTST	1.	*d–a*	TSTT
2.	*B–E*	TTTS	2.	*e–b*	STTT
3.	*c–F*	STTT	3.	*f–c′*	TTTS
4.	*d–G*	TSTT	4.	*g–d′*	TTST



3. Intersection of the authentic and plagal ranges of the four modes, showing which notes are exclusively plagal, which authentic and which common to both, from the 'De musica' of Johannes Cotto (D-LEu 79, f.103v)

such matters as the gamut and prone to technical errors, Johannes displayed great competence in the plainchant repertory, and his views about the correction of the readings and performance of chants and the norms of the modes reveal more about the practice of composition, notation, transcription and performance in his time than any other book of its age.

6. EARLY POLYPHONY AND MENSURAL MUSIC. With the 12th century, writing about music entered a new phase dominated by the problems of improvising and writing organum and discant. The consonances recognized by Greek theory – the unison, octave, 5th and 4th – remained the cornerstones of note-against-note concurrences, but with the preference for contrary motion. Other intervals, particularly 3rds and 6ths, were tolerated, as in the anonymous 13th-century *Quiconques veut deschanter* (*F-Pn* lat.15139). In melismatic organum, the instructions and examples of the Vatican organum treatise (*I-Rvat* Ottob. lat.3025; ed. Zaminer) showed that a framework of note-against-note organum existed as a middleground behind the improvised melismas; indeed each word of text in the examples ends on a unison, 4th, 5th or octave (*see* DISCANT, §I, 2, and ORGANUM, §§6 and 7).

It was only about the second quarter of the 13th century, with Johannes de Garlandia's treatise *De mensurabili musica*, that a new consonance theory appeared. Perfect consonances were now the unison and octave, imperfect were the major and minor 3rds, while the 4th and 5th were intermediate (*medie*), being partly perfect, partly imperfect. The dissonances were also classified; imperfect: major 6th, minor 7th; intermediate: whole tone, minor 6th; perfect: semitone, tritone, major 7th (the terms used are *diapason*, *ditonus*, *ditonus cum diapente* etc.). Intervals compounded with the octave were classed together with their corresponding simple intervals. Johannes de Garlandia's symmetrical classification of consonances and dissonances into perfect, intermediate and imperfect is one of many instances of his application of the scholastic method taught in the universities; indeed his book is believed to have been intended as a text for the University of Paris. Each genre of music is defined by dividing it into species, and each of the species is then defined by further division. For example, in his first chapter the genus mensural music (*musica mensurabilis*) or organum is divided into three species: discant, copula and organum. Discant is then divided into six *maneries* (the rhythmic modes), of which the first, second and sixth are measurable (*mensurabiles*), and the third, fourth and fifth are beyond measure (*ultra mensurabiles*). These are then identified more concretely with music examples. In subsequent chapters Johannes de Garlandia applied a similar method to the description of the notes and ligatures that underlie certain rhythmic modes. Thus the longa may be *recta*, *duplex* or *plicata* and the ligature

may be *cum proprietate* or *sine proprietate*. By this method he realized a clear exposition of a potentially confusing subject, even if many of its points now seem obscure because of his language. The result is a highly theoretical exposition, independent in great part of previous writing, and exhaustive beyond the possibilities of practical application.

Johannes de Garlandia's disciplined focus on enumeration, definition and classification is all the more striking when compared with the treatise of Anonymus 4 (*c*1270–80; ed. Reckow), which is clearly prescriptive as well as descriptive, at once a guide to composition and a commentary on existing compositions, excerpts from some of which are actually quoted. It includes an elementary introduction to arithmetical proportions and to the rules of discant, and was perhaps meant for the training of singers at Bury St Edmunds, where the author worked. The *Ars cantus mensurabilis (c*1250) of Franco of Cologne, for all its insistence on innovation and the importance of his step to unequivocal rhythmic reading of ligatures, broke no new ground either in redefining the nature of theory or in methodology. This can be said also for the St Emmeram Anonymus (1279; ed. Yudkin).

Deserving closer attention as a new type of treatise is Hieronymus de Moravia's *Tractatus de musica*. Written in Paris shortly after 1272, possibly in the monastery of the rue St-Jacques, it sums up the contemporary state of music theory, or at least as much as the compiler thought relevant. It is made up largely of carefully extracted and identified passages, and a few entire treatises, by authors from Boethius right up to immediate contemporaries, such as the Aristotelian commentary by Thomas Aquinas, *De celo et mundo*, completed in 1272 (hence the earliest probable date for Hieronymus's compilation). The first chapter, for example, compares definitions of music and the musician by Boethius, al-Fārābī, Richard of St Victor, Isidore, Hugh of St Victor, Guido, Johannes Cotto and Johannes de Garlandia. Its theoretical topics include the etymology of 'music', its inventors, its parts, instruments (the latter two based on Isidore), the classification of music according to al-Fārābī (*activa* and *speculativa*), Boethius, Richard of St Victor and Aristotle, its effect and its subject. The technical aspects begin with the tenth chapter, surveying the gamut, solmization, mutation, the intervals, the consonances (Nicomachus, Philolaus and Ptolemy, whom he knew through Boethius), the species of arithmetical proportions and means, the ratios of intervals (Boethius), monochord division (Johannes Cotto), the Greek *tonoi* (Boethius), the modern modes (Johannes), the psalm tones, composition of new chants (Johannes, with apparently original commentary), the duration of notes and rests, voice quality and ornaments in the performance and notation of plainchant (original), discant (full text of four treatises: Anon., *Discantus positio vulgaris*, Johannes de Garlandia, *De musica mensurabili positio*, Johannes de Burgundia (or Franco), *Ars cantus mensurabilis* and Petrus de Picardia, *Musica mensurabilis*), Greek notation (Boethius), and finally the construction, tuning and technique of the fiddle and rebec (original). Hieronymus thus discussed almost all that in this article has been defined as theory: the precompositional, compositional, executive and critical.

7. 14TH CENTURY. Hieronymus de Moravia's treatise must not lead to the conclusion that the 14th century inherited this broad curriculum. Only one manuscript is known of the treatise, left to the Sorbonne by Petrus of Limoges in 1304 (*F-Pn* lat.16663). It was not an isolated example of the musical summa or encyclopedic compilation of learning. Walter Odington's *Summa de speculatione musice* (again only one complete copy, two fragmentary; early 14th century) is another such work, with greater emphasis than Hieronymus's on the mathematical side, more summary and synthetic on the practical. The most remarkable example of the summa is the *Speculum musice* of Jacobus, believed to have been written in Liège in his old age, not before 1330, after he had spent most of his life perhaps in Paris. It is the biggest and most complete theoretical work of the Middle Ages. The critical edition by Roger Bragard (1955–73) occupies eight volumes. Jacobus of Liège divided music into *theorica*, whose subdivisions were heavenly (*celestis*), cosmic (*mundana*), human, and sonorous or instrumental; and *practica*, whose subspecies are *plana* and *mensurabilis*. He spent little time on the non-sonorous categories and devoted most of the first five books to the theory of the sonorous realm, the sixth book mainly to the modes – ancient, intermediate and modern – the seventh book to measured music. Jacobus of Liège's normal method was to cite one or more authorities and to make an extensive gloss on each. He displayed broad erudition; among the Greek sources he cited are Plato's *Timaeus*, Aristotle's *Physics*, *Nicomachean Ethics*, *Politics*, *De anima*, *Categories*, *De coelo*, Euclid's *De arte geometria* in Boethius's translation; among the Roman writers, Virgil, Lucan, Seneca, Persius, Priscianus; among medieval writers, Augustine, *De musica*, Simplicius, Macrobius, Boethius, Gregory the Great, Jordanus Nemorarius, Petrus Comestor, Robert Kilwardby, Ibn Rushd, al-Fārābī. Among the musical theorists he credited some by name; others he honoured only by quotation or paraphrase. They include Guido, Hermannus, Johannes Cotto, Franco, Pseudo-Aristotle, Philippe de Vitry and Prosdocimus de Beldemandis. Some of the questions he proposed yielded to his method; others, such as 'Why does a diatessaron sound more consonant above a diapente than below?' (vii.8), elude his dialectics. Jacobus was not just a dispassionate scholar, however; perhaps the best-known chapters (vii.9ff) are his angry diatribes against the mensural practices of the 'moderni', the composers and theorists of the Ars Nova.

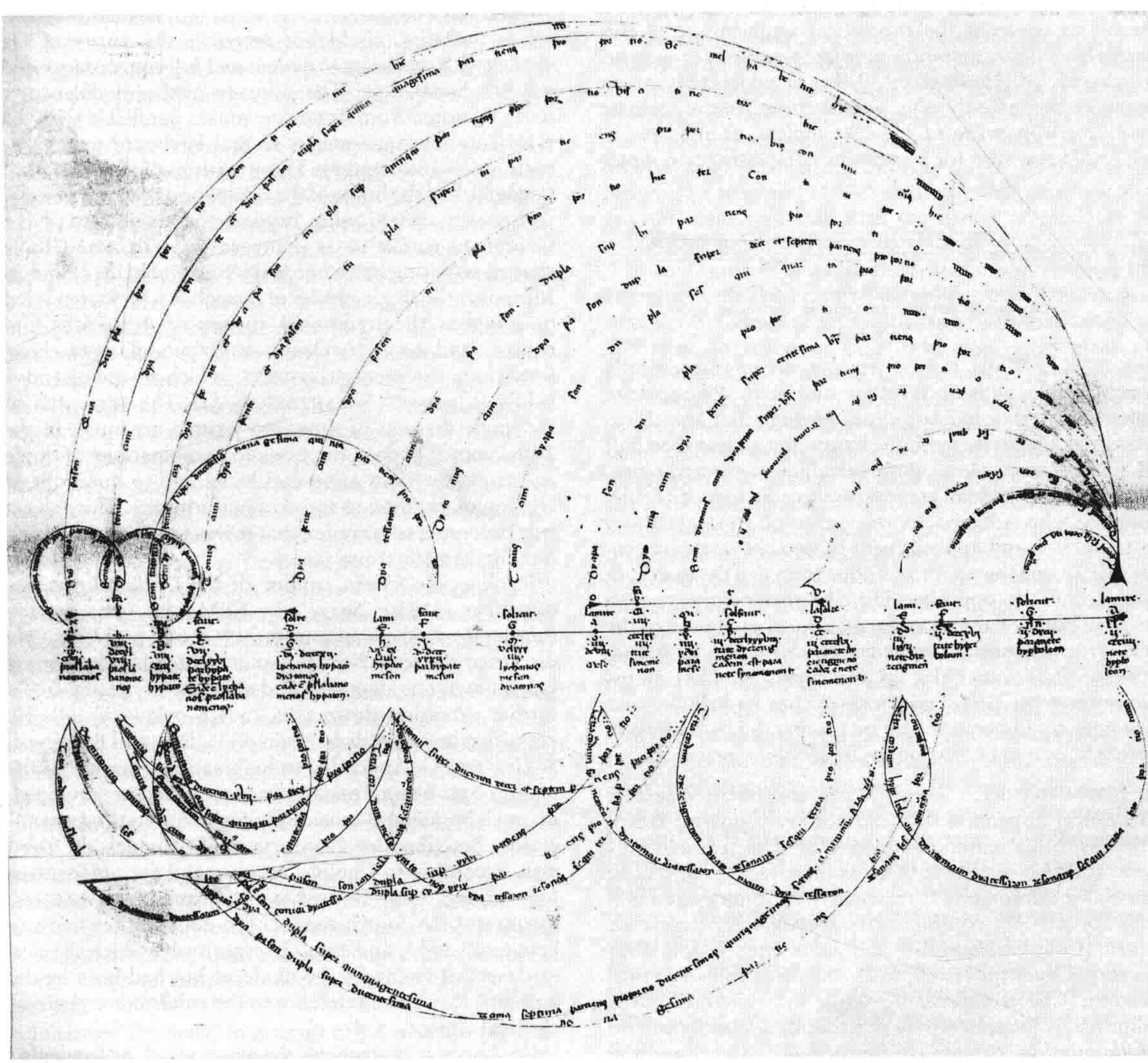
More characteristic of the 14th century than Jacobus of Liège's encyclopedic approach are the fundamental revisions of practical theory by Johannes de Muris, Johannes de Grocheio, Marchetto da Padova and Philippe de Vitry. Johannes de Muris, a *magister artium* of the University of Paris, left a *Musica speculativa secundum Boetium* (*GerbertS*, iii, 249–83; completed 1323), known to have been used in university curricula, for example at Kraków, Prague, Vienna, Leipzig and Erfurt. Johannes was not content with repeating the traditional numerical theory, but applied his mathematical skills to the observation of contemporary musical practices, as he also did to the observation of eclipses. His *Notitia artis musice* (1321; ed. in CSM, xvii), a youthful work, takes an objective stance on the controversial question of the duple versus triple division of note values. 'Time belongs to the genus of continuous things, therefore may be divided in any number of equal parts' (*GerbertS*, iii, 300*b* = CSM, xvii, *Notitia artis musice*, chap.13, p.104). He showed that the option between duple and triple operated at four

levels or *gradus*: *maximodus*, *modus*, *tempus* and *prolatio* (*see* NOTATION, §III, 3). The relation of the shortest note, the *minima*, to the longest, the triplex long, was in the ratio of 1:3⁴ or 1:81. Johannes de Muris may have derived the concept of four levels of musical time from his friend Philippe de Vitry, although the treatise *Ars nova* attributed to him may be spurious. There the author implied a fifth level, at which the *minima* was divided into *semiminime*. Its principal innovation was the proposal of four signs whereby the singer could recognize immediately the way in which long and *brevis* were to be divided (Table 5).

TABLE 5

○ – perfect tempus	C – imperfect tempus
⊙ – perfect modus with perfect tempus	⊙̣ – imperfect modus with imperfect tempus

Johannes de Grocheio in his untitled treatise of about 1300 rejected the Boethian classification of music into *mundana, humana* and *instrumentalis*, noting that Aristotle denied the existence of celestial music; he also rejected the dichotomy between the immeasurable and the measured, because all music and art depend on measurement. Every region, linguistic culture and city should have its own classification; for Paris he proposed three genres: common (*vulgaris*) music of the city; measured (*mensurata)*, composed, regular or regulated music; and ecclesiastical (*genus ecclesiasticum*), made up of the other two brought to their highest perfection for the praise of the Creator. Thus the study of music was the taxonomy of compositional genres. In the first category he distinguished between song (*cantus*) and melody (*cantilena*), the former including *cantus gestualis* (epic poems), *cantus coronatus*, monophonic conductus and *cantus versicularis* (popular songs), while within *cantilena* he cited the rondeau (*rotundellus*), *estampie* (*stantipes*), and *ductia*. For each type he discussed the function, versification, form and manner of composition, but his descriptions are subject to a variety of interpretations. Measured music includes the motet, organum and hocket. Among the genres of ecclesiastical music, which he



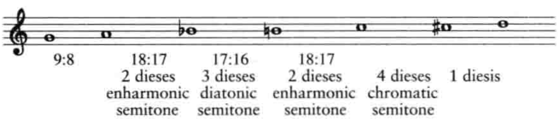
4. Monochord division of the two-octave system, A–aa, with the entire string given the value 9216: diagram from the 'Speculum musice' of Jacobus of Liège, book 5, chapter 44 (F-Pn lat.7207, f.199r)

admitted varied with local custom, he named hymns, responsories, versicles, antiphons and parts of the Ordinary and Proper of the Mass.

The growing interaction of folk, popular and other secular music with church music documented by Johannes de Grocheio was bound to arouse discussion of the conflicting musical systems that existed side by side; even within church polyphony the favourite cadence form, that of major 6th progressing to octave, made it necessary to recognize the alteration of the gamut of the Guidonian hand, or *musica vera*. Magister Lambertus (*c*1270) argued that the practice of *falsa musica* or *falsa mutatione* was 'necessary, because of the search for good consonance' (*CoussemakerS*, i, 258*a*) and defined it as making a semitone out of a whole tone or vice versa. Odington recognized in his gamut E♭, F♯ and C♯ as well as B♭ (ed. in CSM, xiv, 97–8). Johannes de Grocheio associated the need for *musica falsa* with the *estampie* and *ductia* and claimed that any tone could be made into a semitone through the rounded flat sign known as *b rotundum*, and any semitone into a tone through the square-shaped sign known as *b quadratum*.

In his *Lucidarium* (1326–7) Marchetto da Padova began to confront the theoretical implications of this usage by dividing the whole tone into five *dieses* (Tractatus II, chap.5; ed. Herlinger, 130–41) of which two, or on some occasions only one, would comprise the melodic semitone from *mi* to *fa*. He also implied, as indicated in ex.1, that the ratio for a semitone comprising two *dieses*

Ex.1



was 18:17. While these formulae are mathematically incompatible with each other and with Pythagorean calculations, they indicate clearly enough that Marchetto preferred a melodic semitone to amount to less than half of a whole tone. Marchetto's calculations aroused objections from his Paduan compatriot Prosdocimus de Beldemandis, who adhered to the ratios of PYTHAGOREAN INTONATION and applied them to two chromatic monochords: in one the minor semitone preceded the major, in the second the opposite. Then he merged the two to provide both a flat and a sharp between each note of the regular monochord (*Parvus tractatulus de modo monacordum dividendi*, 1413; ed. Herlinger, 72–118). In his *Contrapunctus* (1412; ed. Herlinger) he had shown that any note could become a *mi* by placing the *b quadratum* before it, or a *fa* by placing the *b rotundum* before it.

8. 15TH CENTURY. The 15th century inherited several theoretical difficulties that had not been squarely faced; one was the definition of consonance. The 3rds and 6ths were accepted in counterpoint as imperfect consonances: the major 6th somewhat reluctantly by Anonymus 4 and fully by the *Ars contrapuncti secundum Johannem de Muris* (*CoussemakerS*, iii, 60), Anonymus 2 (late 13th century; *CoussemakerS*, i, 312), and Anonymus 13 (14th century; *CoussemakerS*, iii, 496); the minor 6th was admitted by the anonymous *Ars contrapunctus secundum Phillippum de Vitriaco* (*CoussemakerS*, iii, 27) and the anonymous *Ars discantus secundum Johannem de Muris* (*CoussemakerS*, iii, 70); while the 4ths were rejected. Yet no theoretical justification had yet appeared. Walter Odington was on the verge of one when he called the 3rds and major 6th 'concordant discords' (*concordes discordiae*: ed. in CSM, xiv, 75), and recognized that since the 3rds are close to the sesquiquarta and sesquiquinta ratios (in which the difference is one) many considered them consonant; and, he added, 'if in numbers they are not found consonant, the voices of men with its subtlety leads them into a smooth mixture and full consonance' (CSM, xiv, 70–71).

Allied to the problem of consonance was that of tuning. The theoretically accepted tuning, even for Odington, was the Pythagorean, in which the ditone was 81:64 and the semiditone 32:27, both harsh-sounding. Also associated with the use of imperfect consonances was the use of *musica ficta*, which demanded potentially a full chromatic octave. Boethius provided no model for the division of the octave into semitones, whether equal or unequal.

While the problems just mentioned all involved mathematics in one way or another, conflicts also arose between traditional pedagogy and the realities of musical practice. Polyphony had inherited from plainchant a system of modes; but composers, even when basing their work on chant melodies, could not reconcile the purity of the modes with the desire for sweet and full concordance and smooth linear flow. The primacy of the modal octave *d–d′*, inherited from Byzantine music, conflicted with the C orientation apparent in several keyboard gamuts as early as the 10th century. The mutations of the hexachord system defied the limits of the octave and destroyed modal consistency, often going beyond the single flat of the Guidonian gamut to as many as three flats and three sharps, requiring hexachords starting on B♭, E♭, D and A. Moreover the single species of hexachord, *ut–la*, rendered meaningless the traditional species of 4ths, 5ths and octaves, and it was not clear how the modular tetrachord fitted into the modern systems, which now descended below Γ (*see also* SOLMIZATION, §I). The admission of the duple division of time into written art music in the 14th century opened the gates to combinations of duple and triple divisions at several levels and to questions of relation of duration to speed of performance. This subject was becoming so complex that it was tempting to subject it to mathematical analysis.

Ugolino of Orvieto, author of the *Declaratio musice discipline* (*c*1430; Seay, ed.: CSM, vii), was on the threshold of the recognition of these problems. He discarded the tetrachordal gamuts, extended the normal range down one step to F, and alternatively recognized a further extension down to C, a 4th below (ii, 34). He permitted hexachords to begin on D, E, A and B♭, as well as C, F and G. Appended to his treatise in several of the manuscripts was a *Tractatus monochordi* that developed, in an elaborate and musicianly fashion, the three monochords described by Prosdocimus – of which the third was, according to Ugolino, more useful for organs than for singing (*see* TEMPERAMENTS and ENHARMONIC KEYBOARD). A fourth monochord added notes midway between B and C and E and F respectively, which Ugolino said were not sung by the moderns but had been by the ancients; this was a reference to the enharmonic genre of classical Greece.

Ugolino was in step with the age in which he lived, also in reviving the Quadrivial aspect of music, for the Boethian curriculum of arithmetical proportions of intervals and

the metaphysics and physics of music are thoroughly explained in the fourth and fifth books, with many new insights drawn from the works of Aristotle and an otherwise unknown author cited as Petrus Hispanus (probably Petrus de Osma). Ugolino anticipated the early Renaissance also in separating *musica theorica* from *musica practica*. The first two books cover the Guidonian curriculum of the choir school brought up to date by Johannes Cotto and the discant and counterpoint tutors. The third book is a commentary on the mensural music treatise of Johannes de Muris. These three books constitute a summa of *musica practica*; the last two are a summa of *musica theorica*.

Reading the treatises of the 13th and 14th centuries leads one to question how much of Boethius was studied or understood during those years of swiftly changing musical practices or how relevant the book was considered. Only Jacobus of Liège gave evidence of having studied all of it. Although he admitted that he came on it late in his studies, it must have been available in every major monastic library. For a practising musician there was no compelling incentive for studying it. Careful study of Boethius was a phenomenon of the Italian Renaissance, and led to a search for the texts and authors whom Boethius mentioned, sometimes with praise as he did Nicomachus and Ptolemy, often deprecatingly, as Aristoxenus and Archytas.

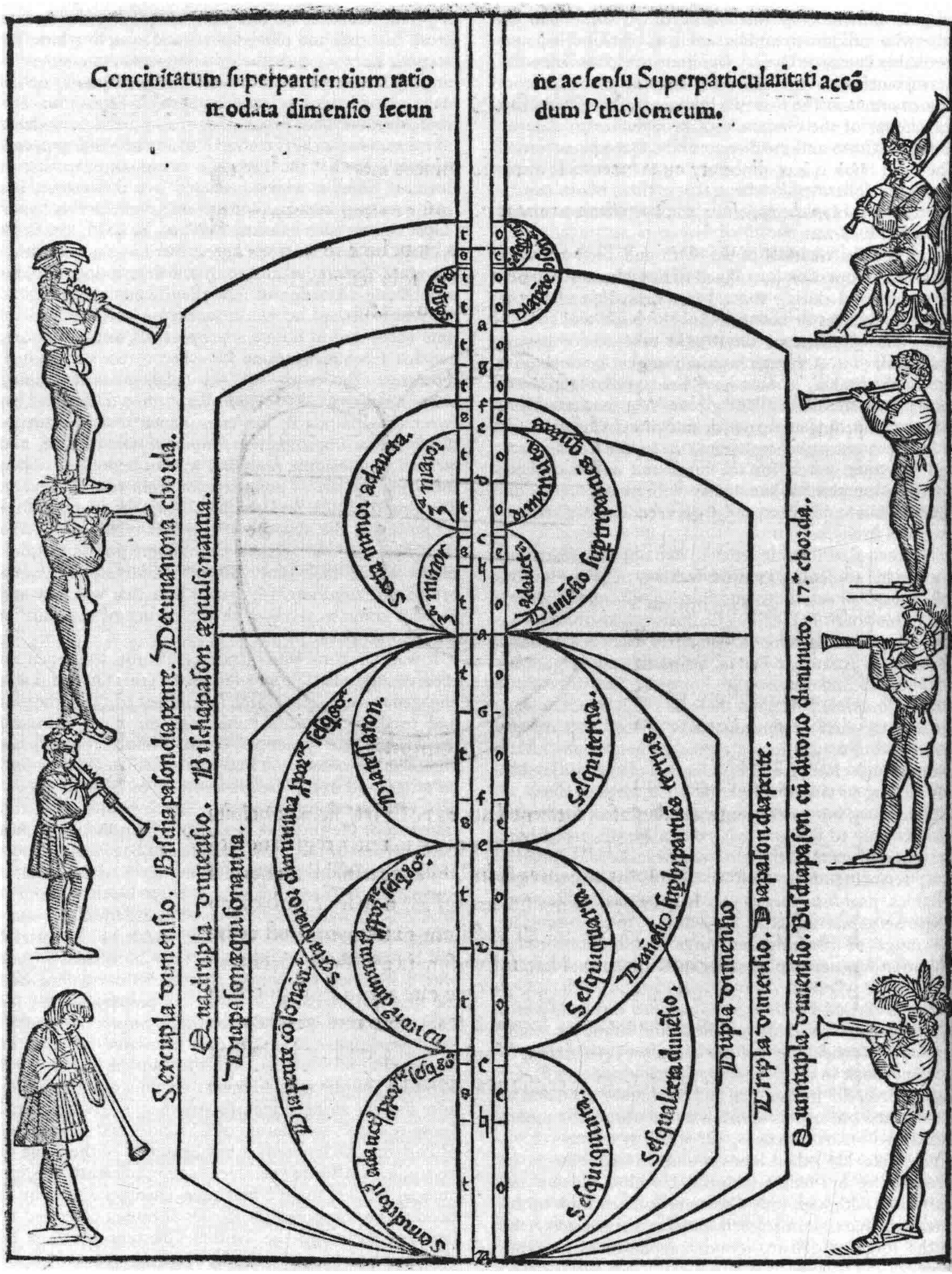
The revival of Boethius elicited two opposite reactions: it led to his adulation, as in the writings of John Hothby, Johannes Gallicus, Nicolaus Burtius, Giorgio Anselmi, and in his youth Franchinus Gaffurius; it also started an anti-theoretical movement. The latter was personified in Bartolomeo Ramis de Pareia, a Spanish mathematician who settled and lectured in Bologna. The title of his *Musica practica*, published there in 1482, is misleading, because the first of three parts is virtually all *musica theorica*, but conclusions are reached empirically rather than through citation and explanation of authorities. It is not lacking in citations, for the book gives evidence of wide reading, but more often than not Ramis cited other authors only to disagree with them. He discarded both tetrachordal gamut structure and hexachordal solmization, replacing them with an octave system of eight syllables, *psal-li-tur per vo-ces is-tas*, based on C, from where his gamut started, a 5th below Γ, to accommodate the range of contemporary organs and 'polichorda'. Mutation was accomplished by substituting *psal* for any of the other syllables.

Ramis revised Boethius's monochord division, which in any case he found too laborious and subtle for young musicians, to yield most of the imperfect consonances of diatonic music in their simple ratios: 5:4 (major 3rd), 6:5 (minor 3rd), 5:3 (major 6th) and 8:5 (minor 6th), and he constructed out of this division a new chromatic monochord (*see* TEMPERAMENTS, §2, and JUST INTONATION), which, like his other innovations, caused him to be attacked by his fellow-theorists Hothby, Burtius and Gaffurius. Although only Giovanni Spataro took up his defence at that time, many echoes of his theories, tempered in the forge of debate, found acceptance in the 16th century.

Johannes Tinctoris, in a series of 12 treatises (*c*1472–84) that exhausted current knowledge of musical practice, continued the empirical trend. His scepticism of the wisdom of the past was not confined to such mirages as *musica mundana* but to the entire repertory and foundation of older music, which he found inept and unworthy of performance. If he was fond of quoting the ancient Greek theorists and philosophers and even Boethius, the citations were more rhetorical ornaments than underpinning for his theories, which were founded squarely on the realities of everyday performance, composition and improvisation. Thus his citation of authorities is rendered pointless, as when he preferred Ptolemy's opinion reported by Boethius, that the 11th is a consonance, to that of Boethius himself, who considered it a dissonance, but finally rejected it from counterpoint as 'intolerably harsh' (*Liber de arte contrapuncti*, 1477; ed. in CSM, xxii/2, bk 1, chap.5, p.26). Tinctoris's great merit was not erudition but acute observation and analytical description. Thus his penetrating dissection of how the dissonant suspension, for which he had no word, works on various levels of time value and in different proportions and prolations, and his recommendations for when to use or avoid it, represents theorizing of the highest order (ibid., chaps.23–9, pp.121–38). His important distinction between the standards of consonance and dissonance treatment in improvisation, *super librum cantare*, and written composition, *res facta*, was an important step in removing the art of counterpoint from trial and error. The *Proportionale musices* (*c*1473–4) was an exhaustive statement of the system of temporal relationships and their notation that reached the ultimate point of exploitation about that time. But the *Liber de natura et proprietate tonorum* (1476) said little that was new and did not come to terms with the nature of modality in polyphonic music.

It was Tinctoris who inspired Gaffurius to deepen his theoretical studies. From 1480 for 20 years Gaffurius was engaged in a constant search for the best truths of the past and tried to reconcile these with the most advanced knowledge and practices of his time. From almost complete dependence on Boethius in his *Theoricum opus*, he progressed in the *Theorica musice* of 1492 to the use of several previously unknown Greek treatises in Latin translation. He profited most from Francesco Burana's Latin version of the musical treatise of Bacchius, Ficino's Latin translation of Plato, Ermolao Barbaro's Latin translation of Themistius's *Paraphrases* on the *De anima* of Aristotle, and Pietro d'Abano's translation and commentaries on Aristotle's *Problems*. Added to his careful and critical reading of Boethius, they informed his work with a freshness of thought that merits our calling him the first real humanist in music. In preparation for his final speculative work, *De harmonia musicorum instrumentorum opus* (1518), he had translated for him the *Harmonics* of Ptolemy and the musical treatises of Aristides Quintilianus, Manuel Bryennius and the author now known as Bellermann's Anonymus. He also used Giorgio Valla's translation of Cleonides and Valguglio's of Plutarch. To cite only a few examples of the fruits of his studies, Gaffurius was able to communicate to Western musical readers for the first time Themistius's sophisticated theory of sound, the shades of tuning described by Ptolemy, including the syntonic diatonic soon to be championed by Spataro (fig.5), and a glimmer of how the Greek tonal system differed from that of the medieval modes. The dynasty of Boethius was finally broken.

9. 16TH CENTURY. Hardly an author on music in Italy after 1500 escaped the powerful tides of the revival of



5. Diagram showing justly tuned 3rds and 6ths according to Ptolemy's syntonic diatonic rediscovered by Gaffurius, from his 'De harmonia musicorum instrumentorum opus' (1518)

ancient learning. The first half of the century was particularly swayed by Ptolemy's argument that, since sound is sensation, judgments concerning sounds should be made by the sense of hearing with the assistance of the reasoning faculty. The Pythagorean view, which had dominated earlier speculative theory, was that only the reason could make a final judgment, because the senses are easily corrupted. This principle had a particularly profound effect in the investigation of tuning. Even Gaffurius, who never departed from his advocacy of the Pythagorean tuning, recognized that keyboards were tempered by flattening the 5ths (*Practica musice*, 1496, bk 2, chap.3). Spataro, a disciple of Ramis, upbraided Gaffurius for saying that the major and minor 3rds in the ratios 81:64 and 32:27 were inaudibly different from 5:4 and 6:5 (*Errori de Franchino Gafurio*, 1521). He maintained that singers used only the latter, because they were 'softer' (Error 19, f.20*v*; Error 23, f.22*v*). Indeed Spataro identified the syntonic diatonic tuning of Ptolemy as 'that which is applied in musical practice today' (Error 16, f.21*v*).

Lodovico Fogliani, without citing either Ptolemy or Spataro, defended a similar tuning on the grounds that the ear is the natural judge of consonance and dissonance and esteems the 3rds and 6ths as consonances no less than octaves and 5ths; therefore it demanded that these intervals be in their best intonation (*Musica theorica*, 1529).

Gioseffo Zarlino too advocated the syntonic diatonic tuning (*Le istitutioni harmoniche*, 1558), but Giovanni Battista Benedetti soon proved that it was impossible to sing polyphonically with this intonation without the pitch slipping, and that therefore the tuning had no practical application in modern music (letter to Cipriano de Rore, *c*1563; *Diversarum speculationum*, 1585). Vincenzo Galilei raised other objections and, convinced that equal temperament was the only solution for instrumental music, proposed a uniform semitone of 18:17 for placing the frets on a lute (*Dialogo della musica antica et della moderna*, 1581, p.49); voices, he admitted, strove for a juster intonation that, however, could not be defined. Giovanni Maria Artusi, although a disciple of Zarlino, later came to a similar conclusion (*L'Artusi*, i, 1600, f.34*r*). Both Galilei and Artusi supported their theories with the authority of Aristoxenus, whose *Harmonics*, translated in 1562 by Antonius Hermannus Gogava, implied an octave divided into equal semitones.

However much they believed in equal division, one of the practical problems that defied theorists schooled in Boethius was that no integer could be found between the terms of a superparticular ratio that would divide it equally. So the Pythagorean whole tone, 9:8, could only be split into a lesser and greater but not two equal semitones. Euclid's *Elements*, printed in 1482 in a 13th-century Latin translation by Johannes Campanus, offered geometrical constructions to make this division, and these were applied to this musical problem by Jacobus Faber Stapulensis (*Musica libris demonstrata quatuor*, 1496), Erasmus Horicius (*Musica*, *I-Rvat* reg.lat.1245, *c*1504–8) and Henricus Grammateus in *Ayn new kunstlich Buech* (1518).

At the moment when *musica ficta* hexachords became accepted on almost every step (Pietro Aaron in *Lucidario in musica*, 1545, recognized them on A, B, D and E), the nature of modality in polyphonic music began to be clarified, first by Aaron (*Trattato della natura e cognitione di tutti gli tuoni di canto figurato*, 1525), then by Heinrich Glarean (*Dodecachordon*, 1547). Leaning on the tradition that in ancient times there had been as many as 13 or 15 'modes', Glarean finally faced the problem of the finals on A and C. Although he claimed to understand it, he misrepresented the Greek tonal system. This did not prevent him from constructing a well-ordered array of 12 practicable modes, and showing how the great composer Josquin could endow them with every variety of emotion and musical fantasy.

Only when Girolamo Mei circulated his treatise *De modis musicis* (completed 1573) among a small circle in Florence did the truth, that the plainchant modes and those of Glarean bore no resemblance to the Greek 'modes' or *tonoi*, begin to penetrate musical, literary and scientific circles. Mei had studied in Greek every surviving ancient piece of writing on music and had concluded that the Greek *tonoi* were transpositions of one system higher or lower than the normal or 'Dorian' range. Francisco de Salinas (*De musica libri vii*, 1577), who also read Ptolemy in the original Greek, clearly showed that the *tonoi* were not modes, but reproductions of the same system at different levels of pitch, although he attributed to the octave species a modal function.

Zarlino first accepted the 12 modes of Glarean (*Le istitutioni harmoniche*, 1558); later he renumbered them (*Dimostrationi harmoniche*, 1571) so that the series started on C. But the removal of an antique precedent tended to discredit the modes towards the end of the 16th century. Galilei (*Il primo libro della prattica del contrapunto intorno all'uso delle consonanze*, 1588–91, *I-Fn* Gal.1, ff.99–100; ed. Rempp, 70–72) with rare candour proclaimed that the plainchant modes were meaningless in modern polyphonic composition.

If 16th-century humanism deprived the modes of one of their main props, it gave legitimacy to the technique that helped destroy them – chromaticism. The medieval tradition was that the chromatic and enharmonic were abandoned by the ancients because they were difficult and ungratifying to the ear. But anyone reading Plutarch's *De musica* would have gathered the opposite. The enharmonic, he said, was the most beautiful of the genera, practised by the ancients because of its nobility but later undeservedly neglected (ed. Lasserre, chap.38). Gaffurius, taking his cue from this source, said it was the most artful of the genera, favoured by the most distinguished musicians but unknown to the common class of them, who could not discern the small intervals (*De harmonia*, ii, 8, f.xiv). The principal champion of the chromatic and enharmonic was Nicola Vicentino (*L'antica musica ridotta alla moderna prattica*, 1555), who modernized the two 'dense' genres by dividing the entire octave, not merely the dense segments or *pycna* of the tetrachords as the ancients did, into semitones and microtones. Salinas followed a similar procedure. The special instruments that Vicentino built and that were used by several distinguished musicians, notably Luzzasco Luzzaschi and Carlo Gesualdo, translated the exotic genres from antique theory into modern practice.

As has been seen, 3rds and 6ths and their compounds were considered consonances in the practical handbooks for some time. But in *musica theorica* the 3rds and 6ths were still in a limbo, because they were outside the accepted Pythagorean ratios, those whose terms were

made up of the numbers 1 to 4. Gaffurius, for example, although he admitted that the 3rds and 6ths were excellent in sound, attributed to them no perfection of ratio, indeed no determinable ratio, and, therefore, they were irrational (*De harmonia*, i, 3, f.5*r*). Fogliani was able to surmount the difficulty by proving that sound had no material existence but was an 'accident' of violent motion and therefore not subject to mathematical, only to aural, judgment (*Musica theorica*, 1529, ii, 1–3, ff.12ff). What the community of musicians and composers considered consonant was indeed so.

Zarlino took a step backwards, however, by reinstating the dominance of *ratio* over *sensus*, rationalizing a new numerical limit for consonance: the *senario*, or numbers 1 to 6, which took in the 3rds and the major 6th. This required that he hypothesize a 'natural' tuning, Ptolemy's syntonic diatonic, in which these imperfect consonances were 'just' or 5:4, 6:5 and 5:3. When this was shown to be impractical, the *senario* theory too had to fall. Galilei opposed any limits, arguing that all musical intervals, whether within or outside the *senario*, were natural. He contended that there was theoretically an infinity of consonances (*Discorso intorno all'opere di Messer G. Zarlino*, 1589, pp.92–3). Zarlino's practical theory of counterpoint, based on the premise of the *senario*, severely limited the introduction of dissonances to suspensions and passing notes; Galilei was much more pragmatic about them, opening the way to the free uses of the *seconda pratica* (*Discorso intorno all'uso delle dissonanze*, 1588–91). Thus Zarlino's heroic effort to bring *musica practica* and *musica theorica* together again was a failure because he bent theory to suit practice and misrepresented practice to fit the theory.

The aspect of the theory of music that was most affected by humanism was concerned with the goals and effects of music. Hardly a book on music failed to recount some of the stories that the ancient philosophers told about its miraculous therapeutic, moral or corrupting effects. The late 15th and early 16th centuries were dominated by the Platonically inspired judgment that only music that strengthened moral character was desirable. But those who followed Aristotle, and particularly commentators on the *Poetics* after 1550, emphasized the positive value of all kinds of music, particularly that which could induce the catharsis of the passions and could move listeners to feel the affections of a poem or a dramatic character. Mei condemned polyphonic music as impotent for this, because the different vocal parts pulled in opposing directions; only monodic music could have the power that Greek music possessed. Galilei, who espoused Mei's ideas, wrote a vehement critique of polyphonic music (*Dialogo della musica antica et della moderna*, 1581) but was rather vague about what should take its place. More than at any time in the past, practical theory became prescriptive, the cutting edge of innovation.

10. The Baroque period. In the first half of the 17th century musical practice caught up with the aesthetic ideals proclaimed in the second half of the previous century and practical theory caught up with improvised practice. The ideal of moving the affections was realized in the *seconda pratica*. Claudio Monteverdi (Preface, *Quinto libro de madrigali*, 1605) employed this term to distinguish his own freer approach to contrapuntal writing, particularly the treatment of dissonance, from the practice taught in Zarlino's *Istitutioni* in which dissonances were very strictly controlled (*see* Prima pratica). His brother, Giulio Cesare Monteverdi, in commenting on this statement ('Dichiaratione', *Scherzi musicali*, 1607), explained that in the *seconda pratica* harmony is a servant of the text, while in the *prima pratica* the harmony is mistress over the text. The two prefaces were written in response to the criticisms of Giovanni Maria Artusi (*L'Artusi*, 1600), who enumerated some of the new style's characteristics more explicitly than its defenders: unprepared or improperly prepared suspensions, unprepared diminished 5ths and 7ths, false relations, difficult melodic intervals, incorrect part-writing after a flat or sharp, abuse of note-against-note chordal style, and other departures from the learned manner of writing counterpoint. Although Artusi described the style in negative terms, he made the astute observation in his dialogue that a number of these departures were characteristic of improvised music or improvised elaborations of written music. Thus some of the freely introduced dissonances were *accenti* and other grace notes normally added by the singer. Several singing teachers had written tutors for embellishing written music, for example Girolamo Dalla Casa (*Il vero modo di diminuir*, 1584). Other dissonances resulted from following the rules of counterpoint *a mente* or *supra librum* rather than the rules of *res facta*, or from imitating the free clashes allowed in instrumental figurations and runs. Thus many of the innovations of Monteverdi had been frequently heard before, but seldom written. In this sense the theory of written counterpoint was simply adjusting to the realities of performing practice.

In due time a theory developed to account for the new licences, but the *prima pratica* remained a viable option. Thus Girolamo Diruta (*Seconda parte del Transilvano*, 1609) considered *contrapunto osservato* (strict counterpoint) and *contrapunto commune* (the free modern style) as alternatives for the modern composer. Adriano Banchieri (*Cartella musicale*, 1614) and Marco Scacchi (*Epistola* to Werner, *c*1648; *Breve discorso sopra la musica moderna*, 1649) specified some of the norms by which these two co-existent styles were to be distinguished. Scacchi, his pupil Angelo Berardi, and Christoph Bernhard, who also came under Scacchi's influence, developed a system of stylistic classification that represents the first efforts at a theory of musical style. Bernhard was the most assiduous of these in detailing the licences of the various styles, the freest of which was the recitative. Since the devices, like the figures of rhetoric, were at once a form of embellishment and of forceful expression, he gave them names derived from rhetorical theory, as Joachim Burmeister had done earlier in arriving at a terminology for the technical and expressive devices of polyphonic writing (*Musica autoschediastike*, 1601; *Musica poetica*, 1606).

Although the *prima pratica* continued to be applied in composition, particularly of sacred music, it became mainly a pedagogical style known as *stile antico* in which the pupil was expected to become proficient before attempting the modern style. Diruta taught five species of 'observed' or strict counterpoint, types that were later adopted, with modifications by Banchieri, Lodovico Zacconi (*Pratica di musica, seconda parte*, 1622), Berardi (*Ragionamenti musicali*, 1681, *Miscellanea musicale*, 1689) and Johann Joseph Fux (*Gradus ad Parnassum*, 1725). The *prima pratica* is thus the first example of a

historical style that became the basis of a pedagogical theory, a phenomenon that was to mark the teaching of theory throughout the 19th and 20th centuries.

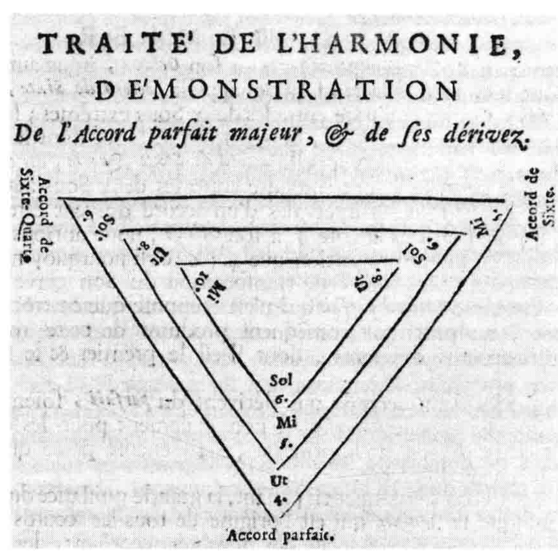
Another improvisatory practice that was annexed by written theory is that of florid elaboration, embellishment and variation on a written line or harmonic scheme. Throughout the 16th century musicians were taking melodic schemes or *arie* for singing poetry, and performing impromptu arrangements and variations on them, whether in reciting strophic poems or in playing variations or dances on a lute or other instrument. When performing the top line of frottolas and madrigals written in simple chordal style, singers would supply runs and other embellishments, especially in approaching the cadence. Some handbooks were published in the 16th century to guide the improviser, for example *Trattado de glosas sobre clausulas y otros generos de puntos en la musica de violones* (1553) by Diego Ortiz, and *Libro llamado Arte de tañer fantasia* (1565) by Tomás de Santa María. Singing tutors, such as that of Dalla Casa mentioned above or of Giovanni Battista Bovicelli (*Regole, passaggi di musica*, 1594), provided sample runs, figurations and models for the embellishment of both sacred and secular polyphonic music. A more tasteful, expressive and dynamically nuanced kind of ornamentation was developed in Giulio Caccini's *Le nuove musiche* (1601/2), which became a model for French treatises, such as Marin Mersenne's 'L'art de bien chanter', the fifth book of *Harmonie universelle* (1636–7). (Mersenne's contributions to music theory are not discussed in detail in this article since they pertain to acoustics and organology rather than theory proper.)

Accompanying from a bass was also probably an unwritten practice for many years before a basso continuo with figures was first printed in the score of Emilio de' Cavalieri's *Rappresentatione di Anima, et di Corpo* (1600). The earliest rules for playing from a bass appeared in prefaces, such as that to Cavalieri's score or to Lodovico Viadana's *Cento concerti ecclesiastici* (1602). Soon it became the subject of short tracts, the most notable of which is Agostino Agazzari's *Del sonare sopra 'l basso con tutti li stromenti e dell'uso loro nel conserto* (1607). The usage and theorizing about it spread quickly to Germany (Michael Praetorius, *Syntagma musicum*, chap.6, 'De basso generali seu continuo', 1618), quite late to England (Matthew Locke, *Melothesia, or Certain General Rules for Playing upon a Continued-Bass*, 1673) and France (Saint Lambert's *Nouveau traité de l'accompagnement du clavecin, de l'orgue et des autres instruments*, 1707; first edition, 1680, lost).

The first phase of thoroughbass theory is best summed up by Lorenzo Penna's *Li primi albori musicali* (1672). Although this consisted largely of instructions for accompanying, its detailed rules, prescribing part-movement, interval content of chords, cadence formulae, rhythmic figures, and ornaments, make it by implication a book on composition; one section, indeed, showed how to supply a bass for an otherwise finished piece. The connection of thoroughbass with composition was made explicit in Johann David Heinichen's *Der General-Bass in der Composition* (1728). Though focussed on accompaniment, the book was invaluable for composers. One of its important contributions was that Heinichen clarified and expurgated the use of dissonances in the theatrical style in keeping with the renewed desire for correctness.

The chordal structure of Baroque music was obviously intuitively conceived and empirically understood by the thoroughbass theorists. But no theory had evolved that related the chords to a single goal or limited collection of pitches. The modes, through commonly used transpositions and accidentals, had been reduced in practice to just a few distinct octave species. Zarlino had already noted that the modes could be divided into two classes, those that began by rising a major 3rd, and those beginning with a minor 3rd. In England it became common to speak of 'sharp song' and 'flat song' for what in practice were the modes reduced to two (Christopher Simpson, *The Division-Violist*, 1659). In 1683 Jean Rousseau took the radical step of proclaiming that there were only two modes, major and minor, although he still clung to the concept of 'natural' and 'transposed' keys (*Méthode claire, certaine et facile pour apprendre à chanter*). Charles Masson went a step further and discarded the natural and transposed categories, accepting eight major and minor keys, omitting only the major keys on G♭, A♭, D♭ and E♭ and minor keys on G♭, A♭, B♭ and D♭ (*Nouveau traité des règles pour la composition de la musique*, 2/1699). He recognized in each key a 'final', a 'mediant' and a 'dominant', which he called the 'essential notes'.

These developments prepared the way for Rameau's conception of the notes and chords of a key as emanating from a single source pitch. Rameau acknowledged that the inspiration for this breakthrough came from Descartes' method, which was to build a system of natural law on a self-evident principle. In his *Traité de l'harmonie reduite à ses principes naturels* (1722) Rameau identified this first principle as the first six divisions of the string; these could be shown to generate all the consonant and dissonant intervals and chords as well as the rules for their interconnection. But it was first necessary to recognize as an *a priori* fact that a note and its octave-replicates were identical. From this ensued the principle of inversion (fig.6). Through inversion it was possible to incorporate the major 6th, 8:5, into the consonances of the *senario*, because it could now be explained as the inversion of the minor 3rd, 6:5. Thus Rameau marked a



6. Diagram demonstrating the perfect major chord and its derivatives (i.e. inversions) from Rameau's 'Traité de l'harmonie reduite à ses principes naturels' (1722)

return to naturalism and rationalism after the pragmatic theory of the thoroughbass.

By arithmetic manipulation of the ratios representing the primary division of the string, $\frac{1}{2}$ (octave), $\frac{1}{3}$ (octave-plus-5th, reducible to a 5th by the rule of octave equivalence), $\frac{1}{5}$ (double-octave-plus-3rd, reducible to a 3rd), he was able to generate the primary major triad. A triad, although it had three possible bass notes, had only one 'fundamental bass' note. A progression of chords could now be viewed as the movement of a fundamental bass line that might or might not actually be sounded. The leaps or steps of the fundamental bass were controlled by a system of cadences having closing, evasive or interruptive functions, and all harmony could be viewed as an 'imitation of cadences'. Numerical ratios were used also to rationalize the elementary relationships of chords to the tonic and to each other. The triple proportion 1–3–9 represented the polarity of the subdominant (1) and the dominant (9) and their attraction to the tonic (3). This dominant he called the 'tonic dominant' (*dominante tonique*) to distinguish it from dominants on other than the fifth degree, which were simply 'dominants' (*dominantes*). The dominant chords normally carried a 7th, while the subdominant was normally accompanied by an added 6th, but this chord could also be interpreted as a 7th chord on the second degree, leading to the concept of 'double employment'. The diminished triads, diminished 7th chords and chords of the 9th, 11th and so on demanded a different explanation. For these Rameau invented the notion of assuming (*par supposition*) a fundamental bass note a 3rd or 5th above the actual lowest note of the chord.

While these general lines of his theory remained stable, many details, such as the derivation of the minor triad and the minor scale, experienced fluctuation in the course of a lifetime of publications. The most important change was his shift of the burden of the first principle from string division to the phenomenon of overtones in the *Nouveau système de musique théorique* (1726). Although Descartes had adumbrated the idea and Mersenne reported observing the overtones as early as 1623 (*Quaestiones celeberrimae in Genesim*), and John Wallis had explained their physical origin (*Philosophical Transactions*, xii, 1677, pp.839–42), it was through the work of Joseph Sauveur ('Système général des intervalles des sons', 1701) that Rameau became aware of the phenomenon. Sauveur had there given a detailed experimental and theoretical account of the partials that are heard in most vocal and instrumental sounds. This provided Rameau with an even more fundamental and natural first principle than string division, for the 3rd and 5th were actually generated by the fundamental pitch.

Rameau, while he clarified many aspects of harmonic practice, also left a legacy of unsolved problems – many of them in reality false issues – that occupied theorists long after him. The notion that the generation of each chord had to be explained led to a multitude of theories about the generation of the minor chord, the diminished triad, the diminished 7th chord, the augmented triad, and 7th chords on steps other than the dominant. The search to derive the minor and chromatic scales from some natural phenomenon exercised Rameau and many of his successors. How the fundamental bass should be permitted to move and how these movements were related to modulation raised other questions. Which was the primary dissonance, which dissonances could be attacked unprepared, and which had to be prepared were other problems seeking solution. There is hardly a theorist in the 18th or 19th centuries who did not engage in a dialogue across the years with Rameau on some of these and other issues first raised by him.

Rameau's most faithful interpreter, if also a severe critic, was Jean le Rond d'Alembert. While appreciating the great contribution he made to simplifying musical syntax, as a mathematician d'Alembert was shocked by Rameau's misuse of geometry and by his errors of method. He managed to distil the essence of Rameau's musical syntax in a little manual, *Eléments de musique théorique et pratique suivant les principes de M. Rameau* (1752). Among other critics, Leonhard Euler (*Tentamen novae theoriae*, 1739) challenged the assumption that a pitch and its octave were identical and contested the validity of the principle of inversion.

Another attempt at a natural theory of music was Giuseppe Tartini's application of the difference tone or 'the third sound' that he had observed as being heard when two notes are sounded simultaneously (*Trattato di musica secondo la vera scienza dell'armonia*, 1754). Although Georg Andreas Sorge (*Vorgemach der musicalischen Composition*, 1745–7) and Jean-Baptiste Romieu (*Nouvelle découverte des sons harmoniques graves*, 1751) had previously discovered the phenomenon, it was Tartini who showed that it corroborated six other fundamental observations previously made: string division; the notes of the trumpet marine, the trumpet, the hunting horn, and of organ mixtures; and notes derived by attaching weights to strings. All these produced the same series of notes, which added up to the diatonic system and supported the concept of the fundamental bass and the primacy of the triad. Tartini was not content with this deduction, but indulged in daring mathematical and geometric speculations, which two mathematicians soberly refuted: Benjamin Stillingfleet in *Principles and Power of Harmony* (1771) and Antonio Eximeno in *Dell'origine e delle regole della musica* (1774).

11. THE CLASSICAL–ROMANTIC PERIOD. Rameau's theory spread to Germany through the efforts of Friedrich Wilhelm Marpurg, whose *Systematische Einleitung in die musikalische Setzkunst nach den Lehrsätzen des Herrn Rameau* is in great part a translation of d'Alembert's handbook. Johann Philip Kirnberger (*Die Kunst des reinen Satzes in der Musick*, 1774–9) accepted many of Rameau's ideas, such as inversion, but he gave more importance to melodic functions. Thus he recognized two kinds of dissonance, the 'essential', as found in the 7th chord, and the 'incidental', as found in the suspension, which requires preparation. He united the study of counterpoint with harmony, counterpoint being given the subordinate role of arpeggiating the chordal harmony and colouring it through passing notes.

D'Alembert's handbook may have influenced two German writers who examined the capacity of a given chord or note to have different harmonic meanings in different contexts. Abbé Georg Vogler was the first to give this capacity a name, 'multiple meaning' (*Mehrdeutigkeit*), in two treatises ('Summe der Harmonik', 1780, in the *Betrachtungen der Mannheimer Tonschule*, and the *Handbuch zur Harmonielehre*, 1802). Through multiple meaning, Vogler developed an advanced theory of modulation to remote as well as nearby keys. He seems to

have been the first to use Roman numerals to denote the degrees of the scale on which chords reside in a given key: the F major triad is thus 'I' in the key of F major, 'IV' in C major and 'V' in B♭ major etc. With Gottfried Weber (*Versuch einer geordneten Theorie der Tonsetzkunst*, 1817, 3/1830–32) this nomenclature evolved into a fully-fledged system using large and small Roman numerals (for major and minor scale-degrees respectively, often preceded by an upper- or lower-case Roman letter to indicate the prevailing key) and upper- and lower-case gothic letters to identify root and chord-quality directly. Numerals and letters were qualified by symbols such as the superscript circle indicating diminished quality, superscript 7 indicating a minor 7th and dashed '7' for a major 7th. This system was adopted by subsequent theorists, and essentially remains in use to the present day for simple chordal analysis. Weber also expanded Vogler's mutiple meaning greatly. With him it applied not only to notes and chords but also to interval, voice-crossing, composite melody, distance from the bass and many other categories. Into his discourse is woven a sense of the ear (*das Gehör*) as an agent actively perceiving, evaluating, remembering and understanding musical phenomena, a sense that gives Weber's theory a perceptual and cognitive character unprecedented for its time.

François-Joseph Fétis retained the main lines of Rameau's method, which he consecrated as 'the laws of tonality' (*Traité complet de la théorie et de la pratique de l'harmonie*, 1844). But he rejected mathematical and acoustical foundations for harmony, convinced by his study of history that the rules of composition were dictated not by nature but by feelings, needs and tastes of men in a given time and place. He identified four phases in the development of harmony: 'unitonic' (*unitonique*) or the unmodulating single tonality of plainchant; 'transitonic' (*transitonique*), in which through dissonance a tonality tended to expand outwards but was still held in check by a single centre as in plainchant; 'pluritonic' (*pluritonique*), the post-16th-century system in which the urge to express the passions led to a multiplying of the relationships one tonality had to others, so that any one harmony could now resolve in several ways; 'omnitonic' (*omnitonique*), the music of the future, in which any sound in a harmonic combination could progress to any other by a generalized application of the device of alteration.

Another theorist who put aside natural explanations was Moritz Hauptmann in *Die Natur der Harmonik und Metrik* (1853). Disturbed by explanations founded on the harmonic series because of its potentially infinite and all-inclusive nature – containing as it does both dissonant and consonant members – he preferred to construct a purely autonomous musical system by means of Hegelian logic. The intervals directly understood, the octave, 5th and major 3rd, were the fundamental building-blocks of all harmony. Chord succession depended not only on the progression of roots, which he adopted from Rameau, but on the joining together of chords that possess notes in common. These make the connection intelligible as the other notes of the chord move on. Hauptmann applied the same logical principles to the unfolding of time: the dialectic process that activates the triad also activates metre as duple, triple or quadruple, and extends it to larger units of time.

A return to natural theory is marked by Hermann von Helmholtz in *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* (1863), which laid the foundation for modern physical and physiological acoustics. It is a book rich in new insights, among the most original being his explanation of dissonance through the intensity of beats, and of difference tones as subjective non-linear auditory responses to pitch. Helmholtz's forays into music theory were not productive of new theory so much as of authoritatively expressed syntheses, for example his definition of the principle of tonality (original italicized): 'the whole mass of tones and the connection of harmonies must stand in a close and always distinctly perceptible relationship to some arbitrarily selected tonic, and ... the mass of tone which forms the whole composition must be developed from this tonic, and must finally return to it' (pt.iii, chap.13; Eng. trans., 1875, p.249).

The physicist Arthur von Oettingen (*Harmoniesystem in dualer Entwicklung*, 1866), influenced by both Hauptmann and Helmholtz, sought a theoretical system in which the minor chord was granted the same status as the major chord rather than deriving from higher overtones or arising as a variant of the major chord or being explained in some other non-systematic way. His new system, relying on acoustics and mathematics, was founded on the opposition of 'being' and 'having'. The notes of the major triad 'are' all overtones of a common fundamental (*c′*, *e′* and *g′* are the 4th, 5th and 6th overtones of C). The notes of the minor triad, on the other hand, are fundamentals that 'have' a common overtone (*c′*, *e♭′* and *g′* have *g‴* as their 6th, 5th and 4th overtone respectively). The tones of the former (major) are in a relationship of 'tonicity' (*Tonicität*), their common element being called the 'tonic fundamental'. The tones of the latter (minor) are in a relationship of 'phonicity' (*Phonicität*), their common element being called the 'phonic overtone'. From this arises a symmetrical system. C major is spoken of as 'tonic C', while A minor is spoken of as 'phonic e'; and whereas the cadential 7th chord in the former is *g–b–d′–f′*, that of the latter is a *a′–f′–d′–b* – the same intervals, but top-down. Major and minor thus become mirror worlds, and the hierarchies of keys to which they can modulate mirror universes. Such a system is called 'dual', and the approach is 'dualism'.

In appropriating Oettingen's dual system, Hugo Riemann revisited a notion briefly considered but rejected by Rameau (1737). In *Musikalische Syntaxis* (1877) he took the mirror worlds of tonic and phonic, which had been derived by different means from the one familiar harmonic series, a stage further by envisioning two harmonic series, mirror images of one another: overtones and undertones. Major was constructed from the overtone series, minor from the undertone series. Nomenclature now reflected this total inversion of worlds. The notes of the major triad were still called 'tonic' (*c*), 'third' (*e*) and 'fifth' (*g*), and represented by 1, 3 and 5, those of the minor triad were now read downwards as 'prime' (*e*), 'third' (*c*) and 'fifth' (*a*), and represented by I, III and V.

Whether Riemann truly believed in the undertone series is unclear. However, he distanced himself from it, indeed from reliance on harmonic series altogether, in mid-career. What emerged instead was his theory of 'harmonic function', in which the primary relationships around a tonic were those of the perfect 5th above and below:

tonic, overdominant and underdominant, or more simply tonic, dominant and subdominant (T, D and S). Long in gestation, the system was unveiled in a practical manual entitled *Vereinfachte Harmonielehre* ('Harmony simplified') (1893, Eng. trans., 1896), with the essential statement: 'There are only three kinds of tonal functions ... namely tonic, dominant and subdominant. In the change of these functions lies the essence of modulation' (p.9). Scale degrees no longer existed in their own right. However, since in C major the chord of D minor was the parallel (relative) minor of F major, D minor could be used as a 'substitute chord' (*Stellvertreter*) for the subdominant, designated 'Sp'; likewise E minor for the dominant ('Dp') and A minor for the tonic ('Tp') (pp.71–4). At the same time, E minor is the 'leading-note chord' of C major, thus E minor could also substitute for the tonic, as could A minor for the subdominant (pp.75–6). The reverse was true in the minor key. Riemann developed this system through later editions of his *Handbuch der Harmonielehre*.

12. THEORY OF GENRES: 16TH TO 18TH CENTURIES. The theory of genres and the norms for their composition received increasing attention. Its rather sketchy beginnings are to be seen in Pietro Pontio's *Ragionamento di musica* (1588), where the standards for composing motets, masses, madrigals, psalms and the like are discussed. Similar instructions occur in Pietro Cerone's *El melopeo y maestro* (1613) and in Michael Praetorius's *Syntagma musicum* (iii, 1618). Johann Mattheson's *Vollkommene Capellmeister* (1739) and Johann Adolph Scheibe's *Der critische Musicus* (1737–40) are virtually textbooks of musical genres and forms. These instructions are symptomatic of the way in which the distinctive affective, compositional and associative traits attached to specific genres, each with its proper style and level of artfulness, came to be recognized during the Baroque period. Mattheson (pt.ii, chap.13) took up 16 such vocal genres, including the recitative, cavata, arioso, cantata, serenata etc., and 22 instrumental types, including 11 of the most common dances, and the sinfonia, overture and concerto grosso. Johann Adolph Scheibe was perhaps more typical of his time when he paid greater attention to technical method and formal structure than to affective character in describing such types as the sonata, symphony and concerto. Still, the descriptions are impressionistic, and it was only with Heinrich Christoph Koch (*Versuch einer Anleitung zur Composition*, pt.iii, 1793) that detailed enough models were presented to serve a composer embarking on a sonata or concerto movement. With Koch, too, the instrumental forms and genres occupied the foreground for the first time. They were not abstract, however, for he conceived of instrumental music as still bound up with feelings and emotions, if in a non-specific way.

The more this group of theorists focussed on the purely musical logic of genres of composition, the more they resorted to literary and visual models for both concepts and vocabulary (*see* RHETORIC AND MUSIC). Burmeister had described a motet as having, like an oration, an *exordium*, a *confirmatio* and a conclusion. Mattheson named six parts in a well-developed composition, the *exordium, narratio, propositio, confirmatio, confutatio* and *peroratio* – that is, introduction, report, proposal, corroboration, refutation and conclusion (pt.ii, chap.14). Although the example he used was an aria of Benedetto Marcello, the text is never considered, only the musical continuity. Moreover, musical punctuation is seen as breaking the structure down into paragraphs, sentences, phrases etc.

Koch borrowed from visual art, and specifically from J.G. Sulzer's *Allgemeine Theorie der schönen Künste* (1771–4), the concept of the *Anlage* or layout, a plan or sketch in which the most salient features of the final work are set down. Following this outline of the work, the artist proceeds to the *Ausführung* or execution, and finally the *Ausarbeitung* or elaboration of details. Koch realized that the parallel was imperfect and he was forced into literary analogies to convey his formal ideas. For music, though amenable to spatial imagery, was a temporal art like literature. Thus, the musical *Anlage* is a statement of the principal ideas and an exposition of how they relate to each other within the main periods. When he went on to speak of the articulation of sections, he called upon grammatical terms such as *Redetheile* (parts of speech), periods, commas, semicolons, caesuras, periods and even subject and predicate. Koch's preoccupation with explaining every detail of the anatomy of a piece led him to consider both minute and large-scale temporal units.

13. THEORY OF RHYTHM: 17TH TO 19TH CENTURIES. Interest in temporal problems was awakening after the long hiatus brought on by the simplification of rhythm in the 16th and 17th centuries. Most of the texts during these centuries continued to repeat, sometimes dutifully, often with a tinge of scorn, traditional discussions of prolations and proportions. One of the treatises most attuned with the times was Agostino Pisa's *Battuta della musica dichiarata* (1611), a tutor for 'conductors' on beating time. As was conventional in the 16th century, he divided all metres into two parts, the *positione* and *elevatione*, the lowering and raising of the hand; but with uneven metres the downbeat marked the larger part, for example two beats down against one up in triple. The proportional signatures, such as 3/2, lost their precise meaning before theorists took note of the new practice of indicating tempo by adjectives of mood and gait, such as *allegro* and *andante*. Michel de Saint-Lambert (*Principes du clavecin*, 1702) claimed that the proportions still held in some cases – for example ¢ was twice as fast as C, though both were at a walking pace – but Thomas Morley (*Plaine and Easie Introduction*, 1597) a century earlier already found composers using the two indifferently.

A new approach to the organization of time is reflected in the dialogue by Joseph Riepel, *Anfangsgründe zur musicalischen Setzkunst* (1752–68). He was aware that the patterns of note values, their repetition in themes and their direction towards a cadence were subtly related to melodic and harmonic factors. In the first chapter, 'De rhythmopoeia oder Von der Tactordnung' (1752) the pupil is instructed to pay close attention to the length of phrases and the effect of adding them together. Although a preference is shown for four-bar modules, Riepel's preceptor shows that two-, three- and five-bar phrases (*Zweyer*, *Dreyer*, *Fünfer*) are also possible. Koch broke down temporal structure into even smaller units, which he called *Einschnitte* (incises), while at the level of the phrase or *Absatz* he differentiated those that tended towards the fifth degree from those that closed on the tonic. *Absätze* cumulated into periods and these into full compositions.

Jérôme-Joseph de Momigny (*Cours complet de composition*, 1803–6) introduced the principle that musical units proceed prototypically from upbeat (*levé*) to downbeat (*frappé*), these two components being termed 'antecedent' and 'consequent', the two making a 'cadence'. Antonín Reicha furthered the theory of phrase structure in his *Traité de mélodie* (1814), and evolved a theory of primary and subsidiary motives (*idées mères* and *idées accessoires*) and their 'exposition' and 'development' in his *Traité de haute composition* (1824–6). A.B. Marx developed a systematic theory of motif (*Motiv*) in the first volume of his *Die Lehre von der musikalischen Komposition* (1837–47). A motif here was a small unit, expansible by repetition and variation to form a phrase, passage, period and eventually whole piece. From this Marx created a taxonomy of musical forms, beginning with the simplest 'song form' (vol.ii) by way of theme and variation, simple and complex rondo forms, sonatina and sonata form, through to 'mixed forms' including multi-movement structures (vol.iii). Wagner adumbrated a theory of large-scale motivic structure, and while putting it into practice left to others, notably Hans von Wolzogen in his thematic guides (1874–82), the task of articulating it, using the terms *Motiv* and *Leitmotiv*.

In his *Katechismus der Phrasierung* (1890, with Carl Fuchs), Hugo Riemann revitalized the phrase-structure theory of Riepel, Koch and Reicha, particularly adopting Momigny's upbeat–downbeat principle. Aimed at the general public, this work introduced a set of symbols denoting structural groupings, accentuation and articulation – symbols that Riemann was to use in many subsequent theoretical works, and also in his editions of classical keyboard music (called 'phrase-structure editions'). Riemann had already deployed these symbols in a far from populist work, the *Musikalische Dynamik und Agogik* (1884), which systematizes all possible motif forms under all metrical conditions, and extends to dealing with polymetres. In this work, in which time and amplitude are treated as integral and reciprocal, the time-patterns being constantly dynamically 'shaded' with crescendos and decrescendos, Riemann sought completely to revise traditional theory of metre and rhythm. He was writing against the background of Hauptmann's dialectic metric theory, and was considerably influenced by the work of Mathis Lussy (*Le rythme musical*, 1883).

14. 20TH CENTURY. The most crucial force in 20th-century theory was not Wagner's chromaticism, Debussy's non-functional harmony or Schoenberg's 12-note system, but the historical perspective that made it inconceivable to try to explain music, past, present and future, by a single universal theory. Many 20th-century theories are deliberately limited in their applicability, such as Alfred Lorenz's analyses of large-scale architecture in Wagner's music dramas (*Das Geheimnis der Form bei Richard Wagner*, 1924–33, 2/1966), or Heinrich Schenker's analytical system, which grew out of his studies of Beethoven.

Schenker's is probably the most original and influential retrospective analytical theory of the century. Developed over a period of 40 years (*Neue musikalische Theorien und Phantasien*, 1906–35), it revealed a new breadth of logic in tonal music. Although in a difficult style and accompanied by novel graphic representations, much of his writing was destined for the performer. As such it is parallel to the thoroughbass methods, such as C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (1753), which Schenker greatly admired. It resembles them also in beginning with musical practice – that is actual compositions rather than abstract principles – and evolving general principles by an inductive process. The most radical aspect of Schenker's approach is probably his view that discrete musical forms, such as single movements, are explicable in the 18th and 19th centuries as structures within a single key; sections conventionally interpreted as modulations are seen as 'prolongations' of a chordal or harmonic scale-step (*Stufe*) within the central key. To apprehend the basic structure of a piece as entirely in the tonic requires that it be reduced to its basic melodic and harmonic movements, that is to the 'background' level. This level, in turn, is derived by converting the written music first to a 'foreground' sketch containing the most cogent linear movement noticed by the ear, then to a 'middle-ground'. As in Kirnberger's method, harmony and counterpoint are united. The synthesis thus reveals the interaction of a skeletal melody with a distilled harmonic progression. Schenker's theory (*see also* ANALYSIS, §II, 4–5) influenced a few German and Austrian theorists, notably Oswald Jonas (*Das Wesen des musikalischen Kunstwerks*, 1934). His impact was most pronounced among theorists and teachers in the USA, however. The Austrian teacher Hans Weisse, a pupil of Schenker's, established Schenkerian studies at the Mannes School of Music in New York in 1931–32, and the Austrian Ernst Oster and the German Felix Salzer (*Structural Hearing*, 1952) taught at the Mannes School. The American-born scholar William J. Mitchell, with Salzer, founded the journal *Music Forum* (1967–), dedicated mainly to Schenkerian studies; Allen Forte, at Yale University, was the driving force behind the systemization of Schenkerian theory widely called 'Schenker(ian)ism' (*JMT*, iii, 1959), and in his *Introduction to Schenkerian Analysis* (with S.E. Gilbert, 1982) he furnished 'an unambiguous method to master the complexities of this useful analytical technique'. Carl Schachter at the Mannes School pioneered a method of rhythmic analysis in conjunction with tonal progression, based on Schenker's earlier rhythmic reductions (*Music Forum*, iv, 1976; v, 1980).

It was remarkable that a theory so authoritarian in tone, underpinned by nationalistic and monarchist beliefs, could eventually be embraced by the liberal, egalitarian world of American academia and rendered acceptably scholarly and 'scientific'. It became arguably the dominating music-theoretical paradigm of the second half of the 20th century (see Rothstein, 1990). So fully absorbed was it that it influenced basic textbooks of counterpoint (F. Salzer and C. Schachter: *Counterpoint in Composition: the Study of Voice Leading*, 1969) and harmony (E. Aldwell and C. Schachter: *Harmony and Voice Leading*, 1978–9). The period from 1979 saw the production of critical English translations of Schenker's major works (by Ernst Oster, John Rothgeb, Jürgen Thym, William Drabkin and others), such that by 2000 only the *Erläuterungsausgaben* (1913–20) and *Der Tonwille* (1921–4) remained unpublished, although translations of both were in progress. In the same period, Schenker's work became a focus for study within the context of cultural and intellectual history (Pastille, 1984–5; Blasius, 1996; Snarrenberg, 1997).

The search for a means of interpreting early 20th-century music led to a number of explanations based on the harmonic series. Schoenberg proposed that dissonances were not qualitatively distinguishable from consonances, since both could be found in the harmonic series (*Harmonielehre*, 1911, chap.2); he thus justified 'emancipating' dissonance from the restrictions of conventional counterpoint. Henry Cowell (*New Musical Resources*, 1930) applied the harmonics to rhythm by constructing a numerical series of durations analogous to the pitch numbers of the partials of a fundamental. Hindemith (*Unterweisung im Tonsatz*, 1937–9) used a synthesis of the harmonic series and the phenomenon of combination tones to classify chords according to the tension produced by their intervallic content. By this means he also determined the roots of chords and consequently, the relationships among them. Harmony, grounded in root progression – a kind of fundamental bass – and progressing through a 'fluctuation' of tension, lent directional meaning to free flights of melody, which could be broken down into chordal and non-harmonic notes. Hindemith's system was thus both analytical and compositionally prescriptive.

Other research proceeding from the harmonic series sought new tonal systems. Harry Partch (*Genesis of a Music*, 1949) used scales based on just intonation, including a 43-note scale, developed the theory for these scales, adapted and invented musical instruments, and wrote compositions. The Dutch physicist Adriaan Fokker (*Neue Musik mit 31 Tönen*, 1966) developed a 31-note scale that influenced a number of composers. Others developed theories of microtonal scales that relied on the equal-tempered scale. That of Alois Hába (*Neue Harmonielehre des diatonischen, chromatischen, Viertel-, Drittel-, Sechstel- und Zwölftel- Tonsystems*, 1927) was perhaps the most fully theorized, extending as far as the 12th-note scale. Hába wrote numerous compositions in his quarter-note, sixth-note and 12th note systems.

The roots of 12-note compositional theory lie in the 1910s; Hauer and Schoenberg arrived at independent methods around 1920. Hauer provided the theory of his method, which was based on hexachords (*Vom Melos zur Pauke*, 1925; *Zwölftontechnik: die Lehre von den Tropen*, 1926). Schoenberg's earliest complete composition derived from a single row was his Piano Suite op.25 (1923); he never furnished a theory as such (see *Style and Idea*, 1975, pp.207–50), nor did Berg or Webern. The earliest formalizations of Schoenberg's method were those by Krenek (*Studies in Counterpoint based on the Twelve-Tone Technique*, 1940), Rufer (*Die Komposition mit zwölf Tönen*, 1952, Eng. trans., 1954) and Jelinek (*Anleitung zur Zwölftonkomposition*, 1952–8), and early analytical-descriptive accounts of the method were given by Leibowitz (*Schoenberg et son école*, 1947; *Introduction à la musique de douze sons: les variations pour orchestre Op.31, d'Arnold Schoenberg*, 1949). 12-note theory was furthered by others, such as Eimert (*Grundlagen der musikalischen Reihentechnik*, 1963) and Perle (*Serial Composition and Atonality: an Introduction to the Music of Schoenberg, Berg, and Webern*, 1962, and many subsequent works). Perle suggested that it was not so much 12-note ordering in itself but individual concepts such as permutation, inversional symmetry and complementation, and invariance under transformation that were most fruitful for future composition.

At this point there was an essential bifurcation of theories. On the one hand, Boulez (*Penser la musique aujourd'hui*, 1964; Eng. trans., 1971) took Webern as the 'bridge' to the new music, and related Webern's compositional practices to Messiaen's use of 'mode' involving not only pitch but also duration, loudness and attack. From these he placed several parameters of musical sound under the governance of a single serial system, the result variously called 'integral serialism' and 'total serialism'. On the other hand, Babbitt, working more from the later works of Schoenberg, treated 12-note compositional method as a system, characterizable entire by stating its elements, the relations among the elements and the operations (inversion, retrogression etc.) performable on those elements. In his hands the method became a branch of mathematical ordered set theory and group theory, the elements of a set being represented not by musical but by 'integer' notation: thus in 0,0; 1,9; 2,8; 3,2; 4,5 …, the first of each number-pair representing the element's order in the set, the second representing its pitch within the chromatic octave (irrespective of register, i.e. its pitch-class). Of particular interest for both composition and analysis are those characteristics that remain unchanged when particular operations are performed on the set, a phenomenon known as 'invariance'. The first and second six elements of a set are its 'hexachords'. These have been the subject of much study, certain hexachords possessing a special property known as 'combinatoriality' (as do certain trichords and tetrachords). Babbitt's exploration of the multifarious properties of musical sets are presented most notably in five key articles (*The Score*, no.12, 1955; *MQ*, xlvi, 1960; *JMT*, v, 1961; *PNM*, i/1, 1962–3; *College Music Symposium*, v, 1965). This work has been continued by many writers, including Lewin, Martino, Boretz, Forte, Clough and Morris.

Arising at an early stage out of this work was the study of the unordered set, for which the repertory of atonal but non-serial music written by Schoenberg between 1907 and 1923, and also by Berg and Webern, offered an unparalleled field of investigation. Lacking organization of either the tonal or the serial type, what gives music such as Webern's Five Movements for string quartet (1909), or Schoenberg's *Six Little Piano Pieces* op.19 (1911) their coherence? What enables listeners to make sense of and derive pleasure from hearing them? Forte (*The Structure of Atonal Music*, 1973) laid out a formal theory of unordered set operation dealing with sets of anything from two to 12 elements (i.e. pitch-classes). He established 'prime forms' for sets, each with a description of its total interval-content (an 'interval vector'), and a canonical list of the 220 set prime-forms containing three to nine elements. He further developed a theory of 'set complexes' and 'subcomplexes', formalizing relations among sets and facilitating descriptions of entire compositions. Schmalfeldt (*Berg's 'Wozzeck': Harmonic Language and Dramatic Design*, 1983) provided an analytical realization of that theory, and Forte himself (*The Harmonic Organization of 'The Rite of Spring'*, 1978) did likewise for atonal music outside the Second Viennese School. Baker (*The Music of Alexander Skryabin*, 1986) and others have since used Forte's theory in conjunction with that of Schenker to strive for comprehensive analytical descriptions of whole works of great length and complexity.

A new strand of music theory was begun in France in the 1970s. Ruwet (*Langage, musique, poésie*, 1972) and Nattiez (*Fondements d'une sémiologie de la musique*, 1975), building on the work of Saussure (*Cours de linguistique général*, 1916), C.S. Peirce, Eco (*La structure absente*, 1972), Lévi-Strauss (*Anthropologie structurale*, 1958; *Le cru et le cui*, 1964) and others, sought to forge a semiology (or SEMIOTICS) of music, i.e. a science of musical signs. Musical semiology sees music as a stream of sounding elements governed by rules of 'distribution'. Under analysis, a piece of music is placed on a grid of which the horizontal dimension marks the continuity of the musical stream (the syntagmatic plane) and the vertical dimension the identities and equivalences of segments of the music (the paradigmatic plane). The piece comes thus to be viewed all at once (i.e. synchronically), not in time, and consequently described in terms of 'units' (i.e. segments that cannot be further subdivided) and the laws that govern their distrubution. Nattiez, based in Canada since the early 1970s, produced a classical model of such analysis (*Densité 21.5 de Varèse*, 1975), as did Morin (*Essai de stylistique comparée (Les variations de William Byrd et John Tomkins sur 'John Come Kiss Me Now')*, 1979) working with Nattiez at the University of Montreal. Nattiez produced a string of significant contributions to the field (*Tétralogies (Wagner, Boulez, Chéreau): essai sur l'infidélité*, 1983; *De la sémiologie de la musique*, 1987, Eng. trans., 1990; *Musicologie générale et sémiologie*, 1987; *Wagner androgyne*, 1990). Important contributions to the musical semiology have since been made by Hatten (*Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*, 1994), Tarasti (*A Theory of Musical Semiotics*, 1994) and Samuels (*Mahler's Sixth Symphony: a Study in Musical Semiotics*, 1995).

The most formidable challenge that music theory has had to confront is to explain aleatory, electronic and colouristic music that exploits broad sound gestures rather than formal devices. It is apparent that informational, psychological, physiological, statistical, acoustical and even sociological approaches must figure prominently in theorizing concerning much new music. A growing reaction to some of the objective theories is also apparent; they are criticized for detecting micro-, macro- and hidden structures that are not apparent to the listener's hearing or related to his experience. This has led to an attempt to establish a phenomenological basis for analysis (Thomas Clifton, *JMT*, xiii, 1969; xix, 1975) and a critique of the use of verbal means to refer to non-verbal qualities (Benjamin Boretz, *PNM*, iv, 1966; viii, 1969).

A healthy trend is the recognition that music theory cannot be shielded from historical considerations, that analysis of structure divorced from stylistic, historical and sociological contexts falsifies the music it aims to describe. It is being recognized that only a multi-dimensional and pluralistic attack on the musical object can reveal its true nature and unique qualities.

15. NEW THEORETICAL PARADIGMS, 1980–2000. In a series of articles from 1977, culminating in *A Generative Theory of Tonal Music* (1983), Lerdahl and Jackendoff developed an influential theory that formalized the listener's understanding (i.e. mental representation) of the common-practice tonal repertory – broadly, the music of the late Baroque, Classical and early Romantic periods. It sought to provide 'a principled account of what the experienced listener must know in order to sense the relative structural importance of events in a musical surface' (p.178). The theory drew from certain insights in Schenkerian theory, especially the general notion of unified hearing, and the complementary processes of reduction and prolongation; but its principal thrust was to 'model' the listening process according to the concepts of formal linguistics. Reflecting the generative-transformational linguistics of Noam Chomsky, it formulated musical procedures as a 'grammar' having verifiable 'rules'. However, rather than striving to conceive music as constructed in sentences made up of words and containing meaning, it addressed musical structure in its own terms, involving 'such factors as rhythmic and pitch organization, dynamic and timbral differentiation, and motivic-thematic processes' (p.6). From among these, it identified four focusses for modelling hierarchically: 'grouping structure', 'metrical structure', 'time-span reduction', and 'prolongational reduction', furnishing each with two sets of rules: 'well-formedness rules' (analogous to the rules of linguistics) and 'preference rules' (which acknowledge the nature of music as an art form). Much of what Lerdahl and Jackendoff investigate is, loosely speaking, psychological in nature. The formulation of their theory coincided with, while also providing a stimulus to, the growth in studies of what has since become an independent, mostly experimentally based discipline with its own professional international and national societies: music cognition (*see* PSYCHOLOGY OF MUSIC). The new discipline maintains close links with parts of the field of music theory, with certain scholars active in both. Contributors at the intersection of the two disciplines include Epstein (1979, 1995), Gjerdingen (1988), Parncutt (1989), Roederer (1995), Narmour (1990, 1992), and Lerdahl himself, who has extended the original joint theory to apply to extended-tonal works of the late Romantic period and to atonal music. In the last of these, the organizing principle of stability in tonal music gives way to one of 'salience', which in turn forms the basis for prolongation, perceptual principles such as 'auditory streaming' being invoked in order to distinguish structural from ornamental levels.

A new theoretical paradigm of considerable power was developed by David Lewin in the early 1980s and formalized in his *Generalized Musical Intervals and Transformations* (1987). The theory speaks of points in a conceptual musical 'space', and of distances between such points. These points are called 'elements', and the distances 'intervals'. 'Space' is conceived broadly to denote any of three musical dimensions: pitch, time, and timbre. Pitch space denotes any collection of pitches or pitch-classes arranged in scale order; Lewin's examples cite diatonic and chromatic scales, each either in just intonation (extending infinitely upwards and downwards, hence its elements are 'pitches') or in equal temperament (recycling with each octave, hence elements are pitch-classes mod-7 and mod-12); but any other kind of scale applies equally well – pentatonic, whole-tone, octatonic, or any of the church modes (mod-5, mod-6, mod-8, mod-7 respectively, in recycling). Temporal space is marked off by pulses called 'beats', or if time is considered as circular, 'beat-classes' (mod-4, mod-8, mod-16, etc.), or by 'durations' or 'duration-classes', by 'ratio-classes', even by 'tempo-classes'. Timbre space comprises a collection of steady-state timbres, defined by their harmonic spectra (i.e. absence or presence of individual harmonics, and

strength of those harmonics present). In all of these cases, the elements in the spaces are conceived as having 'intervals' between any two – pitch-, rhythm-, or timbre-intervals – the intervals in each space having the properties of a mathematical 'group', and capable of being formalized as a single 'Generalized Interval System' (GIS), and giving rise to the operations of transposition, inversion and interval-preservation.

Lewin proceeds to generalize certain aspects of unordered set theory (including Forte's 'interval vector', 'complex' and 'subcomplex' – see above) so as to be invoked within the theory of GIS. He next moves to a higher music-organizational level. Instead of starting with elements in a space and examining the operations that occur between them, he starts with the *operations* themselves, and conceives them as forming GIS structures. This renders the theory more intuitive in that listeners, for cultural reasons, tend to hear in terms of such operations (transposition, modulation; we might add augmentation, diminution, change of tempo, etc.) rather than of individual notes, time-points, durations, etc. Lewin thus subsumes GIS theory within a broader transformation theory of musical relations. The latter, although cast in mathematical form, in turn connects interestingly with existing theories such as motivic transformation and tonal prolongation. In particular, Lewin invokes *tonal function theory*, as explicated by Hugo Riemann (1893 and later: see above §11), using 'Klang' for consonant triad, and treating 'dominant', 'subdominant', 'relative', 'parallel', etc. as transformational functions. Thus the form '(C,-)MED = (A♭,+)' reads 'C minor become the mediant of A♭ major', and so forth. Lewin moreover incorporates Riemann's 'leading-tone exchange' (Leittonwechsel) relations, thus '(E,-)LT = (C,+)', i.e. 'E minor becomes the leading-tone exchange chord of C major'. He develops a method of graphic analysis to present such transformations, and applies them analytically to passages from Wagner's *Ring* and *Parsifal*, while also formalizing them mathematically. In *Musical Form and Transformation: 4 Analytic Essays* (1993), Lewin applied his transformation theory to works by Debussy, Webern, Dallapiccola and Stockhausen.

The final part of this theory itself spawned a new line of enquiry known as 'Neo-Riemannian theory', which goes back to Lewin's first article on the topic (*JMT*, 1982). Dissertations by Hyer (1989) and Kopp (1995) made important contributions, another by Mooney (1996) explored further Riemann's *Tonnetz* (network of tonal relations), bringing Riemann's theoretical evolution and the theories of Hauptmann (1853) and Von Oettingen (1866) into the framework of the new theory, as also did Harrison's reinterpretation of dualism (1994). To these, Cohn (1996, 2000) has drawn in the progressive harmonic theories of Weitzmann (1853). Elements of later 19th-century tonal theory have, in this way, been revalidated and formalized as tools for examining late 19th- and early 20th-century harmonic practice.

In 1985, *Music Theory Spectrum* gave over an entire issue to articles on 'Time and Rhythm in Music'. It recognized a growing body of work on temporality in music (by writers such as Ingmar Bengtsson, Diana Deutsch, Paul Fraisse, Lewis Rowell, Carl Schachter and Karlheinz Stockhausen) that by no means cohered as a field of inquiry. It sought to foster a sense of common purpose, pointing beyond rhythm and metre to such issues as 'motion and stasis, continuity and discontinuity, progression, timelessness, pacing, proportion, duration, and tempo' (p.72). Since then, seminal studies have been Kramer's *The Time of Music* (1988), Epstein's *The Shaping of Music* (1995), and publications by Caroline Palmer, Justin London, Christopher Hasty, John Roederer, and many others. Indeed, this work, which has roots in music theory of ancient Greece, India, medieval Europe and elsewhere, operates across a broad front, connecting directly with philosophy, physics, psychoacoustics, ethnomusicology and performance practice (*see* METRE and RHYTHM).

Joseph Kerman's blast across the bows of musicology (1985), while hardly striking terror into the hearts of Schenkerians, set-theorists, and other practitioners, did give encouragement to several lines of investigation already underway and assisted their emergence and professional recognition. For some of these, *see* HERMENEUTICS; GENDER; WOMEN IN MUSIC; FEMINISM; NARRATOLOGY, NARRATIVITY; POSTMODERNISM; and RECEPTION. Music theory in 2000 is a far more diverse, more interdisciplinary, and less balkanized field the world over than it was in the 1970s. It is impossible to assess which of its recent efflorescences will take hold and change the nature of the discipline. The programme for the millennial joint meeting of the Society for Music Theory and 15 other American and Canadian music societies, at Toronto in 2000, showed Schenkerian and set-theoretical studies retaining their places in the world of English-language music theory, alongside transformational theory, cognition-based studies and temporal theory, together with the history of music theory, which, already strong since the 1950s, experienced a rejuvenation in the 1980s and 1990s (*see* Bent, 1993).

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CLAUDE V. PALISCA (1–10); CLAUDE V. PALISCA/ IAN D. BENT (11–14), IAN D. BENT (15)

Thérache, Pierrequin [Pierquin] **de** (*b c*1470; *d* 30 March 1528). French composer. His entire musical career seems to have been spent at the ducal court of Lorraine at Nancy, where he was master of the choirboys and *trésorier* in the local church of St Georges without significant interruption between October 1492 and 1527, becoming a canon of St Georges in 1505. In 1518 he was made *maître de la chapelle privée* at the court of Antoine, Duke of Lorraine. Indeed, no firm evidence survives that he ever left the ducal capital during his tenure there. Fétis's claim that Thérache had once been a singer with the royal court of France is unsubstantiated. Vincenzo Galilei, the late 16th-century Florentine music theorist, claimed that 'P.ro de terache' was among a group of famous Renaissance masters who gathered in Italy for the coronation of Pope Leo X in 1513, but this musician might possibly have been the Perroctus Terrache who then served as *cantore* at the ducal court of Savoy.

Thérache's apparent physical isolation did not prevent his works from enjoying wide distribution in manuscript and printed sources of France, Italy and the Netherlands; nor should it suggest that his musical style suffered from insularity. His two settings of sequence texts, *Verbum bonum et soave* and *Clare sanctorum*, rework the monophonic melodies upon which they depend in flowing, euphonious counterpoint typical of his contemporaries Josquin and Mouton. (The former was used as the model for a polyphonic mass by Mouton). Thérache's *Magnificat*, too, attends closely to the intonational formula typical of its genre and, adhering to the formal convention of its generation, sets only the even-numbered verses (which were doubtless sung *in alternatim* with the remainder of the text).

Thérache's cyclic masses reveal his skill with cantus firmus technique and demonstrate his evident awareness of the chanson tradition of the late 15th century. His use of individual melodic lines and at times of contrapuntal combinations) from chansons by Antoine Busnoys and Loyset Compère is both thorough and subtle. These works moreover contain repeated allusions to a fauxbourdon-like fabric that appears to have been a favourite device of Thérache's. This same signature returns in the *Missa 'Comment peult avoir joye'*, a work preserved anonymously in a manuscript of the early 16th century, but which seems likely to be the *Missa 'Comment peult avoir joye'* cited by Nicolaus Wollick in his *Enchiridion musices* (Paris, 1512/*R*) as having been composed by 'Pierrequin de Nancy'.

WORKS

Editions: Freedman [F]
Selections from Motetti de la corona (libro primo) (Fossombrone, 1514), ed. R. Sherr (New York, 1991) [S]

Missa 'Comment peult avoir joye', 4vv, *F-CA* 18; ascription based on stylistic evidence and c.f. borrowings from Josquin's chanson mentioned in Wollick's treatise [F]
Missa 'Fortuna desperata', 4vv, *E-TZ* 3; c.f. borrowings from Busnois's chanson [Kyrie only ed. in F]
Missa 'O vos omnes', 4vv, *A-Wn* 15945; c.f. borrowings from a work by Compère [F]
Magnificat prima toni, 4vv, *E-Tc* 23 [F]
Clare sanctorum senatus apostolorum, 4vv, 1514[1] [S]
Gaude Maria, 4vv, *A-Wn* 15941 [F]
Verbum bonum et soave, 4vv, *I-Fl* 666; ed. in MRM, iii-v (1968)

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RICHARD FREEDMAN

Therapy. *See* MUSIC THERAPY.

Theremin [Termenvoks]. A monophonic electronic instrument developed by LEV SERGEYEVICH TERMEN and named after him; it was one of the earliest electronic instruments, and the first successful one. The instrument, originally inspired by Termen's similar 'radio watchman', and initially called the 'Êtherophon', was first demonstrated in 1920; subsequent presentations were made for Lenin in March 1922, and in many parts of the Soviet Union, under the name 'termenvoks'. At the end of 1927 Termen travelled to the USA, where he gave concert demonstrations under the name 'thereminvox' (later just called 'theremin'). From 1929 the RCA manufactured 500 theremins. Among its leading performers have been Clara Rockmore, Lucie Bigelow Rosen, Samuel J. Hoffman, Lydia Kavina and Dennis James. The theremin has been featured in over 100 concert works and more than 35 films.

A notable feature of the theremin lies in its manner of performance, for the player does not actually touch it. The frequency of the single pitch emitted from its loudspeaker is dependent on the distance of the performer's hand from an antenna rising vertically from the instrument ('space control'). It employs a beat-frequency oscillator (BFO), which consists of two radio-frequency oscillators, one at a fixed frequency and the other controlled by the capacitance between the right hand and the antenna; the resulting frequency lies within the audio range (in the first version the sound was audible only over headphones; Termen replaced these first with a large 'earphone' with a cardboard horn and in the mid-1920s with the newly invented loudspeaker). Moving the hand back and forth creates pitch changes over a wide range (early sources mention three to four octaves and Moog, 1954, gives a compass of five octaves). The volume is controlled by a similar procedure, with the left hand moving in relation to a horizontal metal loop (Termen's original system consisted of a volume pedal and a left-hand interrupter switch). Different timbres can be chosen by setting a switch that controls a system of filters. The disadvantage of the theremin is the difficulty of controlling the transition from one pitch to another, because a glissando invariably accompanies any move from note to note, unless the left hand disguises it with loudness variations or, for small intervals, the player uses right-hand 'fingering'. Termen developed other versions of the instrument in which these problems were alleviated, including a four-octave, monophonic keyboard theremin (*c*1928; a five-octave version was constructed later) and a cylindrical fingerboard theremin (1929–30), which resembled a cello, but they lacked the unique appeal of the original.

The first orchestral work with a solo electronic instrument was Pashchenko's *Simfonicheskaya misteriya* ('Symphonic Mystery') for theremin and orchestra, which received its first performance in Leningrad on 2 May 1924 with Termen as soloist. In the same year it was also prominent in Valentin Yakovlevich Kruchinins score for the science-fiction film *Aelita*. Later composers for the

instrument include Joseph Schillinger, with the *First Airphonic Suite* (1929) for theremin and orchestra, Varèse, who requested two special theremins for *Ecuatorial* (1932–4), although the revised score specifies ondes martenots, Anis Fuleihan, Grainger, Martinů and Schnittke. The fingerboard theremin was used by Stokowski to reinforce the double basses in the Philadelphia Orchestra at the end of 1930, though it was soon replaced by a specially constructed space-controlled instrument, which was in turn replaced in the mid-1930s by an ondes martenot. The three types of theremin were used for popular dance music by the Electrio in New York in 1931, and larger ensembles of theremins were assembled in New York in 1930 (14 space-controlled, 1 fingerboard) and 1932 (the Theremin Electrical Symphony, consisting of 16 fingerboard and keyboard instruments). The theremin has also been used in music-hall and variety performances, in film scores and by some rock groups, for example the Beach Boys in *Good Vibrations* (1966).

Several space-controlled instruments between the early 1920s and the late 1930s were based on the theremin, including the Sfaerofon, Croix sonore, Electronde, Elektronische Zaubergeige and Ethonium. ROBERT A. MOOG manufactured five models of the theremin between the mid-1950s and mid-1960s, and in 1965 applied the same system in a controller developed for Cage's *Variations V*, in which dancers moving between a number of antennae affect the sound produced. The theremin was little used from the mid-1960s to around 1990, when 'glasnost' in the Soviet Union enabled Termen to make several visits to the West, increasing interest in analogue electronic music, and Moog's company Big Briar started manufacturing theremins with up-to-date technology. Subsequently more than 15 different models have been produced by Big Briar and at least nine other manufacturers, including PAIA, Longwave (including a pocket version), Tony Henk and Doepfer; some of these use analogue circuitry, which is not always based on the BFO, while others are digital. Theremins have also been used as MIDI controllers.

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RICHARD ORTON/HUGH DAVIES

Thern, Károly (*b* Igló [now Spišská Nova Ves], 13 Aug 1817; *d* Vienna, 13 April 1886). Hungarian composer, conductor and pianist of Austrian origin. He could not speak Hungarian fluently until the age of 13, but as early as 1832 he founded a musical society in Miskolc. In 1834 he formed an orchestra there, which he conducted and for which he composed. For a time he taught at a girls' boarding school in Balassagyarmat. In 1836 he moved to Pest; the following year he entered the university there, where he soon attracted the attention of Hungarian literary society with incidental music to József Gaál's *Peleskei nótárius* ('The Notary of Peleske', 1838), *Szvatopluk* (1839) and Szigligeti's *Rontó Pál* (1839). He was made assistant conductor of the National Theatre in 1841, and in this capacity wrote the operas *Gizul* (1841), *Tihany ostroma* ('The Siege of Tihany', 1845) and *A képzelt beteg* ('The Imaginary Invalid', after Molière, 1855). In 1853 he was appointed harmony and piano teacher at the Conservatory of the Pestbuda Society of Musicians.

In 1864 Thern moved with his sons Vilmos (*b* Buda, 22 June 1847; *d* Vienna, 7 April 1911) and Lajos (*b* Pest, 18 Dec 1848; *d* Vienna, 12 March 1920) to Leipzig to secure a more thorough education for them. They studied with Reinecke and Moscheles at the conservatory, later with Liszt in Weimar, and won European renown with their concert tours of two-piano recitals from the mid-1860s. They often played works by Liszt, who transcribed four Schubert marches for them for piano duet. Vilmos later taught at the Horák music school in Vienna, Lajos at the Vienna Conservatory. Their father returned to Pest in 1868, where he conducted the Pest Music Lovers' Orchestra and the Concordia and Aurora choirs. After his retirement he spent his last years in Vienna.

Thern's music shows a sound theatrical inventiveness but does not rise above the level of most Hungarian operatic music of the time. He was most successful in adapting folksongs for use in popular stage works such as 'Hortobágyi pusztán' ('On the Hortobágy Puszta') in *Peleskei nótárius*. Although stage works dominate his output, he also published songs, piano music (including *Musikalische Bilder aus Weimar* op.32, Hungarian dances and fantasies) and chamber works (including a String Trio in F op.60), and composed a symphony (1871) and a few other orchestral works. Some of his compositions and transcriptions were published under the pseudonym Károly Réth N.

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MARIA ECKHARDT

Thesis. (1) A musical 'position' in Byzantine musical theory which is, in effect, a realization of subsidiary signs in the notation known as cheironomiai.

(2) *See* ARSIS, THESIS.

Thessaloniki [Salonica]. City in Greece. The earliest recorded performances of opera date from 1876; and in the 1880s and 1890s several Italian touring companies

visited the city. Performances by touring Greek companies (primarily the Elliniko Melodrama) in the Municipal Theatre began in 1905. Between this date and 1989, 76 operas (including eight by Greek composers) were performed, either by the National Opera established in Athens in 1940 (see Kyrtsani) or by important foreign companies appearing annually between October and November at the Demetria Festival; in addition 43 operettas were performed between 1940 and 1983.

Attempts by Thessaloniki's own institutions to produce opera have been sporadic. In 1930 the Thessaloniki State Conservatory presented Georgios Sklavos's *Kyra Frossyni* and in 1932 *Cavalleria rusticana*, and it has more recently given fine performances of Mozart's *Apollo et Hyacinthus* (1981), Weber's *Abu Hassan* (1990) and Offenbach's *La belle Hélène*. In 1977 Spyros Evanghelatos established the Opera Thessalonikis, affiliated to the Northern Greece State Theatre, the drama company of which he was head; performances took place in the company's theatre (cap. 1050). Its first production, *Fidelio*, was given in January 1978 with players from the Thessaloniki State Orchestra, but after four years it had to abandon its activities for lack of funding. Among other operatic ventures have been those of the Opera Dhomatiou Thessalonikis (Thessaloniki Chamber Opera) and the Opera Dhomatiou Voriou Ellados (Chamber Opera of Northern Greece).

The first permanent orchestra in Thessaloniki was the Orchistra tou Kéndrou tou Lefkou Pyrgou (Orchestra of the White Tower Café, 1919–33), followed in the 1920s by the Macedonian SO and the Great Macedonian Mixed Chorus (1928), which performed *Messiah*, Mozart's Requiem and Mendelssohn's *Athalie* and *Antigone*. In 1959 the composer and conductor Solon Michaelides founded the Symphoniki Orchistra Voreiou Elladhos (Northern Greek SO), which later became the Kratiki Orchistra Thessalonikis (Thessaloniki State Orchestra): its subsequent directors were Georgios Thymis (1971–83), Alkis Baltas (1983–92), K. Galilaeas (1992–4) and Leonidas Kavakos (from 1995). The Symphoniki Orchistra tou Dhimou Thessalonikis (Thessaloniki Municipal SO), was founded, initially as a string ensemble, in 1987. In 1993 Dimitris Agrafiotis became its conductor. In 1999 the Aristoteles University founded a 43-member SO.

Thessaloniki represents the centre of Greek choral activity. For decades the Aristoteles University Chamber Choir and Instrumental Ensemble, founded in 1953 by chorus conductor Yannis Mandakas, was one of the city's most prestigious institutions.

In 1911 the composer Sotirios Graekos founded the first conservatory in northern Greece, which survived until the 1950s. In 1915 the Thessaloniki State Conservatory was founded: except for the music departments in Greek universities, it remains the only state institution of its kind in the country. In 1926 the conductor Epaminondas Floros founded the Makedhonikon Odheion (Macedonian Conservatory), which for decades played an important role in the city's musical life. Thessaloniki's other private conservatories today include the Odheio Voreiou Elladhos (Northern Greek Conservatory, founded 1942), Neo Odheio (New Conservatory, founded 1984) and the Synchrono Odheio (Contemporary Conservatory, founded 1985).

In 1966 the Demetria Festival, held annually in October and November, was founded, bringing foreign ensembles to Thessaloniki and providing opportunities for local musicians. A second festival, inaugurated in 1969, is the Moussiki Evdhomadha Neon Kallitechnon (Young Artists' Music Week), held annually in September as part of the Dhiethnis Moussikes Imeres (International Music Days). In 1997, when Thessaloniki was cultural capital of Europe, hundreds of concerts of all kinds took place in the city.

Thessaloniki's main concert halls are the theatre of the Etaeria Makedhonikon Spoudon (Society of Macedonian Studies, cap. 1050) and hall of the Aristoteles University. Smaller halls include the Olympion cinema, the recently restored Moni Lazariston (Lazarists' Monastery) and the Avlaea (Curtain) Theatre. Summer concerts are given at the open air amphitheatre in the Sheikh Su forest. The Megaro Moussikis (Thessaloniki Concert Hall, cap. 1476) was inaugurated in January 2000.

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GEORGE LEOTSAKOS

Thesselius, Johann (*b* ?Erfurt, *c*1580–90; *d* Hermannstadt [now Sibiu], 1643). German composer and musician active in Austria and Transylvania. In 1604 he applied unsuccessfully for a post as court musician at Kassel and matriculated at the University of Leipzig in the following year. His first known work, *Carmen musicum* (Leipzig, 1605; only at *D-W*, inc.), was written there for a wedding. When he published his *Neue liebliche Paduanen, Intraden und Galliarden* (Nuremberg, 1609), Thesselius was already in the service of Baron Carl Jörger at Aschach (near Linz). He probably stayed there until Jörger, a member of one of the leading Protestant families in Upper Austria, was arrested in the course of the counter-reformation in October 1620, dying in prison three years later. Thesselius then went via Vienna to Siebenbürgen (Transylvania) where he was employed as Kapellmeister to Duke Gábor Bethlen at Klausenburg (now Cluj-Napoca). Bethlen's court was a centre of musical activities, with musicians coming from Germany, Poland, Hungary and Italy; as the Duke himself proudly stated, a mythological ballet, staged by his Spanish dancing-master Diego de Estrada in 1628, could have met with approval even at the imperial court. After Bethlen's death in 1629 Thesselius seems to have moved to Hermannstadt (now Sibiu), where he married and worked as organist at the Protestant church from 1639 to 1643.

Thesselius's volume of 1609 consists of ten suites (ed. V. Roth, Celle, 1990), which he explained were played as *Tafelmusik* at Schloss Aschach. In two significant respects they are similar to the important suites (published from 1611 onwards) of Paul Peuerl, who from no later than 1 November 1609 lived not far from him at Steyr and who may have got to know him. In the first place, each suite consists of a paduana, intrada and galliard, a sequence matched by Peuerl, who, however, added an extra movement between the last two. Thesselius thematically connected the beginning of the fourth suite with its end, a procedure anticipating the creation of the variation suite, with which Peuerl has long been credited. The five-part texture of his suites is paralleled not only in those of Peuerl but in those of many other composers of the time. Thesselius wrote his suites in a wide range of keys and arranged them in pairs, in four of which the keys are a 5th apart: D/G, D minor/G minor, E major/A minor and C/F; the fourth pair, in C/B♭, is the exception. Most of the documents and music manuscripts from the Transylvanian court and towns were destroyed during the subsequent wars against the Turks, but an incomplete six-part motet, *Wem ein tugendsam Weib bescheret*, by Thesselius survives (in *H-Bn*, inc.). A collection of *Tricinia sacra* (Vienna, 1615), for which the council of Leipzig paid him 6 florins in 1616, is lost. (P. Király: 'Johannes Thesselius, Kapellmeister von Gabriel Bethlen', *Ungarn-Jb*, xxi (1995), 19–31; incl. 1 paduana from *Neue Paduanen*)

FRIEDRICH BASER/DOROTHEA SCHRÖDER

Thessier, Charles. *See* TESSIER, CHARLES.

Thessier, Guillaume. *See* TESSIER, GUILLAUME.

Theussner. *See* THAYSSNER, ZACHARIAS.

Thévenard, Gabriel-Vincent (*b* Orléans or Paris, 10 Aug 1669; *d* Paris, 24 Aug 1741). French singer. He went to Paris in 1690 and was a pupil of Destouches, who wrote several roles for him including Hylas in *Issé* (1698) and Amadis in *Amadis de Grèce* (1699). A member of the Académie Royale de Musique, he performed for over 30 years in some 80 *tragédies* and ballets, including premières of works by Campra, Collasse, Desmarets and Marais, as well as revivals of works by Lully. He frequently portrayed the role of a king, god or a grand priest (his *basse-taille* range was approximately *G* to *e′*) and was admired for the character and nobility which he imparted, and particularly for his ability to declaim recitative in a speech-like manner; in the words of Titon du Tillet:

> Sa voix était sonore, moelleuse, étendue; il grasseyait un peu, mais, par son art, il trouvait moyen de faire un agrément de ce défaut. Jamais musicien n'a mieux entendu l'art de chanter. C'est à lui que l'on doit la manière naturelle et coulante de débiter le recitative, sans le faire languir en appuyant sur les tons pour faire valoir sa voix.

He excelled at tragic roles in which, especially in the works of Destouches, he often performed an emotional lament as a monologue. His duets with Mlle Journet, famous for her portrayal of tender roles, were much appreciated (such as 'Que j'éprouve un supplice horrible', the duet for Peleus and Alcyone in Marais' *Alcione*, 1706).

He was described as 'robust' (Noinville) and enjoyed drinking, which, he said, strengthened his voice. In 1729, when nearly 60, he married a young girl and retired from the opera. According to Campardon and others, his birthplace was Orléans, but an engraving of him by G.F. Schmidt after a painting by Geuslain gives Paris.

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MARY CYR

Theyssner. *See* THAYSSNER, ZACHARIAS.

Thiard, Pontus de. *See* TYARD, PONTUS DE.

Thibaud, Jacques (*b* Bordeaux, 27 Sept 1880; *d* Mont Cemet, nr Barcelonette, 1 Sept 1953). French violinist. He was first taught the violin by his father, and appeared in public at Bordeaux when he was eight years old. At 13 his precocious talent took him to the Paris Conservatoire, where he studied with Marsick and graduated with a *premier prix* in 1896. Working at the Left Bank Café Rouge, he was heard and engaged by Edouard Colonne for the Concerts Colonne, at which he appeared some 54 times as a soloist in winter 1898–9, thereby establishing the basis of his reputation. He then began touring widely in Europe, making frequent appearances in Britain, and in the USA from 1903. He formed a trio with his brothers, a pianist and a cellist of ability, but it was as the partner of Cortot and Casals in a famous trio, chiefly active from 1930 to 1935, that he is remembered as an ensemble player. Their 1926 recording of Schubert's Piano Trio in B♭ D898 has long been acknowledged a classic in its unanimity of musical thought and beauty of interpretation; this and other recordings by the trio have been reissued on CD, as have Thibaud's solo recordings.

Thibaud was distinguished by the silvery purity of his tone and the exquisite polish of his technique, which combined with instinctive warmth of expression in performances that were refined rather than robust. He excelled in Mozart and in works from the French Romantic school. For some years he played a violin by Carlo Bergonzi, and later acquired the 'Baillot' Stradivari. He remained in France throughout World War II, refusing to give concerts in Germany. In 1943, with the pianist Marguerite Long, he founded the Marguerite Long-Jacques Thibaud International Competition for violinists and pianists (triennial for each instrument). Thibaud never retired; he appeared in London when he was over 70 and gave his last concert at Biarritz ten days before he was killed in an air crash on his way to a concert tour in the East Asia.

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W.W. COBBETT/NOËL GOODWIN

Thibaud, Pierre (Jacques) (*b* Proissans, 22 June 1929). French trumpeter. He studied the violin at the Bordeaux Conservatoire and won a *premier prix* for the trumpet at the Paris Conservatoire at the age of 18, after only one year's study with Eugène Foveau. He joined the Israel PO as first trumpeter in 1960, played with the band of the Garde Républicaine from 1964 to 1966, and from 1966

to 1992 was first trumpeter of the Paris Opéra. He was professor at the Paris Conservatoire from 1975 to 1994, where he taught many pupils who went on to occupy orchestral positions, as well as Håkan Hardenberger. Thibaud's method of playing is based on a particularly low breath support derived from the *hara* of karate, a head and throat position similar to the singer's falsetto, relaxed lips and precise articulation with the syllable 'ta'.

EDWARD H. TARR

Thibaudet, Jean-Yves (*b* Lyons, 7 Sept 1961). French pianist. He studied at the Paris Conservatoire with Lucette Descaves, Reine Gianoli and Aldo Ciccolini, winning a *premier prix* at the age of 15. His career was launched in 1981 when he won the New York Young Concert Artists' Trust. Shortly afterwards he signed an exclusive contract with Decca. His discs include the complete solo works of Ravel (including a stylish and scintillating performance of *Gaspard de la nuit*), both the Ravel piano concertos, much Debussy, Messiaen's *Turangalîla-symphonie*, Liszt and Wolf recitals with Brigitte Fassbaender and the complete Rachmaninoff concertos and Rhapsody on a Theme of Paganini. In 1989 Thibaudet made his UK début, playing Liszt's First Concerto with the Bournemouth SO; his Proms début followed in 1992 and his Carnegie Hall début in May 1993. The geniality and sparkle of his playing are heard to best advantage in Romantic works and in the French repertory. More recently he has recorded 'Conversations with Bill Evans' in memory of the American jazz pianist, using multi-track techniques to create a personal and highly sophisticated tribute.

BRYCE MORRISON

Thibault, Geneviève [Comtesse de Chambure] (*b* Neuilly-sur-Seine, 20 May 1902; *d* Strasbourg, 31 Aug 1975). French musicologist. She was a pupil of Lazare Lévy (piano, 1912–20), Eugène Cools (harmony and counterpoint, 1915–20) and Nadia Boulanger (fugue and organ, 1917–23) and also studied at the Sorbonne, where after obtaining the licence ès lettres (1919) she studied musicology with André Pirro (1919–25). She specialized at first in music of the 15th and 16th centuries, particularly 15th-century French song, but from 1923 she also developed an interest in old instruments; in 1925, with Lionel de La Laurencie, Georges Le Cerf and Eugénie Droz, she founded the Société de Musique d'Autrefois whose aim was to perform early music on authentic instruments and in 1953 she founded *Annales musicologiques*, a scholarly review devoted to music of the Middle Ages and the Renaissance. In 1967 she founded the Centre d'Iconographie Musical in Paris, the oldest and by far the largest national centre (since 1992 located at the Musée National des Arts et Tradition Populaires). She succeeded Georges Migot as keeper of the instrument museum of the Paris Conservatoire (1961–73) and in 1968 became president of the Comité International des Musées et Collections d'Instruments de Musique (CIMCIM). Thibault accumulated a fine collection of old instruments and an invaluable library of 15th- and 16th-century manuscripts and editions, and of works of music, which she kept at the disposal of musicians and scholars. She was president of the Société Française de Musicologie from 1968 to 1971.

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Thibault de Courville, Joachim. *See* COURVILLE, JOACHIM THIBAULT DE.

Thibaut IV, Count of Champagne and Brie, King of Navarre (*b* Troyes, 30 May 1201; *d* Pamplona, 7 July 1253). Trouvère. He was one of the most important of the northern French trouvères, with a larger surviving output of poetry and music than any other trouvère. His grandmother, Marie de France, patroness of Gace Brule, Conon de Béthune and Chrétien de Troyes, was a daughter of King Louis VII and Eleanor of Aquitaine. His mother, Blanche of Navarre, was the daughter of King Sancho VI. His father, Thibaut III, had been named head of the 4th Crusade, but died suddenly on 24 May 1201, before departure. To obtain the protection of King Philip II Augustus, his mother contracted that Thibaut IV should spend four years at court and should pay homage to the king when he came of age. But because he was born only after his father's death, Thibaut's titles were twice challenged – in 1221 by Erard de Béthune and his wife Philippine, and in 1233 by Alix, Queen of Cyprus.

Thibaut was present at the Battle of Bouvines (1214) and took part in the siege of La Rochelle in 1224 in the war against the English. He fulfilled his duties as vassal at the siege of Avignon in 1226, but then left secretly against the wishes of Louis VIII. He refused to attend the coronation of Louis IX late that year, and joined a league of powerful nobles opposed to the regent, Queen Blanche of Castile. His submission and that of the Count of Bar was speedily enforced. This aroused the enmity of his former allies, who invaded Champagne and retired only after the threat of royal intervention. The bitter feelings were aired in sirventes by Hue de la Ferté.

Thibaut was crowned King of Navarre on 7 or 8 May 1234, after the death of his uncle, Sancho the Strong. His efforts to regain fiefs sold to the royal house to meet the settlement granted to Alix of Cyprus were frustrated.

In 1239 he left France for the Holy Land as the head of a crusade and, after visiting Jerusalem, returned the following year. He supported the French against the English in 1242, and in 1244 lost a battle in Gascony against English forces led by Nicolas de Molis. His headstrong, authoritarian attitudes led to quarrels with the clergy resulting in an interdiction, lifted after a 1248 pilgrimage to Rome. He married three times.

Thibaut's work was mentioned in the *Grandes chroniques de France*, and by Dante, by the theorist Johannes de Grocheio and by the Minnesinger Wahsmuot von Mülnhûsen. Quotations appear in Girardin d'Amiens' *Meliacin* and in Matfre Ermengau's *Perilhos tractat*.

Prolific and versatile, Thibaut wrote not only *chansons courtoises* but also *chansons de croisade*, jeux-partis, *débats*, pastourelles and religious works, including a lai, a serventois, and chansons to the Virgin. His poetry exhibits a wide variety of strophic structures, most strophes being isometric (many of them in decasyllables) but some having several different line lengths. His chansons normally contain five strophes, his jeux-partis six. Four works each use a fixed refrain and one has a variable refrain. The device of re-using the same strophic form for three pairs of chansons, and for one of these pairs using the same melody also (*Sire, loez moi a loisir*), is unusual for the period – parallels may be found in the work of Richart de Semilli and Moniot d'Arras. Most of the jeux-partis draw on poetic structures and melodies of older poems. It is possible that neither of the extant melodies to *Baudouin, il sont dui amant* was by Thibaut and that this jeu-parti was intended to use the melody to Bernart de Ventadorn's *Quan vei la lauzeta mover*. In turn, several of Thibaut's works (*De bone amour*, *Empereres ne rois*, *Tant ai Amours*, *Ausi com l'unicorne* and *Tuit mi desir*) served as models for later chansons, one of them being imitated three times.

Most of Thibaut's melodies are cast in bar form. However, some (*Une doulours enossee*, *A envis sent mal*, *Savés pour quoi Amors* and *Ausi com l'unicorne*) are non-repetitive, while others (*Li dous penser*, *Je ne puis pas bien metre*, *Li rossignous*, *Au tens plain de felonie*) contain unorthodox repetitions. *Pour mal tens* and *Robert, veez de Pieron* use forms characteristic of the rotrouenge. *Ausi com l'unicorne*, cited by Grocheio as a 'cantus coronatus', begins near the peak of its range, defines the upper tetrachord in the first two phrases and the lower pentachord in the next two, cadencing on the lowest note and creating a momentary impression of finality. The remaining phrases explore primarily the upper tetrachord, ending on its lowest tone. *Chanter m'estuet*, cited by Grocheio as a *cantus versualis*, has a simpler, more symmetrical tune which moves primarily within the pentachord above the final. Like a large number of his melodies, these two are in the modes on G; Thibaut has in fact a clear preference for modes with a major 3rd above the final. (Except for melodies ending on F, he preferred authentic to plagal forms.) The nearly syllabic settings of these two songs, punctuated by brief cadential flourishes, are representative of many works. He normally began on or just above the final and expanded the melody upwards. Examples that descend from the 7th or octave (*De novel*, *Qui plus aime*, some versions of *En chantant veul*) are rare. Often the manuscript sources are divergent in essential features of modality. For example, the refrain of *Pour mal tens* ends on four different notes in five of its sources, and is lacking altogether in a sixth, causing still another note to appear as final. While most melodies by Thibaut make clear the importance of the final as the main tonal centre, some are ambiguous or even misleading. Most remain within the range of a 7th, 8th or 9th, but a few extend to an 11th. Mensural rhythm is indicated in about 20 melodies. *Dieus est ensi* is notated in first rhythmic mode in one source (*F-Pn* fr.12615). Many of the remaining examples, in the Chansonnier Cangé (*Pn* fr.846), show inconsistencies and contradictions in the notation. Disposition of patterns in some melodies sometimes hints that modal interpretation may be acceptable for other tunes.

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(V) etc. indicates a MS (using Schwan sigla *see* SOURCES, MS) containing a late setting of a poem; when the letter appears in italics, the original setting cannot be identified with certainty.

A envis sent mal qui ne l'a apris, R.1521
Amours me fait comencier, R.1268
Ausi com l'unicorne sui, R.2075 [model for: Anon., 'De fin cuer et d'aigre talent', R.734; Jaque de Cambrai, 'Haute dame, com rose et lis', R.1563]; ed. in Maillard
Au tens plain de felonie (chanson de croisade), R.1152 (written 1239)
Chancon ferai, que talent m'en est pris, R.1596
Chanter m'estuet, que ne m'en puis tenir, R.1476
Comencerai (lai), R.73*a* = 84; ed. in Maillard
Contre le tens qui debrise, R.1620
Costume est bien, quant on tient un prison, R.1880
Dame, ensi est qu'il m'en convient aler (chanson de croisade), R.757 (V)
Dame, l'on dit que l'on muert bien de joie, R.1727 (V)
De bone amour vient science et bonté, R.407 [model for: Anon., 'Vivre tous tens et chascun jor morir', R.1431]; ed. in Mw, ii, 33
De chanter ne me puis tenir (chanson à la vierge), R.1475 [modelled on: Thibaut de Blaison, 'Amours, que porra devenir', R.1402] (V)
De grant joie me sui tout esmeus, R.2126
De grant travail et de petit esploit (chanson à la vierge), R.1843
De ma dame souvenir, R.1467
De novel m'estuet chanter, R.808
De tous maus n'est nus plaisans, R.275
Dieus est ensi conme est li pelicans (religious serventois), R.273 (V)
Douce dame, tout autre pensement, R.714
Du tres douc nom a la vierge Marie (chanson à la vierge), R.1181
Empereres ne rois n'ont nul pooir/Encontre, R.1811 [model for: 'Empereor ne roi n'ont nul pooir', R.1811*a*]
En chantant veul ma dolor descovrir, R.1397
Fueille ne flour ne vaut riens en chantant, R.324 = 329 (V)
J'aloie l'autrier errant (pastourelle), R.342
Je me cuidoie partir, R.1440
Je ne puis pas bien metre en nonchaloir, R.1800 (a)
Je ne voi mais nului qui gieut ne chant, R.315
L'autrier par la matinee (pastourelle), R.529
Les douces doulours, R.2032 (V)
Li dous penser et li dous souvenir (chanson de croisade), R.1469 (written 1239–40; both settings in R)
Li rossignous chante tant, R.360 (O, R f.72)
Mauvais arbres ne puet florir (chanson à la vierge), R.1410 [modelled on: 'Sire, loez moi a loisir', R.1423*a* = 1393]
Nus hon ne puet ami reconforter, R.884
Por ce se d'amer me deuil, R.996 (a)
Pour conforter ma pesance, R.237
Pour froidure ne pour iver felon, R.1865
Pour mal tens ne pour gelee/Ne pour, R.523
Qui plus aime, plus endure, R.2095
Savés pour quoi Amors a non 'amors', R.2026
Seignor, sachiés, qui or ne s'en ira (chanson de croisade), R.6 (written 1235–9)
Tant ai Amours servies longuement, R.711 [model for: Anon., 'Tant ai servi le monde longuement', R.709*a*; Adam de la Bassée, 'Ave gemma quae lucis copia', ed. in AH, xlviii, 300] (A)
Tout autresi com fraint nois et ivers, R.906
Tout autresi con l'ente fait venir, R.1479 (R)
Tuit mi desir et tuit mi grief tourment, R.741 = 991 [model for: Anon., 'Quant je plus pens a comencier chanson', R.1856; model for music of: Jehan de Maisons, 'Je ne cuit pas qu'en amours traison', R.1902; Anon., 'Quant fine iver que cil arbre sont nu', R.2057] (R)
Une chancon encor veuil, R.1002
Une doulours enossee, R.510 (R, V)

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Baudouin, il sont dui amant (jeu-parti), R.294 (*A*, *a*)
Bon rois Thibaut, en chantant respondés (jeu-parti), R.943 [modelled on: Chastelain de Couci, 'Merci clamant de mon fol errement', R.671 = 1823] (V)
Bon rois Thibaut, sire, conseilliez moi (jeu-parti proposed by a 'clerc'), R.1666 [model for: Raoul de Soissons, 'Rois de Navare et sire de Vertu', R.2063; Oede de la Couroierie, 'Ma derreniere veul fere en chantant', R.321] (V)
Cuens, je vous part un gieu par aatie (jeu-parti), R.1097 [modelled on: Blondel de Nesle, 'Quant je plus sui en paor de vie', R.1227]
Dame, merci, une rien vous demant (tenson), R.335 (V)
Girard d'Amiens, Amours qui a pooir (jeu-parti), R.1804 [text only]
L'autre jour en mon dormant (débat), R.339
Par Dieu, sire de Champaigne et de Brie (dialogue with Philipe de Nanteuil), R.1111 (V)
Phelipe, je vous demant/Ce qu'est (tenson), R.333 [modelled on: Raimon Jordan, 'Lo clar tems vei brunezir', PC 404.4; model for: Guillaume Le Vinier, 'Vierge pucele roiaus', R.388; Anon., 'A la mere Deu servir', R.1459] (R, V)
Phelipe, je vous demant/Dui amant (débat), R.334 [modelled on: Moniot d'Arras, 'Ne me dones pas talent', R.739] (R, V)
Robert, veez de Pieron (tenson), R.1878 (V)
Sire, loez moi a loisir (jeu-parti), R.1423*a* = 1393 (with Raoul de Soissons) [model for: 'Mauvais arbres ne puet florir', R.1410] (V)
Sire, ne me celés mie (jeu-parti), R.1185 (A, V)
Une chose, Baudouin, vous demant (jeu-parti), R.332 [modelled on: Chastelain de Couci, 'Je chantasse volontiers liement', R.700] (no music)

WORKS OF UNCERTAIN AUTHORSHIP

Dame, li vostres fins amis, R.1516 (also ascribed to Gace Brule)
De bone Amour et de loial amie/Vaurai chanter, R.1102*a* [modelled on: Gace Brule, 'De bone Amour et de loial amie/Me vient', R.1102]
Je n'os chanter trop tart ne trop souvent, R.733 (V) (also ascribed to Jehan de Braine)
Quant Amours vit que je li aloignoie (tenson), R.1684 (no music)
Tres haute Amours qui tant s'est abessie, R.1098 (also ascribed to Perrin d'Angicourt)

WORKS OF DOUBTFUL AUTHORSHIP

Bele et blonde est cele pour qui je chant, R.308 (also ascribed to Chastelain d'Arras)
Bone dame me prie de chanter, R.790*a* (also ascribed to Gace Brule and Jehan de Trie)
Ne rose ne flour de lis, R.1562 (R)
Poine d'amours et li maus que j'en trai, R.106 (R)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Thibaut, Anton Friedrich Justus (*b* Hameln, 4 Jan 1772; *d* Heidelberg, 28 March 1840). German legal scholar and amateur musician. After leaving the Gymnasium in Hanover, he began to study law in 1792 at the University of Göttingen, where he may have heard Forkel lecture. In the next year he moved to Königsberg to hear Kant, and in 1794 went to Kiel where he took the doctorate in law (1796) and formed a lasting friendship with Niebuhr. He was appointed professor in 1798 and four years later was called to Jena, where he met Schiller and wrote his principal legal work, *System des Pandektenrechts*. He moved to Heidelberg in 1805 to assume a chair of law and remained there for the rest of his life. The War of Liberation inspired him to write a collection of essays in 1814 urging codification of German laws: he was challenged by Savigny in a treatise which formulated the leading ideas of the historical school of law.

While in Jena Thibaut began collecting sacred vocal music and folksongs; with Ett and Klein generously contributing copies of works from several European libraries, the collection became one of the largest of its kind in Germany and attracted the attention of Zelter and Kiesewetter. In 1811 Thibaut assumed the direction of a small Heidelberg amateur chorus with which he gave annually about four concerts of works from the 16th to 18th centuries, trying to stimulate an appreciation for earlier music. As the chorus grew in size and reputation its otherwise private weekly rehearsals were occasionally attended by such figures as Goethe, Tieck, Mendelssohn and Schumann. Thibaut's most influential musical achievement was his book *Über Reinheit der Tonkunst* (1825), which is comparable to the writings of Baini and Kiesewetter in the importance of its contribution to early 19th-century Cecilian reforms. In this work, which was criticized by Nägeli, Thibaut expressed ideas similar to those of Hoffmann and Reichardt, arguing that the declining contemporary musical tastes could best be refined through study of older sacred choral music, especially that of Palestrina and Handel and their contemporaries.

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RICHARD D. GREEN

Thibaut, Jean-Baptiste (*b* St Etienne, 5 Oct 1872; *d* Lorques, nr Varennes, 7 April 1938). French writer on Byzantine music. In 1891 he joined the Assumptionists and began to study Byzantine music, an interest developed during his long residence in the East. In 1900 he was ordained priest in Constantinople; thereafter he lived in Jerusalem, several Turkish and Bulgarian cities, Odessa (1907–11) and St Petersburg (1911–14). During World War I he worked as an army chaplain, returning to Turkey in 1920. He retired to France in 1922.

Thibaut was the first scholar to make a systematic investigation of Byzantine musical notation and to try to deduce the origin of Latin neumes from Constantinople. He divided Byzantine notation from the 11th to the 18th centuries into three phases: the first originated in Constantinople, the second in Jerusalem and the third was invented by Koukouzeles. His studies were based on manuscripts from all periods of which he edited an important collection. Together with J.B. Rebours he also edited several treatises on Byzantine musical theory, but he was unable to decipher the notation.

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NANNA SCHIØDT

Thibaut de Blaison [Blason, Blazon] (*d* after March 1229). French trouvère. He was Seneschal of Poitou, and of a noble family with holdings in Blason and Mirabel; his uncle, Maurice, was Bishop of Poitiers. Thibaut was among the negotiators of the truce of 1214 between King Philip II Augustus of France and King John of England. Together with Hue de la Ferté, he was among the nobles at the coronation of Louis IX (St Louis). He took part in a crusade against the Moors in 1212, and participated in the siege of Toulouse in 1218 during the Albigensian crusade. His name appears with that of Amauri de Craon (also a trouvère) in a document of 1219. Thibaut IV, King of Navarre, dedicated a song, *De ma dame souvenir* (R.1467), to Thibaut de Blaison; he also based a religious poem (R.1475) on the structure and melody of Thibaut de Blaison's *Amours, que porra devenir*. The melody of Gautier d'Espinal's song (R.1059) is also taken from the latter. The rhythms of the polyphonic conductus *Quid frustra consumeris* and *Sol sub nube latuit* may perhaps have some validity as the basis for *Bien font Amours lor talent* and *Chanter et renvoisier seuil*.

11 poems, including one of contested authorship and one spurious, have been ascribed to Thibaut de Blaison in trouvère and troubadour manuscripts; three anonymous items may also be his work (poetry ed. T.H. Newcombe, Geneva, 1978). Thibaut's songs display a preference for simpler poetic constructions, containing at most one change in line length; *Bien font Amours*, *Bon jour ait hui cele* and *Quant je voi esté venir* are nevertheless more varied. The use in three chansons of *ouvert* and *clos* endings within each *pes* and the use of earlier material or symmetrical repetition within the cauda are among the distinctive traits of Thibaut's melodic structures, all in bar form. *Amours, que porra devenir*, *Chanter et renvoisier seuil* and *Huimain par un ajourant* remain within the range of a 6th; this interval is exceeded only once in *Li miens chanters*, but other melodies move more freely. (The simple restricted movement of *Bien font Amours* accords with Thibaut's style, but is in contrast to the more flamboyant melodies of Gautier de Dargies, to whom the piece is also attributed.) In the Chansonnier Cangé (*F-Pn* fr.846), the first six lines of *Quant je voi esté venir* are notated in the first mode; however, mensural indications are lacking for all other pieces. Most melodies are comparatively syllabic, although *Li miens chanters* is moderately ornate.

See also TROUBADOURS, TROUVÈRES.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

(V) indicates a MS (using Schwan sigla *see* SOURCES, MS) containing a late setting of a poem

(nm) No music

Amours, que porra devenir, R.1402 [model for: Thibaut IV, 'De chanter ne me puis tenir', R.1475; Gautier d'Espinal, 'Se par force de merci', R.1059 (different poetic structure)], ed. in SMM, xii (1965) (V)
Bien font Amours lor talent, R.738 [contrafactum: Anon., 'Quid frustra consumeris'; model for: Anon., 'C'est en mai, au mois d'esté', R.439a = 1979]
Bien voi que ne puis morir, R.1433(= 1418) (V)
Bon jour ait hui cele a cui sui amis, R.1519 (nm)
Chanter et renvoisier seuil, R.1001 [contrafacta: Anon., 'Sol sub nube latuit'; Gautier de Coinci, 'Pour mon chief reconforter', R.885], Chailley, Les chansons à la vierge de Gautier de Coinci, no.17 (V)
Chanter m'estuet, si crien morir, R.1430 (V)
Huimain par un ajourant, R.293 (V)
Li miens chanters ne puet mais remanoir, R.1813
Quant je voi esté venir, R. 1477(= 1488) (V)
Quant se resjouissent oisel, R.584 (nm)

ANONYMOUS, NOW ATTRIBUTED TO THIBAUT

Avant ier me chevauchoi, Motet no.402
Avant ier me chevauchoie, R.1705 (nm)
En avril au tens nouvel, R.575

For general bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Thibouville. French family of woodwind and brass instrument makers whose origins go back to the 17th century. Martin Thibouville *l'aîné* (*b* 1793) founded a woodwind instrument workshop in La Couture in 1820 and opened a Paris shop just before 1848. He is known for artistically made woodwind instruments, including a metal double bassoon and a wooden Boehm-system flute with a metal head (both from 1888). His successors were his son Martin Denis (*b* 1833), who established a steam-powered factory in 1870, and then his grandson Martin Victor Gustave (*b* Tilly, 1856), before the firm passed in 1900 to Eugène Bercioux (*b* Paris, ?1820; *d* 1914).

Martin Denis's other son, Eugène (*b* 1832; *d* Ivry-la-Bataille, 1891), established his own firm by 1855 in Paris; by 1862 it was located in Ivry-la-Bataille as 'Noblet & Thibouville'. This was succeeded in 1886 or 1887 by 'Eugène Thibouville et fils', the two sons being Adrien (*b* Ivry-la-Bataille, 1855) and Camille (*b* Ivry-la-Bataille, 1864). By 1890 it was called 'les fils d'Eugène Thibouville' and in 1909 'Thibouville frères', which continued, after 1910, under the management of Adrien's younger son George (*b* Ivry-la-Bataille, 1886; *d* Ivry-la-Bataille, 1957), passing in 1957 to Maurice Masson. The woodwind instruments made by Thibouville frères could also be stamped on request with the mark of any of 18 different clients. Camille and Adrien each established independently in Ivry-la-Bataille in 1910; Adrien's elder son Eugène (*b* Ivry-la-Bataille, 1884; *d* 1915) was killed in the war.

Another 'Thibouville frères' had been established in La Couture by Louis, Nicolas and Pierre Thibouville at an unspecified date. Their firm branched into two: under Pierre as 'Thibouville-Hérouard' (1842) and under Nicolas as 'Thibouville-Buffet' (before 1873). Pierre's eldest son remained at La Couture and another, Jean-Baptiste (*b* 4 May 1832) founded a shop in Paris in 1857, reviving the name 'Thibouville frères'. When Pierre's eldest son died in 1864, he was briefly replaced by his cousin Béranger, son-in-law of Nicolas, who died one year later. In 1869 'Thibouville-Béranger' was renamed 'Thibouville-Cabart' (Cabart having already been established in Paris in 1842) and the factory moved to Ezy. The firm was famous for oboes and clarinets, and from about 1893 marked its quality instruments 'Cabart'; in 1914 they styled themselves 'Thibouville gendre et succ[esseu]r' and in the 1930s 'Cabart à Paris (Thibouville succr.), Ezy'. The name 'Cabart' was finally appropriated from about 1946 by a French maker-dealer.

A 'Thibouville-Coudevillain' (*fl* Paris and La Couture, 1886–93), successor to Isidor Lot, merged with Thibouville-Cabart in 1893. A 'Thibouville-Creutzer' (*fl* Paris, 1900–11) is reported in 1900 as proprietors of the woodwind instrument makers Lefèvre. Other woodwind instruments, mostly flutes, survive from 'Thibouville frère' (*fl* La Couture, 1800–50), 'Thibouville frère *aîné*' (*fl* Paris, 1800–50), 'Thibouville-Noë' (*fl* La Couture, *c*1858), 'Thibouville-Noë & fils' (*fl* Paris, late 19th century), 'Thibouville père' (*fl* Paris, *c*1850) and 'Thibouville père & fils' (*fl* Paris, 1800–50). A 'Massin & Thibouville', making woodwind and brass instruments, existed in Paris from before 1889 until 1892, when it merged with Lecomte.

'Jérôme Thibouville-Lamy', founded in 1790, became one of the largest factories of all kinds of musical instruments in the world by the last third of the 19th century. (Louis Emile) Jérôme Thibouville-Lamy (*b* Mouettes, La Couture, 1 Feb 1833; *d* 1902), son of Louis Martin Thibouville (*b* 1807) and Marie Josephine née Grandin (a flageolet by 'Thibouville-Grandin' survives), had worked with 'Husson-Buthod & Thibouville' from about 1857, becoming sole proprietor just before 1867. He gradually introduced mechanization, resulting in lower-priced instruments, and in the Vienna exhibition of 1873 presented violins for five, ten and 20 francs. By 1878 he employed 420 workmen in four factories, one each at Mirecourt (stringed instruments) and La Couture (woodwind instruments), and two in Grenelle (for brass

instruments, and strings for stringed instruments, respectively), plus a workshop for organs and musical automata; and by 1926 there were 100 workers in six factories. In 1889 his son Louis Jérôme Emile and Alexandre Alfred Acoulon were partners, and from 1896 to 1908 Acoulon was sole proprietor. Around 1895, a branch office in New York was opened. The firm was dissolved in 1961 by its last president, A.E. Acoulon (*b* 1887).

During its heyday 'Jérôme Thibouville-Lamy' produced the finest brass instruments, notably C trumpets with four and five valves, developed in 1912 and 1916, respectively, with Merri Franquin. The fourth valve was an ascending whole-tone valve, a sensible idea which has since been revived by the Boston maker Tottle (*d* 1976) and others. The firm was the first to manufacture horns in F/B♭ with an ascending third valve, with Louis Vuillermoz (*c*1928). The London branch, opened in 1880, still flourishes in Woodford Green as a dealer mainly in accessories.

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EDWARD H. TARR

Thick, Henricus. *See* TIK, HENRICUS.

Thiele, Siegfried (*b* Chemnitz, 28 March 1934). German composer. At the Leipzig Hochschule für Musik he studied composition with Wilhelm Weismann and Johannes Weyrauch, and conducting (1953–8); his studies were completed in Leo Spies's masterclass at the German Academy of Arts in East Berlin (1960–2). He lectured at the music schools in Radeberg and Wurzen, Saxony (1958–62), and since 1962 he has lectured at the Leipzig Hochschule für Musik, where he founded and conducted the Leipzig Youth Symphony Orchestra. In 1984 he became a professor of composition at the Musikhochschule. He has held classes in musical analysis and has given musicological papers throughout Germany and also abroad. Among other awards, he has received the GDR's Mendelssohn Scholarship. In 1990 he became director of the Leipzig Hochschule für Musik und Theater. This directorship was also an acknowledgment of his upright attitude during the years of communist dictatorship in East Germany. In 1995 Thiele became a founding member of the Saxon Academy of Arts.

His music employs tonalities coloured by modal turns and non-orthodox 12-note procedures. In his perception of music, the traditional idiom is present as often as contemporary styles. His compositions are directly influenced by his academic examination of the music of earlier periods. Of particular fascination to him are the similarities between the isorhythmic motets of the fourteenth century and the serial techniques of the twentieth century in relation to the proportion of pitch and duration.

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ECKART SCHWINGER/LARS KLINGBERG

Thielemann, Christian (*b* Berlin, 1 April 1959). German conductor. He began studying the piano at the age of five and soon added composition, conducting and the viola (with Giusto Cappione). After piano studies with Helmut Roloff at the Berlin Hochschule für Musik, he worked as a répétiteur at the Deutsche Oper in Berlin and as Karajan's assistant. He took positions in Gelsenkirchen, Karlsruhe and Hanover before becoming principal conductor of the Deutsche Oper am Rhein in Düsseldorf in 1985. In 1988 he moved to Nuremberg as Generalmusikdirektor and, after appearing in the principal Italian opera houses, became principal guest conductor of the Teatro Comunale di Bologna in 1993. Thielemann has also conducted in Japan (with the orchestra of the Accademia di S Cecilia and the Deutsche Oper, Berlin) and with the Israel PO, the Philharmonia, the Berlin PO, the Concertgebouw, the Leipzig Gewandhaus Orchestra, the New York PO, the Chicago SO and the Philadelphia Orchestra. In 1997 he became music director of the Deutsche Oper, Berlin. Beethoven, Strauss and Pfitzner quickly became Thielemann's calling cards after he conducted *Elektra* in San Francisco (and later at Covent Garden) and *Der Rosenkavalier* and *Arabella* at the Metropolitan, and recording works by all three composers (including Beethoven's symphonies nos.5 and 7) for Deutsche Grammophon. He cultivates Karajan's feeling for the long line, but his verve and often relentless intensity place him even more in the Solti mould.

JOSÉ BOWEN

Thielemann [Thilemann], **Johann Christoph** (*b* Wichmar, nr Camburg, Thuringia, 9 March 1682; *d* Gotha, 4 Aug 1755). German organ builder. Nothing is yet known of J.C. Thielemann's youth and education, or of the date when he moved to Gotha and opened a workshop there, but it was probably before 1710. In 1711 he married in Gotha, and his son Johann Heinrich was born the following year. In 1735 he was granted a privilege to build organs and appointed court organ builder. Johann Stephan Schmalz, Jacob Bärwald and J.H.H. Bätz worked for him as journeymen from 1729 to 1733. In 1729 Thielemann was commissioned by G.H. Stölzel, Kapellmeister of Gotha, to build 'three Satyric organs, each with 8 pipes', for the performance of a serenade. In 1734 he assessed T.H.G. Trost's first organ design for the famous organ in the Altenburg Schlosskirche. After 1746 Carl Christian Hoffman worked with Thielemann, and succeeded him as court builder in 1755.

Thielemann is regarded, with Trost, as one of the most important Thuringian organ builders of the 18th century. In his extant instruments, the structure of the front is notable for its delicate, ornamental charm and the flat surface design. His specifications show that he preferred a *Brustwerk* (*Unterwerk*) to the usual *Oberwerk*, and they display several characteristics that were common in Thuringia, such as the emphasis on fundamental tones, many wooden stops, and the characteristic Violonbass 16′ even in small instruments, as well as many Cymbelsterne and Glockenspiele. His best preserved organ is in Gräfenhain (1728–31); it was restored in 1993–6.

His other organs include: Boilstädt (1710); Schloss Tenneberg (1721; partly preserved); Wölfis (1737–9; extant); Grabsleben (1738–9; extant); and Rehestädt (1750; completed by Schmalz). He also made repairs to the organs at Hohenkirchen (1724) and Goldbach (1753).

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FELIX FRIEDRICH

Thielo, Carl August (*b* Copenhagen, 7 Feb 1707; *d* Høsterkøb, 2 Dec 1763). Danish composer, theatre director and writer, of German descent. His father was Johann Hiob Thielo from Erfurt (*c*1685–1735), who as a young man settled in Copenhagen where in 1708 he became organist of the church of Our Saviour. According to his own account (*Grund-Regeln*), the younger Thielo was sent to Germany to learn music; from the age of eight until 12 he was taught keyboard and thoroughbass playing in Saxony but not until he became a pupil of J.G. Walther in Weimar did he really make progress. He returned to Copenhagen in 1726 and set himself up as a music teacher. He married in 1733 and in 1735 a daughter, Caroline Amalie, was born; she made her stage début at an early age and by the time of her death under mysterious circumstances at the age of 19 was the most admired actress of her day.

Thielo was organist of Citadelkirken in Copenhagen from 1739 to 1743, where in the latter year he composed and produced a Passion oratorio. In 1744 a musical society was founded and Thielo was asked to provide a book of musical instruction for the members as required by the society's statutes. The result was *Tanker og regler fra grunden af om musik for dem, som vil laere musiken til sindets fornøjelse, saa og for dem, som vil gjøre fait af klaver, general-bassen og synge-kunsten* ('Thoughts and rules providing an introduction for those who wish to learn music to delight the mind, as well as for those who wish to learn keyboard playing, thoroughbass and the art of singing', Copenhagen, 1746). This book, the first about music in Danish to be published in Copenhagen, provides in addition to its practical information a lively picture of the Copenhagen musical scene in the mid-18th century.

An active member of the musical society was the distinguished dramatist Ludvig Holberg, on whose recommendation Thielo was granted at the end of 1746 a royal privilege to establish a Danish theatre. He gathered a company and in April 1747 the 'Danish Comedy' gave its first performance. Thielo now turned his hand to playwriting as well but with so little success that Holberg condemned his efforts and his actors refused to perform them. He was forced to assign his rights to the actors in return for which he was pensioned at a salary equal to that of the best actors. He continued to be actively associated with the theatre in a variety of capacities: music adviser, arranger, accompanist, copyist and composer. This connection provided him with the material for the enterprise for which his name is most remembered today – the publication of a number of collections of theatre music from the first period of 'Syngespil' and opera in Danish. Between 1751 and 1754 he published four collections of *De oder, som paa den Danske Skue-Plads udi Kiøbenhavn ere blevne opførte* ('The odes which have been performed at the Danish Theatre in Copenhagen'). The contents of the first three were to a large extent reprinted in 1755 in three volumes under the title *Musikaliske comødiestykker* ('Pieces from the musical comedies'), of which a fourth appeared in 1761. In addition Thielo published a collection of German *Oden mit Melodien* (1754), not composed for the theatre, and numerous other pieces of vocal and instrumental music, most of which are now lost. He also published other pedagogical works including a textbook in German, *Grund-Regeln wie man bey weniger Information sich selbst die Fundamenta der Music und des Claviers lernen kan* (1753); a weekly musical magazine containing music by famous foreign composers, as well as himself, together with instructions in playing and singing, of which four issues were advertised in 1756; and a book to teach pastors to chant properly, *Musikalisk underretning at messe for altret* (1762). His literary activities included a series of novels and a weekly paper *Spionen* ('The spy', 1758), in which he included two of his 'Syngespil'. He applied to the university in 1757 for the title of professor and to Roskilde Cathedral in 1759 for the position of organist, but was unsuccessful in both applications. These disappointments, together with the temporary failure of the Danish opera, apparently decided him to abandon the ungrateful life of musician in the capital city. In 1762 he bought a farm north of Copenhagen, but before he could try this new career, while waiting for a house to be built, he died in Høsterkøb Inn.

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JOHN BERGSAGEL

Thieme [Thiem, Thime, Tieme, Time], **Clemens** (*b* Grossdittmannsdorf, nr Dresden, 7 Sept 1631; *d* Zeitz, 27 March 1668). German composer and instrumentalist. He studied under Philipp Stolle in Dresden, then in 1642 was taken by Heinrich Schütz to Copenhagen, where he was a choirboy at the court. He returned to Dresden after his voice broke, and began studying various instruments at the expense of the Elector of Saxony. On Schütz's recommendation he joined the elector's Kapelle in 1651. In 1663, after unsuccessfully seeking a post at Hamburg and again with Schütz's help, he entered the Kapelle of Duke Moritz of Saxony at Zeitz, where he rose to become Konzertmeister. Although none of his music was ever published, it enjoyed great popularity in and around Zeitz. Well over 100 titles are known by name, but only 18 have been located. The sonatas, which are among the best composed in the wake of Rosenmüller's, alternate lively homophony and fugal writing over a firm bass. The structure of the sacred works depends on the alternation of equally balanced choral and solo sections; homophonic, polyphonic and fugal elements again complement each other. The style of these works lies midway between the older contrapuntal style and the more expressive Italianate manner that informs the church music of Schütz's time.

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8 ps settings: Befiehl dem Herren deine Wege; Danksaget dem Vater; Lobe den Herren; Schaffe in mir, Gott, ein reines Herz: 3vv, insts, *D-Bsb*, *S-Uu*; Beatus vir qui timet Dominum; Laetatus sum in his; Laudate pueri Dominum; Lobe den Herren: several vv, *D-Bsb*, *S-Uu*

Suite, 2 vn, 2 va, bn/vle, bc, *Uu*; sonata, 5 viols, hpd, *D-Kl*; sonata, 5 va, bc, *Kl*; sonata, 2 vn, 4 va, bc, *Kl*; sonata, 2 vn, 3 va, db, bc, *Kl*; sonata, 2 vn, 4 va, 2 trombetti/clarini, *S-Uu*

For details of lost works, incl. masses, ps settings, sonatas, see Buch.

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HANS-JOACHIM BUCH

Thiéme, Frédéric [Thieme, Friedrich] (*b* Reims, 3 June 1750; *d* Rouen, 29 March 1802). French theorist and composer. He became known in France and Germany for his pedagogical publications. He was active in Rouen where he worked as a teacher, editor and publisher. His didactic works include piano and violin methods, and *Eléments de musique pratique et solfèges nouveaux* (1784). A revised edition of the work, *Eléments de musique ... avec un basse chiffrée suivant ... l'abbé Roussier*, appears never to have been published. He advocated a reform of metre signatures and tempo markings in *Nouvelle théorie sur les différens mouvemens des airs ... avec le projet d'un nouveau chronomètre* (1801/*R*). He may have been in Paris briefly during the Revolution, as there was a Thiéme who worked at the Ecole Royale de Musique between 1793 and 1795. About 1794–5 he published arrangements of two operatic overtures by Le Sueur. His only surviving compositions are violin duos.

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CYNTHIA M. GESSELE

Thieriot [Thierot, Thierrot], **Prudent** (*b* 1732; *d* Paris, 9 Dec 1786). French maker of woodwind instruments. His earliest training was in carpentry with his father. In 1747 he entered a six-year apprenticeship with the woodwind instrument maker CHARLES JOSEPH BIZEY; in an initial contract of 27 April he signed himself 'Prudent Bizey' while Bizey signed as his uncle, perhaps indicating that the apprentice was regarded as one of the Bizey family; the deal was finalized in a further contract on 17 May. (Prudent used the Bizey surname again when he witnessed Bizey's marriage contract in 1751.) In signing his instruments Prudent exhibited a similar reticence towards the use of his surname, preferring simply the marque '[fleur-de-lis]/PRUDENT/A PARIS'.

Prudent married Marguerite Chalopet, sister of Bizey's wife, on 6 April 1758; through this union (and, later, Bizey's death) Prudent became master maker of the workshop on the rue Dauphine. He supplied instruments to the Opéra and the Théâtre Italien, as well as to military regiments. In 1765 he was, with Paul Villars, the expert valuer for the inventory of the workshop of Thomas Lot (iii). In 1772–3 he was *juré comptable* of the *communauté des maîtres luthiers*.

An inventory of Prudent's workshop at the time of his death, with valuations by Christophe Delusse and Dominique Porthaux, lists 142 clarinets, 130 flutes, 30 tierce flutes, 258 flageolets, 41 recorders, 205 bassoons, several octave oboes and 50 piccolos. On 20 December 1786 Prudent's widow sold the instrument business to her brother-in-law Dominique Porthaux for 7022 livres. Prudent's son Jean François Thieriot (*b* Paris, 1779; *d* Paris, 20 Oct 1834) had an instrument making workshop at 351 rue St Denis.

Prudent played a significant role in improving the design and development of the clarinet in France during a period when the instrument was growing in popularity as both an orchestral and a solo instrument. His standing as a French maker of clarinets and bassoons was unsurpassed. Extant instruments by Prudent include eight one-keyed flutes, ten oboes of two and three keys, three clarinets of five and seven keys and ten bassoons of five and six keys.

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TULA GIANNINI

Thierri de Soissons (*fl* 1230–60). French trouvère. Four songs (R.1267, R.1978, 2063 and 2107) survive with attributions to both RAOUL DE SOISSONS and Thierri de Soissons, the former being probably correct. Whether the two men are identical, the name Thierri being an error, is the subject of debate. No 'Thierri' has as yet been traced among the family of the counts of Soissons, but such a relationship is perhaps not obligatory. Ascriptions to Thierri appear in *F-Pn* fr.845, which does not make mention of Raoul, and in *F-Pa* 5198, which does. The latter circumstance would argue against the presumed identity were it not for the fact that mention of Thierri occurs as part of a larger series of attributions to trouvères also presented earlier in the manuscript, precisely in the place where the recurrence of Raoul might be expected. One song attributable to Raoul (*E, cuens d'Anjou*, R.1154) and two ascribed to Thierri, *Destrece de trop amer* and *Quant avril*, are all dedicated to Charles, Count of Anjou. *Se j'ai lonc tens* presents an unusual musical structure, $ABCC^1DEFC^2\ C^3$ (phrase *D* containing some elements of *C*), in the setting of a poem that opens with an *ABBA* rhyme scheme. The disregard in *Sens et raison* of the *pedes*-plus-cauda structure in a non-repetitive musical setting is also noteworthy. The melody for *Destrece de trop amer* has a seldom-used final, *b*, located in the upper portion of a range *d–e'*. It would seem, however, that the number of works known under the names of the two trouvères is too few to permit firm conclusions regarding the existence of two different artistic personalities.

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(V) indicates a MS (using Schwan sigla: *see* SOURCES, MS) containing a late setting of a poem

A la plus sage et a la mieus vaillant, R.363
Amis Harchier, cil autre chanteour, R.1970
Chancon legiere a chanter, R.778 (V)
Chanter m'estuet pour faire contenance, R.211 (V)
Destrece de trop amer, R.767 (V)
Se j'ai lonc tens esté en Romanie, R.1204 (V)
Sens et raison et mesure, R.2106 (V)

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THEODORE KARP

Thierry [Thiéry]. French family of organ builders.

(1) **Pierre Thierry** (*b* Paris, late 1604; *d* Paris, 15 Sept 1665). He studied music with Florent Bienvenu, organist of the Ste Chapelle, and was apprenticed to Valeran De Héman in 1623. Between 1634 and 1636 he worked with Crespin Carlier at St Nicolas-des-Champs. Later he set up on his own and worked at Notre Dame, St Jean and St Gervais, Paris. He added a 4′ stop to the Pedal of the St Gervais organ in 1649; in 1659–60, under the supervision of Louis Couperin, he added to the *Positif* a new 8′ Bourdon, a 4′ Flûte made out of the old Bourdon, a Nazard and a Tierce, as well as a fourth manual (an *Eccho* of three octaves from *c*) placed between those of the *Grand orgue* and the *Cornet séparé* and containing Bourdon et octave, Doublette, Nazard et tierce, Cromhorne and Cimballe. He also added the *A* to all the stops of the *Positif* and Pedal, and arranged that the *Grand orgue* to Pedal coupler could be engaged at the discretion of the organist (these changes presumably according to the instructions of Louis Couperin as well).

Thierry's most important organs were at the Hôtel-Dieu at Pontoise (1637–41), St Paul, Paris (1644–6), and the church of the Mathurins, Paris (containing the first combined wind-chest for the *Grand orgue* and *Récit*). In 1657, with Pierre Desenclos, he introduced a *Grand écho* division of seven stops on the organ at Rouen Cathedral. His masterpiece was the St Germain-des-Prés organ (1661; the *Récit* borrowed several stops from the *Grand orgue* by communication). On the death of Desenclos in 1664 he became *facteur du roi*. In addition to (2) Alexandre Thierry, two of his other sons became organ builders: Jean (*b c*1638; *d* Paris, Oct 1689), who built the organ at St Père-en-Vallée, Chartres; and Charles (*b* Paris, 15 Nov 1641), whose signature is on a *Trompette* pipe from the St Germain organ (now in the organ at St Merri, Paris).

(2) **Alexandre Thierry** (*b* 1646/7; *d* Paris, Dec 1699). Son of (1) Pierre Thierry. With the completion of the organ at St Séverin in 1675 (built in collaboration with his brother Charles), he established himself as the leading French organ builder of his time. The following year he made a new Cornet for the St Gervais *Cornet séparé* manual, replacing the mechanism for borrowing by communication the Cornet of the *Grand orgue*; between 1678 and 1684 he completed the chorus Tierce on the *Grand orgue* by adding a Quarte de nazard, and replaced the Flageolet on the *Positif* with a Larigot (soon after used by François Couperin in his famous *Dialogue sur les trompettes … et le bourdon avec le larigot du positif*). As organ builder to the king, he worked at Saint Cyr (1686); St Louis-des-Invalides, Paris (1679–87: for specification *see* ORGAN, Table 14; survives in part); St Victor, Paris (1679; part now at St Germain-des-Prés); the abbey of Bucilly (part now at Aubenton); and St Eustache, Paris (1681–9: his masterpiece, incorporating a 16′ Bombarde). Towards the end of his life, he worked with Hippolyte Ducastel (Notre Dame, Paris, 1691) and Robert and Jean Baptiste Clicquot (Anchin). His last work was at the Ste Chapelle, Paris (1697). His second wife, Marguerite, compiled a volume of organ pieces (published as no.25 of *L'organiste liturgique*, Paris, 1960).

(3) **François Thierry** (*b* Paris, late 1677; *d* Paris, 22 May 1749). Nephew and pupil of (2) Alexandre Thierry. He worked at Nemours (1703), St Gervais, Paris (1714; Trompette récit) and Rouen Cathedral (1717; his first 16′ Bombarde), and built organs for Saint Germain-en-Laye (1709–10) and the church of the Cimetière des Innocents, Paris (1723; part now at St Nicolas-du-Chardonnet). He completely reconstructed the organ at Notre Dame, Paris (1730–33; apparently the first organ to be built with a separate *Bombarde* manual, of Bombarde 16′, Trompette 8′, Clairon 4′ and Cornet V, all coupled to the *Grand orgue*). He later worked in the cathedrals of Reims, Beauvais and Tours, and advised the canons of Toul (1740). Andreas Silbermann worked for him between

1704 and 1706 (Orléans Cathedral; part survives in Fleury).

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GUY OLDHAM/PIERRE HARDOUIN

Thiéry. *See* THIERRY family.

Thies, Albert Christoph. *See* DIES, ALBERT CHRISTOPH.

Thijs, Johan. *See* THYSIUS, JOHAN.

Thilemann, Johann Christoph. *See* THIELEMANN, JOHANN CHRISTOPH.

Thill, Georges (*b* Paris, 14 Dec 1897; *d* Paris, 17 Oct 1984). French tenor. After two years' study at the Paris Conservatoire, and two more in Naples with De Lucia, he sang Don José and other roles at the Opéra-Comique before making his début as Nicias in *Thaïs* on 4 February 1924 at the Opéra. There he stayed for 16 years, graduating from the lighter French repertory to Admetus (*Alceste*) and Aeneas, Parsifal and Tannhäuser, and later Samson. At La Scala and Verona he sang Calaf; Buenos Aires invited him for Don Carlos, Calaf and Boito's Faust. He also sang at the Metropolitan Opera in 1931 and 1932, in Vienna and at Covent Garden. He bade farewell to the stage at the Opéra-Comique as Canio, as late as 1953. With his brilliant, robust tone, his spirited phrasing and aristocratic enunciation, Thill was the most distinguished French heroic tenor of his time. His recordings of such roles as Admetus, Werther and Gounod's Roméo set standards and kept alive a tradition of singing which would otherwise have vanished. He also appeared in several films, the most interesting of which is Abel Gance's *Louise* with Grace Moore.

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ANDRÉ TUBEUF

Thillière, Joseph Bonaventure. *See* TILLIÈRE, JOSEPH BONAVENTURE.

Thillon [née Hunt], **Sophie Anne** [Anna] (*b* Calcutta or London, 1819; *d* Torquay, 5 May 1903). English soprano. She studied in France with Bordogni, Tadolini and Claude Thomas Thillon, conductor of the Havre Philharmonic Society, whom she married. After appearances in Le Havre, Clermont and Nantes, she was engaged for the Théâtre de la Renaissance, Paris (Salle Ventadour), making her début there when she created the title role of Grisar's *Lady Melvil* on 15 November 1838. On 11 August 1840 she first appeared at the Opéra-Comique as Mathilde in Auber's *La neige*; she created Catarina in his *Les diamants de la couronne* (6 March 1841) and Geraldine in Balfe's *Le puits d'amour* (20 April 1843), and sang in operas by Adam and Monfort. She made her English début on 2 May 1844 as Catarina at the Princess's Theatre, London, and in 1845 and 1846 was at Drury Lane, where on 14 May 1845 she created Stella in Balfe's *The Enchantress*. From 1851 to 1854 she sang in the first San Francisco opera seasons. Her last stage appearance was in 1855 at the Lyceum, London.

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ALEXIS CHITTY/HAROLD ROSENTHAL

Thilman, Johannes Paul (*b* Dresden, 11 Jan 1906; *d* Dresden, 29 Jan 1973). German composer. After studying at the teachers' training college in Dresden (1919–26), he completed a course in cultural studies at the Dresden Technical University (1927–30). Initially self-taught as a composer, he received encouragement from Hindemith and Scherchen, before studying with Grabner in Leipzig (1929–31). After serving in the army during World War II, he began to establish a reputation as a composer. In 1953 he was appointed to a post at the Dresden Musikhochschule (professor 1956). He became a corresponding member of the Berlin Akademie der Künste of the DDR in 1970.

Orchestral and chamber works are central to Thilman's oeuvre. In his early compositions, written under the influence of Hindemith and Grabner, he refined the polyphonic thinking that remained an outstanding feature of his work. He was also influenced by the neo-classicism of Stravinsky. During the 1960s, however, he struck out in a new direction, avoiding traditional forms and striving to achieve greater individuality in his works. Although he continued to write for a traditional early Romantic orchestra, usually supplementing it with additional percussion, in his chamber music he experimented with unconventional ensembles, returning to the string quartet only in his final compositions.

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(*selective list*)

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VERA GRÜTZNER

Thiman, Eric (Harding) (*b* Ashford, Kent, 12 Sept 1900; *d* London, 13 Feb 1975). English composer and organist. After childhood lessons at Trinity College of Music he was largely self-taught. He obtained the FRCO diploma in 1921 (Turpin Prize) and in 1927, after coaching from Harold Darke, the degree of DMus at London University. He was appointed professor to teach harmony and other subjects at the RAM in 1932, and he became examiner to the Royal Schools of Music in 1938. In 1952 he was appointed examiner to the Faculty of Music at London University, where he was also dean of the faculty (1956–62). He was appointed organist and director of music to the City Temple, London, in 1957.

Thiman made extensive examination and recital tours, both in England and elsewhere (South Africa in 1940 and 1941, Australia and New Zealand in 1952 etc.). In 1962 and 1964 he was adjudicator to the Hong Kong Schools Music Festival. He was a prolific composer in the best Kapellmeister tradition, writing sacred and secular cantatas, anthems and services, unison songs and partsongs, and piano and organ music, all of which have proved enormously popular with less ambitious school and amateur musicians. Chief among his extended choral works are *The Last Supper* (1930), *The Parables* (1931), *The High Tide on the Coast of Lincolnshire* (1932) and *The Temptations of Christ* (1952). Such titles accurately reflect the line of musical descent from Stainer, Stanford and Parry. He wrote several orchestral pieces, but these have not enjoyed the widespread popularity of his vocal music.

Thiman's work is distinguished by a neat, textbook craftsmanship and easy melodic flow, and a firm grasp of what is practical and effective for the amateur. A similar utilitarian outlook informs his many textbooks on harmony, counterpoint, musical form and fugue. His principal London music publishers are Novello, Curwen, Boosey & Hawkes, and Ascherberg.

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MICHAEL HURD

Thime, Clemens. *See* THIEME, CLEMENS.

Thimus, Albert, Freiherr **von** (*b* Aachen, 23 May 1806; *d* Cologne, 6 Nov 1878). German music theorist. He studied law in Bonn and Heidelberg, became a judge in Cologne and represented the centre party as a member of the Reichstag. In Heidelberg, A.F.J. Thibaut and G.F. Creuzer stimulated his interest in symbological studies, and together with music theory and mathematics he took up Chinese, Arabic, cuneiform writing and hieroglyphics, thus embracing philological disciplines. Convinced that the fundamentals of music, above all intervallic proportions, were the basis of teaching in the ancient Chinese, Hebrew, Egyptian and Greek civilizations, he sought to establish a symbolic expression of these fundamentals as a formulating principle of the ancient cosmogonic theories. His results were set down in a three-volume work, *Die harmonikale Symbolik des Altherthums*, the first two volumes of which were published (Cologne, 1868–76/*R*) but found little acceptance until they were taken up again by Hans Kayser in 1926; the manuscript of the third volume no longer survives.

Thimus's primary goal was to shed light on the harmonical foundations of Pythagorean theory, the most important discovery in this area being the *lambdoma*, a numerical table with wide-ranging applicability (used today in crystallography and cybernetics). He was also responsible for a new interpretation of the 'Timaeus scale', discussed in the writings of Plato. He demonstrated the existence of analogous harmonical theorems in Chinese, Hebrew and Greek sources whose symbolic content was identical to that of ancient musical myths. Often, however, it is not clear what part of his work is based on philological research and what part is his own speculation.

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RUDOLF HAASE

Thiphobrucar. *See* TIEFFENBRUCKER family.

Third (Fr. *tierce*; Ger. *Terz*; It. *terza*). The INTERVAL between any two notes that are two diatonic scale degrees apart (e.g. C–E, E♭–G, F♯–A); 3rds are the intervals formed when a perfect 5th is divided into two consonant intervals to make a TRIAD. A 3rd made up of two whole tones is called a major 3rd (the medieval Latin name was *ditonus*); if it is made up of a tone and a diatonic semitone it is called a minor 3rd. A major 3rd that has been increased by a chromatic semitone is called an augmented 3rd (e.g. C–E♯, B𝄫–D), and a minor 3rd that has been decreased by a chromatic semitone is called a diminished 3rd (e.g. C–E𝄫, C♯–E♭).

In JUST INTONATION major and minor 3rds are pure, that is, they are based on ratios of small integers (5:4 and 6:5 respectively), and therefore the unisons among their overtones do not beat (when the timbre is purely harmonic). In the Pythagorean tuning system, intervals are derived from the pure 5th (ratio 3:2). The major 3rd is normally reckoned as the difference between five 5ths and three octaves, which gives a ratio of 81:64; this is more than $^1/_5$ of a semitone larger than the major 3rd in just intonation. The minor 3rd, the difference between three octaves and four 5ths, has a ratio of 32:27 and is more than $^1/_5$ of a semitone smaller than the minor 3rd in just intonation. A paradoxical feature of Pythagorean intonation, however, is that its diminished 4th and augmented 2nd (i.e. the difference between eight and nine pure 4ths, respectively, and three octaves) differ from a pure major and minor 3rd by an almost imperceptible interval (less than $^1/_{50}$ of a semitone), a fact exploited in a significant proportion of extant keyboard music from the early to mid-15th century.

Throughout the Middle Ages, 3rds were regarded as imperfect consonances. They occurred regularly and were even necessary in counterpoint in more than two parts, but they did not figure in the final chord at cadences. Not until about 1500 were they used at final cadences, and then only the major 3rd could occur above the final – even in a minor-mode piece (this raised 3rd was later called the TIERCE DE PICARDIE). The acceptance of the minor 3rd as a consonance as good as the major 3rd coincided with the recognition of all 3rds as the basic units of chord structure in the early 18th century. Since Rameau, the ROOT of a chord (in tonal music) is normally determined as the lowest of its notes when arranged in a series of 3rds.

WILLIAM DRABKIN

Third flute. Flute a minor 3rd above the normal flute. *See* FLUTE, §II, 3(ii).

Third stream. A term coined by Gunther Schuller, in a lecture at Brandeis University in 1957, for a type of music which, through improvisation or written composition or both, synthesizes the essential characteristics and techniques of contemporary Western art music and other musical traditions. At the heart of this concept is the notion that any music stands to profit from a confrontation with another; thus composers of Western art music can learn a great deal from the rhythmic vitality and swing of jazz, while jazz musicians can find new avenues of development in the large-scale forms and complex tonal systems of classical music.

The term was originally applied to a style in which attempts were made to fuse basic elements of jazz and Western art music – the two mainstreams joining to form a 'third stream'. This style had been in existence for some years, and is exemplified by such pieces as Red Norvo's *Dance of the Octopus* (1933, Bruns.), Ralph Burns's *Summer Sequence* (recorded by Woody Herman's band, 1946, Col.), George Handy's *The Bloos* (1946, Jazz Scene), Robert Graetinger's *City of Glass* (recorded by Stan Kenton's orchestra, 1951, Cap.), Alec Wilder's *Jazz Suite* (1951, Col.) and Rolf Liebermann's *Concerto for Jazz Band and Orchestra* (recorded by the Sauter-Finegan Orchestra, ?1956, Vic.). Since the late 1950s the application of the term has broadened, notably through the work of pianist Ran Blake, to encompass fusions of classical music with elements drawn not only from African-American sources but also from other vernacular traditions, including Turkish, Greek, Hindustani, Russian and Cuban music, among others.

The third-stream movement attracted much controversy and has often erroneously been allied with the symphonic jazz movement of the 1920s; symphonic jazz, however, lacked the essential element of improvisation. Other critics have seen the movement as an inevitable outcome of postwar eclecticism and stylistic and technical synthesis. Third stream, like all musical syntheses, courts the danger of exploiting a superficial overlay of stylistic exotica on an established musical idiom, but genuine cross-fertilization has occurred in the work of musicians deeply rooted in dual traditions.

Composers and performers associated with the third-stream movement include J.J. Johnson, André Hodeir, Milton Babbitt, Bill Russo, Gunther Schuller, Don Ellis, Bill Smith, Jimmy Giuffre, Larry Austin, Mike Mantler, Ran Blake, Anthony Braxton, Leo Smith, Steve Lacy and Dave Douglas. A large number of third-stream works have been published by Margun Music; others have been issued by such publishers as MJQ Music, C.F. Peters and Cireco Music.

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G. Schuller: 'Third Stream Revisited', *Musings: the Musical Worlds of Gunther Schuller* (New York, 1986)

GUNTHER SCHULLER

Thiriet, Maurice (*b* Meulan, 2 May 1906; *d* Puys, 28 Sept 1972). French composer. At the Paris Conservatoire (1925–30) he studied fugue and counterpoint with Koechlin, and composition, orchestration and aesthetics with Roland-Manuel. In the early 1930s, he learnt the techniques of film music from Jaubert. During the German occupation, at the request of the director Marcel Carné, Thiriet agreed to act as a front for the Jewish composer Joseph Kosma for *Les visiteurs du soir* (1942) and *Les enfants du paradis* (1945). After World War II he devoted most of his attention to film music, writing more than 80 scores.

Thiriet remained faithful to the orthodox standards of the Conservatoire. His music is clearly and brilliantly orchestrated, bold and lyrical in feeling, most often light-hearted, but occasionally poignant and melancholy. His best film work is undoubtedly in *Les visiteurs de soir*, in which he collaborated with Kosma to portray a stylized medieval world; the film is especially memorable for the three ballads sung by the wandering minstrels. In *L'homme au chapeau rond* (1946), Thiriet's uncharacteristically brooding score masterfully underlines the sombre atmosphere of the film.

WORKS
(selective list)

16 ballets incl. La nuit vénitienne (A. de Musset, choreog. L. Darsonval), 1938; L'oeuf à la coque (R. Petit), 1948; Psyché, 1950; Héraklès (A. Boll, choreog. J. Charrot), 1953; Deuil en 24 heures (Petit), 1953; La reine des îles (Boll, choreog. D. Parlic), 1955; Le maure de Vénise, 1959; La chaloupée, 1961; Les amants de Mayerling, 1961; La chambre noire, 1969

Orch: Le livre pour Jean, 1929; 6 chansons dans le caractère populaire français, 1933; Rapsodie sur des thèmes Incas, 1935; Introduction, chanson et ronde, hp, orch, 1936; Suite française, 1936 [after Couperin]; Poème, str, 1936; Musique de cour, 1939 [after Lully]; Oedipe-roi (J. Cocteau), spkr, orch, 1940–41

Film scores: Il était une fois (dir. L. Perret), 1933; Adrienne Lecouvreur (dir. M. L'Herbier), 1938; The Wolf of the Malveneurs, dir. G. Radot, 1942; La nuit fantastique (dir. L'Herbier), 1942; Les visiteurs du soir, collab. J. Cosma (dir. M. Carné), 1942; Les enfants du paradis, collab. Cosma (dir. Carné), 1945; L'homme au chapeau rond (dir. P. Billon), 1946; L'idiot (dir. G. Lampin), 1946; Une si jolie petite plage (dir. Y. Allégret), 1949; Portrait d'un assassin (dir. Bernard-Roland), 1950

Fanfan la tulipe (dir. Christian-Jaque), 1951; Thérèse Raquin (dir. Carné), 1953; Lucrèce Borgia (dir. Christian-Jaque), 1953; L'air de Paris (dir. Carné), 1954; Crime et châtiment (dir. Lampin), 1956; La tour, prends garde! (dir. Lampin), 1957; Les grandes familles (dir. D. de la Patellière), 1958; Bernadette de Lourdes (dir. R. Darène), 1960; Il suffit d'aimer (dir. R. Darène), 1960; around 60 others

Chbr music, many songs, choral pieces

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MARK BRILL

Thirteenth. The interval of a compound SIXTH, i.e. the sum of an octave and a 6th.

Thirty-second-note. American term for DEMISEMIQUAVER. *See also* NOTE VALUES.

Thiry, Louis (*b* Fléville, 15 Feb 1935). French organist. One of a long line of blind instrumentalists who have made successful careers in France, he studied at the Nancy Conservatoire, and then worked with André Marchal and Gaston Litaize. After winning a *premier prix* for organ in Rolande Falcinelli's class at the Paris Conservatoire (1958) and prizes for counterpoint and fugue, he was appointed organ professor at the Rouen Conservatoire. Thiry is interested in early music (of the Middle Ages, the 17th century and Bach) and the works of Messiaen, of which he made a complete, award-winning recording in Geneva Cathedral (1972). He has performed widely in western Europe and Russia, and has distinguished himself in France as an outstanding, historically aware interpreter of Frescobaldi, Sweelinck, Titelouze, Grigny, Couperin and Bach (whose *Das wohltemperirte Clavier* and *Art of Fugue* he has recorded). Thiry has also transcribed chamber works by Mozart for organ.

FRANÇOIS SABATIER

Thoinan, Ernest [Roquet, Antoine Ernest] (*b* Nantes, 23 Jan 1827; *d* Paris, 26 May 1894). French writer on music. A merchant by trade, he took the opportunities offered by business journeys to England, Italy and Russia to accumulate an extensive music library which included early printed books and manuscripts. He became a contributor to the periodicals *La France musicale* and *L'Art musical*, later publishing his articles (and others) as pamphlets. He worked exclusively on the history of French music, basing his research firmly on primary sources and using an unusually transparent methodology which involved the critical evaluation of items of secondary material in annotated bibliographies. His work built upon that of Fétis in particular, correcting many of the inaccuracies in the Belgian scholar's writings. Much of the strength of Thoinan's work lies in his ability, amply demonstrated in his essay on Maugars, to see isolated historical events in a larger perspective.

La musique à Paris, written jointly with Albert de Lasalle, reveals equal mistrust of Gounod's 'impotent melody' and 'the musical cholera recently imported from Germany by M. Wagner'. By contrast, the authors supported those composers, such as Félicien David and (ironically, in view of his Wagnerian sympathies) Ernest Reyer, in whom they perceived originality which rose above the eclectic confusion and regression to the mean of prevalent styles.

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all published in Paris

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Les origines de la chapelle-musique des souverains de France (1864)

Maugars: célèbre joueur de viole (1865/R)

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Les relieurs français (1500–1800) (1893)

Les Hotteterre et les Chédeville (1894/R)

KATHARINE ELLIS

Thollary, Joannes Baptista. *See* DOLAR, JOANNES BAPTISTA.

Thom, James. English piano maker, co-inventor with William Allen of the COMPENSATION FRAME, patented in 1820. *See* PIANOFORTE, §I, 6.

Thomán, István (*b* Homonna, 4 Nov 1862; *d* Budapest, 22 Sept 1940). Hungarian pianist, composer and teacher. He studied with Erkel and Volkmann and later with Liszt at the Buda Music Academy and in Weimar and Rome. From 1888 to 1906 he taught the piano at the Buda Music Academy, where his pupils included Bartók, Fritz Reiner and Dohnányi. An inspirational teacher, Thomán did much to assure the continuity of Liszt's artistic credo in his native country, laying particular emphasis on the elimination of extraneous artificiality in performance. Thomán himself was particularly effective in the music of Chopin, Schumann and Liszt, and would demonstrate at length the effects he sought in the student without insisting upon slavish imitation. He was especially concerned with imaginative colour effects and tone production as well as a systematic, though not doctrinaire, approach to the solution of technical problems; his six volumes of technical studies (*A zongorázás technikaja*) are still in use. Many of his own compositions, such as the Intermezzo and Caprice in octaves and *Six fantaisies mignonnes hongroises pour la jeunesse*, op.3, have a clear didactic

purpose, while his song writing displays a sensitive understanding of vocal tessitura. Thomán was also a persuasive writer on music, contributing numerous articles to various Budapest journals.

His wife Valerie (*b* Budapest, 16 Aug 1878; *d* Budapest, 8 Sept 1948) had a successful career as a singer and gave early performances of works by Kodály and Bartók; their daughter Mária (*b* Budapest, 12 July 1899; *d* Budapest, 25 Feb 1948), a pupil of Hubay, Vecsey and Flesch, toured Europe as a solo violinist and chamber music player.

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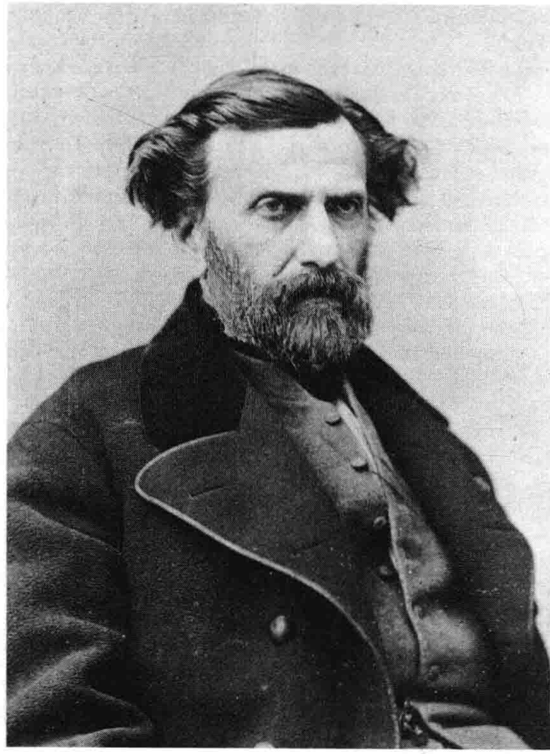
CHARLES HOPKINS

Thomanerchor. The choir of the Leipzig Thomaskirche. *See* LEIPZIG, §I, 1.

Thomas, (Charles Louis) Ambroise (*b* Metz, 5 Aug 1811; *d* Paris, 12 Feb 1896). French composer. Born into a musical family, Thomas was groomed for a career in music and by the age of 10 was accomplished both as a pianist and as a violinist. His father had played in the theatre orchestras of Metz, and in his 20s had been swept up in the post-Revolutionary currents of change which affected the orchestra and opera there no less than elsewhere in France; he subsequently became a respected teacher and published pedagogical works. Thomas' mother was an accomplished singer and also taught.

After his father's death Ambroise's elder brother Charles moved to Paris, where he played the cello in the Opéra orchestra. In 1828, aged 17, Ambroise joined him to enter the Conservatoire, studying the piano with P.-J.-G. Zimmerman and harmony and counterpoint with Doulen. He won *premiers prix* in these subjects in 1829 and 1830. He also studied the piano with Kalkbrenner and became known as a pianist of both sensitivity and virtuosity, particularly esteemed for his playing of Chopin. He later became a composition pupil of Lesueur at the Conservatoire and in 1832, at the second attempt, won the Prix de Rome with his cantata *Hermann et Ketty*. During his subsequent stay in Rome he became friendly with the painter Ingres, with whom he shared an admiration for both Mozart and Beethoven, and also met Berlioz who gave him a favourable mention in several articles. In Italy he composed a number of piano pieces, chamber works and songs, some of them modelled on Italian music, and he also wrote a Requiem. A String Quartet in E minor, whose designation as op.1 seems to indicate the composer's own approval, is reminiscent of Beethoven and has passages of skilful contrapuntal writing. After a short sojourn in Germany Thomas returned to Paris in 1835 and began writing for the stage.

Between 1837 and 1843 Thomas had no less than eight operas performed, all except two *opéras comiques*, as well as a full-length ballet *La gipsy*. The most successful was the first, *La double échelle*, which was praised by Berlioz for its 'extreme vivacity and wit'. The ladder of the title is the principal player in this mix-up of couples. By 1845 it had run to 187 performances at the Opéra-Comique, and had also been staged in Belgium, New Orleans, Berlin, Vienna and, in translation, in London.



1. Ambroise Thomas

The other works, including the two first performed at the Opéra, had little success, although *Le panier fleuri* achieved 128 performances. Its title refers to a cabaret faced with a new decree enforcing its closure at 8 o'clock each night; a policeman promises to override the decree as long as the cabaret's manager, Angélique, is 'propice à ses désirs'. The somewhat dated moral of the one-act spectacle is that everything is all right as long as there is wine, song and men 'served by charming women'.

Thomas' next success was the opera *Le Caïd* which was the most frequently performed of his operas after *Mignon*, achieving 362 performances at the Opéra-Comique by the time of the composer's death. An intrigue of two couples, set in Algeria, it is thoroughly Italian in style and has only hints of the exotic musical effects which became popular in France in the wake of the works of Félicien David. The piece reflects the colonial power of France in a conquered Algeria which had become something of an exotic playground for the émigré French.

In 1850 Thomas wrote the Shakespearean potpourri *Le songe d'une nuit d'été*, which has little to do with *A Midsummer Night's Dream*; it includes Falstaff, Elizabeth I and Shakespeare himself in the cast, and has an unusually high proportion of its action devoted to drinking. After becoming drunk in the presence of the disguised queen, Shakespeare is transported to Richmond Park where the queen invokes him to renew his art, at first in a passage of extraordinarily ornate vocalise and then in a passage of melodrama. Apart from signalling the composer's interest in Shakespeare, this *opéra comique* shows Thomas' ability to fuse many of the operatic styles current in his day, and demonstrates his increasing skill at orchestration, particularly in the entr'actes. The piece was revived

at Compiègne in 1994 to mark the opening of the Channel Tunnel.

The following year (1851) the composer was elected to the Académie des Beaux-Arts after the death of Spontini, in preference to Félicien David, Clapisson, Niedermeyer and Berlioz, among others. In the late 1850s Thomas became a professor of composition at the Conservatoire and also had responsibility for its regional branches. From this period dates *Psyché*, which began life as a chamber opera but was first performed as a three-act *opéra comique*; it was expanded to four acts for performance at the Opéra in 1878. *Le carnaval de Venise*, which followed in December 1857, concerns a composer writing a violin concerto and makes artful use of a series of virtuoso variations in the style of Paganini, heard in the opera as the concerto is performed.

After the lukewarm reception of *Le roman d'Elvire* in 1860, Thomas had no new operas performed until *Mignon* in 1866. Barbier, its co-librettist, was commissioned before the composer was decided upon, Meyerbeer being given first refusal followed by Gounod and Reyer. Based on Goethe's novel *Wilhelm Meisters Lehrjahre* and set in the late 18th century, it inevitably invited comparison with Gounod's *Faust*, which similarly reworked Goethe with an increased emphasis on the central female role and a strengthening, if not distortion, of the love themes. Each achieved considerable success both for their composers and for the Opéra-Comique.

Mignon's eponymous heroine is the abandoned daughter of an incestuous liaison. In creating the character of Mignon (the name means 'sweet' and 'tiny') the librettists created a unique type of femme fatale described at one point as 'ni garçon, ni fille, ni femme'. Mignon, who travels with a group of gypsies who exploit her by displaying her talents – such as her famous dance on eggs – was first interpreted by Célestine Galli-Marié, who would later create the role of Carmen. Mignon's character has considerable complexity, as do the styles of music used to portray her. The overture is striking in its almost impressionistic use of flute and harp, and the influential critic Camille Bellaigue referred to 'harmonies à demi-effacées [half-veiled]'. Warm melodies leave no doubt as to Thomas' melodic gift. The character of Philine, an actress, is an imaginative coloratura role building upon similar virtuoso writing in previous operas. Elsewhere delightfully confectioned gypsy music and pastiche 18th-century dances are alternated with sweeping waltzes. Thomas first replaced the spoken dialogue and *mélodrames* of the Opéra-Comique version with recitatives for the London première in 1870; this version has become customary, although the opera has several major variants including a virtuoso showpiece as an alternative opening for Philine to Act 2.

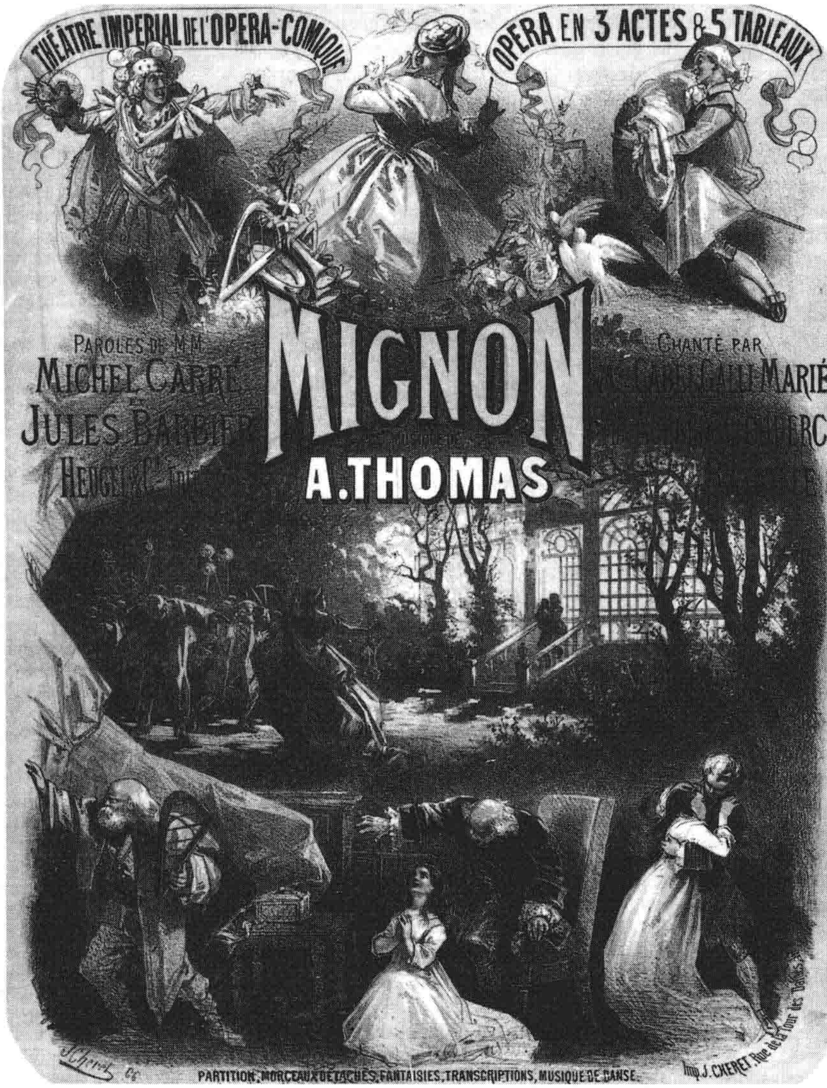
In Act 1 Wilhelm buys Mignon's freedom but falls in love with Philine who takes the assembled company to her castle. In the second act, the company prepares for a performance of *A Midsummer Night's Dream* – Thomas can resist neither self-borrowing nor a reference to his beloved Shakespeare. When Mignon arrives at the castle, jealousy brews between Philine and Mignon, the former addressing Mignon, dressed as a page, in the masculine. Left alone when the couple leave, Mignon has an extended and effective through-composed soliloquy where she dresses up in Philine's clothes. As the play is performed, and distant applause for Philine playing the role of Titania is heard, smoke and flames engulf the conservatory from which Wilhelm carries Mignon, unconscious.

Lothario, the wandering minstrel who protected Mignon in Act 1, sings her a delicate berceuse with harp accompaniment in Act 3, which is set in Italy. The outcome of the strange sequence of coincidental events which follows initially resulted in Mignon's death. However, the poor reception of this dénouement caused the ending to be reworked the day after the first performance. Thus Mignon realizes her lost childhood identity and is reunited with Lothario – who turns out to be her father – and marries Wilhelm. Furthermore, Marie Cabel, the coloratura who played Philine, was not given the reception to which she was accustomed, and a virtuoso showpiece was substituted for the beginning of Act 2, retained as a variant in some early vocal scores. Altogether one can count four different versions. Mignon's wide palette of emotions ranges from infatuation to wild jealousy, incredulity and a rebirth of love for her lost father. Nowhere in his work does Thomas create a deeper character portrait than in this opera.

Having accrued sufficient successes at the Opéra-Comique, Thomas now felt ready to approach the Opéra, normally open only to those with a proven record. He took some care to ensure that the formula he offered would succeed, both in terms of subject matter – Shakespeare's *Hamlet* was beyond reproach – and in terms of the proposed cast: he rewrote the traditional tenor lead for the baritone Jean-Baptiste Faure, then at the height of his fame. The Swedish soprano Christine Nilsson was to create the role of Ophelia, having recently had considerable success in London in *La traviata*. For her Thomas created a coloratura role, though not such a virtuoso one as that of Philine in *Mignon*, which gave opportunity both for emotionally charged line, and high-register display.

Hamlet was first given in 1868 and is a work of considerable subtlety, however much it was carefully confectioned for its creation and criticized for its misrepresentation of the play. The overture gradually achieves its significance as the opera progresses: the brief version of it heard at the outset recurs at the beginning of the second tableau, vastly expanded, and its opening turns out to be the music which frames the appearance to Hamlet of his father's ghost, a spine-chilling moment in the opera. Another scene of considerable musical ingenuity and dramatic power occurs after the enaction of the poisoning of Gonzago, mirroring that of Hamlet's father. Hamlet snatches Claudius's crown and the chorus's disapproval gradually wells up in an extended ensemble during which Hamlet gets drunk and the music alternates between the courtier's cries of 'Traître' and a frenetic waltz over which the increasingly inebriated Hamlet pitifully sings. The early love duet between Hamlet and Ophelia is a classic, as is Ophelia's later aria, enlivened by the new colour of the saxophone obbligato for which Thomas writes a brilliantly idiomatic part. These love themes are recalled at various moments in the latter part of the opera to evoke former times.

Acts 3 and 4 are set pieces in themselves, the former an extended trio based on the closet scene in the play, in which Hamlet confronts his mother with the ghost. Act 4 ignores Shakespeare's own songs, which Thomas' librettists considered unsuited, but substitutes an extended Ballade for Ophelia in which her madness and suicide are



2. Poster for a revival of Thomas' 'Mignon', Opéra-Comique, Paris: lithograph by Jules Chéret

portrayed by increasing coloratura excursions. A wordless choral version of this, sung by the Danish peasants, concludes the act as she floats away on the river.

There were two distinct endings to the opera, for which Ophelia's cortège forms the background. In the French version, which followed Alexandre Dumas' 1847 translation, a happy ending is enacted as the ghost appears, now visible to everyone; Hamlet kills Claudius and is crowned king. In a version for Covent Garden, Hamlet himself dies. Presumably this was a vain attempt to stave off criticism of the opera's deformation of the original play which was rife in the French press long before its British première at Covent Garden. The critic in the *Revue musicale*, for example, placed the blame more on the libretto, claiming that the 'complacent librettists' had 'created their own Hamlet reduced to rhymes', to which Thomas had merely added a 'glou-glou bachique' ('Bacchic gurgling of liquor pouring from a bottle'), and that he had pandered to the current operatic taste for songs accompanied by the guitar or harp. It was, beside such operas as Massenet's *Le Cid* and Gounod's *Faust* and *Polyeucte*, merely another example of the operatic commercialization of classic sources.

Thomas' orchestration was a matter of considerable discussion. His expansion of the orchestra, in particular his use of the most recently developed brass instruments (such as chromatic trumpets, the bass saxhorn and six-keyed trombones as well as alto and bass saxophones) was highly innovative, as was the way he combined these with conventional instruments and used them as virtuoso obbligatos.

Having considerably enhanced his reputation with the adjacent successes of *Mignon* and *Hamlet* in 1871 Thomas succeeded Auber as director of the Paris Conservatoire. Before taking up the post, however, and although aged nearly 60, he volunteered for service in the Garde Nationale at the outbreak of the Franco-Prussian war. Administrative duties left him little time for composition and of his three final operas only *Françoise de Rimini* achieved even a modicum of success. He took up a nationalistic critical position in later life, expressing his total disinterest in Wagner and defending French music from any invasion of German influence, which he saw as foreign to the Latin spirit of French taste. Thomas' years at the Conservatoire were marked by a series of storms,

and several times he appeared to lose his authority. He was a declared enemy of César Franck (a subject which provided material for several notorious cartoonists), but failed to prevent Franck's appointment as a professor at the Conservatoire in 1872; he subsequently organized a boycott of the première of Franck's Symphony some years later, partly on the grounds that he was tainted with Wagnerism, but also probably because of personal jealousy.

After years of neglect, Thomas' work has seen a considerable revival in the last two decades of the 20th century, with major performances, at least of *Mignon* and *Hamlet*, being mounted in France, Great Britain and the USA. In the context of French opera of the late 19th century Thomas was a figure of considerable importance, an imaginative innovator and a master of musical characterization.

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printed works published in Paris unless otherwise stated

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opéras comiques unless otherwise stated; first performed in Paris

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Carline (3, de Leuven and Brunswick), OC (Nouveautés), 24 Feb 1840, vs (1840)

Le comte de Carmagnola (opéra, 2, E. Scribe), Opéra, 19 April 1841 (1841)

Le guérillero (opéra, 2, T. Anne), Opéra (Le Peletier), 22 June 1842, vs (1842)

Angélique et Médor (1, T.M.F. Sauvage), OC (Favart), 10 May 1843, vs (1843)

Mina, ou Le ménage à trois (3, de Planard), OC (Favart) 10 Oct 1843, vs (1843)

Le Caïd (2, Sauvage), OC (Favart), 3 Jan 1849 (1849)

Le songe d'une nuit d'été (3, J.B. Rosier and de Leuven), OC (Nouveautés), 20 April 1850 (1850)

Raymond, ou Le secret de la reine (3, Rosier and de Leuven), OC (Favart), 5 June 1851 (1851)

La Tonelli (2, Sauvage), OC (Favart), 30 March 1853 (*c*1853)

La cour de Célimène (2, Rosier), OC (Favart), 11 April 1855, vs (1855)

Psyché (3, J. Barbier and M. Carré), OC (Favart), 26 Jan 1857, vs (1857); rev. 21 May 1878

Le carnaval de Venise (3, Sauvage), OC (Favart), 9 Dec 1857 (1857)

Gille et Gillotin (opéra, 1, Sauvage), OC (Favart), 22 April 1874 (1874) [written in 1859 as Gillotin et son père, unperf.]

Le roman d'Elvire (3, A. Dumas père and de Leuven), OC (Favart), 4 Feb 1860 (1860)

Mignon (3, J. Barbier, Carré, after J.W. von Goethe: *Wilhelm Meisters Lehrjahre*), OC (Favart), 17 Nov 1866 (n.d.), vs (1866)

Hamlet (opéra, 5, Barbier and Carré, after W. Shakespeare), Opéra, 9 March 1868 (1869)

Françoise de Rimini (opéra, 5, Barbier and Carré, after Dante: *Inferno*, v:97–142), Opéra, 14 April 1882 (1882)

BALLETS

La gipsy (3, J.H.V. de Saint-Georges, after Cervantes: *La gitanella*), Opéra (Le Peletier), 28 Jan 1839 (1839), collab. F. Benoist and M.A. Marliani [only Act 2 by Thomas]

Betty (2, N. Mazillier, after A. Duval: *La jeunesse d'Henri V*), Opéra (Le Peletier), 10 July 1846, fragments, *F-Pn*

La tempête (ballet fantastique, 3, J. Barbier and J. Hansen, after W. Shakespeare), Opéra (Le Peletier), 26 June 1889, arr. pf (1889)

OTHER VOCAL

Sacred: Messe de Requiem, chorus, orch, 1833 (1835); Ave verum, after Mozart, arr. Thomas, *c*1835, *Pn*; O salutaris, motet, SAA, org (1836); Sub tuum praesidium, motet, SSA, org (1836); Veni sponsa Christi, motet, TTBB, org (1836); Messe solennelle, solo vv, chorus, orch, 1852, perf. Paris, St Eustache, 22 Nov 1857 (1858); Pie Jesu, T, org, 1864 (1896); Beati mortui, v, org, *Pn*; Agnus Dei (A.N.-D. de Pontifroy), 3vv, org (?*c*1895); Messe de l'Orphéon, TTBB (n.d.) (Credo only; collab. A. Adam and F. Halévy); Ave Maria, SAT, org (n.d.); Agnus Dei, 3v, org

Secular: Bianca Capello (Marquis de Pastoret), scène lyrique, 1831, *Pn*; Hermann et Ketty (cant., de Pastoret) (1832); Silvio Pellico (E. Legouvé), 1831, lost; Nel iginia d'Asti, scena e aria, 1834, *Pn*; Nel Foscarini, 2vv, orch, 1834; Duos Italiens-Téresa, 2vv, orch, 1834; Storia di Colombo, scena e duetto, vv, orch, 1834; Maria e Leicester, 2vv, pf, 1834; Della Pia, scena e romanza, 1834; La charité du couvent (cant.), 1843; Hommage à Lesueur (cant., E. Praron), vv, orch, perf. Abbeville, 10 Aug 1852; Hommage à Boieldieu (cant.), male vv, brass, ww, perf. Rouen, 13 June 1875; Via, via!, canzone veneziano, 4vv, pf (n.d.)

Scènes chorales (2T, 2B, unacc., unless otherwise stated): La vapeur (F. Duchemin), perf. Arras, 1853; L'harmonie des peuples (A. Lefèvre) (*c*1855); Choeur des gardes-chasses, 2T, perf. Metz, *c*1857, arr. 4vv (Nancy, 1881); Le chant des amis (A. de Missset) (1858); Salut aux chanteurs de la France (J.F. Vaudin) (1859); France, France (Vaudin) (1860); Le forgeron (P. Delombre) (1861); Le Tyrol (G. Chouquet) (1862); Les archers de Bouvines (G. d'Orquaire) (1863); Les traîneaux (Chouquet) (1864); Le carnaval de Rome (Chouquet) (1864); Le temple de la paix (Chouquet) (1867); Paris! (Vaudin) (1867); La nuit du sabbat (Chouquet) (1869); L'Atlantique, 4T, 4B (Chouquet) (n.d.); Chant patriotique, *Pn*

Songs (1v, pf unless otherwise stated): Souvenirs d'Italie: 6 romances italiennes et venitiennes (E. Delcuse) (1835); Adieu les beaux jours (Mlle de La Besge) (*c*1835); Doux abri (La Besge) (*c*1835); La Patrie, *c*1835; Romance sur les paroles anglaises, *c*1835; Romance sur les paroles allemandes, *c*1835; C'est vous (E. de Lonlay) (1840); La vierge Marie (Mme Godefroy) (*c*1840); Viens (H. Lesguillon) (*c*1840); Ah sur ma parole, 1842, *Pn*; La charité du couvent (M. Desbordes-Valmore) (1843); Belle folle espagnole (R***) (Mainz, 1844); Ange et mortel (M. Constantin) (*c*1855); Sérénade (A. Dumas fils) (*c*1861); Le petit chou (anon.) (*c*1861); Ah sur ma parole (*c*1862); Le soir (M. Carré) (1869)

Le berger de la Reuss (L. Escudier) (*c*1870); Fleur de neige (J. Barbier) (1880); Croyance, 2vv (G. Boyer) (1885); Passiflore (Comtesse de Chambrun) (1887); chanson de Margyane (M. Barbier) (1896); Baissez les yeux (A. Grimault) (1897); Souvenir (1900); L'amiable printemps (J. Barbier) (1900); Ainsi va le monde (E. Vienet) (1903); Belle, ayez pitié (Speranza) (n.d.); C'est le bonheur (Speranza) (n.d.); La folle d'Yarmouth (La Besge) (n.d.); L'aimable printemps (J. Barbier) (n.d.); La belle arène de Montigny, La leçon de musique, Lisa, Mademoiselle de Fontanges, all *Pn*; Ange et mortel (M. Constantin), 2vv, pf, *Pn*

INSTRUMENTAL

Orch: Ov., 1832 (lost); Fantaisie brillante, pf, orch/str qt, op.6 (n.d.), arr. pf (*c*1836); Marche religieuse, perf. Paris, Notre Dame, 25 March 1865 (1867); Chant du psaume laudate, vn, orch (1883); arr. of La marseillaise, military band and ww band (1887)

Chbr: Str Qt, op.1 (1833); Pf Trio, op.3 (*c*1835); Str Qnt, op.7, 2 vn, va, vc, db/vc (Leipzig, 1836), also arr. 3 str, pf (Mainz, ?1839); Romance, vn, pf, *c*1835, *Pn*; Ov. to Le panier fleurie, arr. vn, pf (1839); Morceau [de concours], trbn, pf, 1848, *Pn*; Morceau [de concours], vn, vc, 1850, *Pn*; Souvenir, pf, vn/va (n.d.); Barcarolle, fl/vn, pf, *Pn*; Solfège, inst, pf, *Pn*

Pf: 6 caprices en forme de valses caractéristiques, op.4 (Leipzig, 1835); L'absence, nocturne, op.8 (*c*1835); Andantino, *c*1835; Mazurka valaque, *c*1835; Fantaisie sur un air favori écossais, op.5 (1836); Valse de salon (London, 1851); Cantabile (1865); La dérobée, fantaisie sur un air breton (1888); Rêverie, *Po*; Printemps (n.d.); Valse et mazurka, Valzer, Tarantella, Galopp, Variations sur le God save, all *Pn*; Rondo brillant, pf 4 hands, *c*1835

Org: Absoute (1857); Offertoire (1858); Prière (1859); 3 préludes (1860); Elevazione (n.d.); Dirge (n.d.); 10 pastorales (n.d.)

Pedagogical works: Recueil des leçons de solfège à changement de clef composées pour les examens et concours du Conservatoire de musique 1872–1885 (1885), 1872–1896 (1900)

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A. Jullien: *Musiciens d'aujourd'hui* (Paris, 1892–4)

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C. Le Senne: 'Période contemporaine: Ambroise Thomas (1811–1896)', *EMDC*, I/iii (1921), 1697–1706
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P. Landormy: *La musique française* (Paris, 1943–4)
M. Cooper: 'Charles Louis Ambroise Thomas', *The Music Masters*, ed. A.L. Bacharach, ii (London, 1950); pubd separately (London, 1957–8)
M. Curtiss: *Bizet and his World* (New York, 1958/*R*)
W. Dean: 'Shakespeare and Opera', *Shakespeare in Music*, ed. P. Hartnoll (London, 1964), 89–175
H.R. Cohen, ed.: *The Original Staging Manuals for Twelve Parisian Operatic Premières/Douze livrets de mise en scène lyrique datant des créations parisiennes* (Stuyvesant, NY, 1991) [incl. production book for *Mignon*]
W. Ashbrook: 'Aimer et mourir and other dislocations', *OQ*, x/2 (1993–4), 27–32
E. Rogeboz-Malfroy: *Ambroise Thomas ou la tentation du lyrique* (Paris, 1994)
G. Masson: *Ambroise Thomas* (Metz, 1996)

RICHARD LANGHAM SMITH

Thomas, Arthur Goring (*b* Ratton Park, Sussex, 20 Nov 1850; *d* London, 20 March 1892). English composer. His parents initially opposed a musical career, but in 1873 he went to Paris to study with Émile Duran for two years. In 1877 he entered the RAM and studied with Sullivan and Prout, twice gaining the Lucas medal for composition. Later he also studied orchestration with Max Bruch. From his early unfinished opera *Don Braggadocio*, he showed a strong inclination towards dramatic music and the theatre, confirmed with a second opera, *The Light of the Harem*, written while at the RAM and in part performed there in 1879. Its success along with performances of his anthem *Out of the Deep* (1878), his concert-scenas (including *Hero and Leander*, 1880) and the romantic cantata *The Sun-Worshippers* (1881) brought his name to prominence. He was commissioned by Carl Rosa to write an opera, and the resulting *Esmeralda*, after Hugo's *Notre-Dame de Paris*, was produced in 1883 to great acclaim. It was later given in German in Cologne, Hamburg and Berlin, and was revived in 1890 in French at Covent Garden before being given again in its original English version by the Royal Carl Rosa Opera Company in 1908. Driven by its success, Rosa commissioned a second opera, *Nadeshda*, which was performed in April 1885 and afterwards, in a German version, at Breslau in 1890. Although it was recognized as a stronger and more robust work, *Esmeralda* nevertheless remained far more enduringly popular. Both works, however, established Thomas at the forefront of British opera.

Thomas's incentive to compose subsequently declined. He wrote the *Suite de ballet* (1887) and several songs, and in the early 1890s was commissioned by Richard D'Oyly Carte for an operetta and from the Leeds Festival for a short choral work. Neither revived his creative interest. Poor health and a series of accidents gave rise to depression and his eventual suicide. A scholarship was established at the RAM in his memory, and his operetta *The Golden Web* was finished by S.P. Waddington and produced in Liverpool and London in 1893. *The Swan and the Skylark*, his cantata for Leeds, was completed and orchestrated from a piano score by Stanford for the Birmingham Festival in 1894.

Thomas's training in France was intensely formative, and he was drawn to the works of Bizet, Ambroise Thomas, Delibes, Gounod and Massenet. This is evident from songs such as *S'il est un charmant gazon*, *Le jeune pâtre* and *Les papillons* which adopt the lyric manner of Gounod, while the charming orchestral miniatures of the *Suite de ballet* and the stylish ballet music of *Esmeralda* betray the influence of Bizet and Delibes. In his operatic works he had to reconcile his flair for poise and elegance to large-scale drama: Randegger's bowdlerized libretto for *Esmeralda*, which deprived Hugo's original story of its intrigue and ardour and replaced the tragic ending with a happy one, was consequently appropriate to Thomas's powers of invention. For numbers such as Esmeralda's 'Swallow song' and Phoebus's aria 'O vision entrancing' he was able to achieve a degree of individuality, and his flexible recitatives were considered advanced for their realism. In the more complex and protracted scenes the pressure on his dramatic abilities invariably gave rise to his weakest music. *Nadeshda* was superior in orchestral colour and thematic material, but the traits of his French mentors remain; moreover, its scale and length far outweighed Thomas's lyrical instincts. In spite of their common flaws, both operas are important for the part they played in Carl Rosa's attempt to establish a vernacular opera by native British composers in the 1870s and 80s. Furthermore, the polish and refinement of Thomas's work provides a compelling example of French influence in British music at a time when so much indigenous composition was dominated by Germany.

WORKS
(*selective list*)

MSS in GB-Lbl, Lcm; all printed works published in London; see list in programme of memorial concert, St James's Hall, 13 July 1892

OPERAS

Don Braggadocio (3, C.I. Thomas), unfinished
The Light of the Harem (3, C. Harrison, after T. Moore), London, RAM, 7 Nov 1879 (1913)
Esmeralda (4, T. Marzials and A. Randegger, after V. Hugo: *Notre-Dame de Paris*), London, Drury Lane, 26 March 1883 (1883), rev. Covent Garden, 12 July 1890
Nadeshda (4, J. Sturgis), London, Drury Lane, 16 April 1885 (1885)
The Golden Web (3, F. Corder and B.C. Stephenson), Liverpool, Royal Court, 15 Feb 1893 (1893), completed by S.P. Waddington

CHORAL AND ORCHESTRAL

Out of the Deep (anthem, Waddington, after Ps cxxx), S, 4vv, orch, London, 1878 (1878)
Hero and Leander (scena, G. Macfarren), London, 1880
The Sun-Worshippers (choral ode, C. Delavigne and C. Newton-Scott), Norwich Festival, 1881 (1881)
Suite de ballet, orch, Cambridge, University Musical Society, 10 March 1887 (1892)
The Swan and the Skylark (cant., Keats, Shelley and F. Hemans), Birmingham Festival, 1894 (1894), completed and orchd C.V. Stanford
3 other concert scenas

SONGS AND OTHER WORKS

Mélodies, 1v, pf acc. (*c*1885)
12 Lyrics (H. Boulton) (1889)
Album of 10 Songs, 1v, pf acc. (1893)
6 romances et 2 duos (C. Bingham) (1894)
Many separate songs and duets
Works for vn, pf, and for vc, pf

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DNB (R.H. Legge)
Review of *Esmeralda*, 'Drury Lane Theatre', *MT*, xxiv (1883), 191–2
Review of *Nadeshda*, 'Drury Lane Theatre', *MT*, xxvi (1885), 263–4
Obituary, *MT* (1892), 218–19
'The Arthur Goring Thomas Memorial', *MT*, xxxiii (1892), 476 only
E. Walker: *A History of Music in England* (London, 1907, enlarged 3/1952/*R* by Jack Westrup)
G.B. Shaw: *Music in London 1890–94* (London, 1932/*R*)
J.W. Klein: 'English Opera Abroad', *MO*, lxvi (1942–3), 44–6, 78–9
E.W. White: *Rise of English Opera* (London, 1951), 256–9
J.W. Klein: 'Tragic, Forgotten Pioneer: Arthur Goring Thomas', *MR*, xxxvi (1975), 180–86
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J. Caldwell: *The Oxford History of English Music* (Oxford, 1999), vol.ii, 252, 260, 275

JEREMY DIBBLE

Thomas, Augusta Read (*b* Glen Cove, NY, 24 April 1964). American composer. She composed prolifically as a child and later studied composition at Northwestern University, Yale and the RAM. Thomas's principal teachers were William Karlins, Alan Stout and Jacob Druckman. She has won numerous awards and fellowships, including a Guggenheim Fellowship in 1989. *Wind Dance* (1989) brought Thomas wide acclaim when it was performed in the New York PO's Horizons '90 series. Several commissions followed, notably from the Cleveland Chamber SO (*Vigil*, 1990) and the National Symphony Orchestra (*Air and Angels*, 1992; *Manifesto*, 1995). Her first full-scale chamber opera *Ligeia* (1991–4) won the International Orpheus Prize. In 1994 she married the composer Bernard Rands. She became professor of composition at the Eastman School of Music in 1995; in 1997 she was appointed composer-in-residence with the Chicago SO. One of the most sought-after American composers, she has fulfilled commissions from Rostropovich (*Chanson*, 1996; *Brass Axis*, 1997), the St Paul Chamber Orchestra (*Passions*, 1998) and the Berlin PO (*Aurora*, 1999). After leaving her publisher, Theodore Presser Co., in 1997, Thomas withdrew most of her prodigious catalogue, leaving a core of only 23 works.

Thomas's output has had two strands: complex, dramatic large-scale works and smaller educational works, all now withdrawn. Her melodies are based on the expansion and contraction of three- or four-note cells, either by adding notes or by altering intervals. Often appearing without substantial accompaniment or counterpoint, these melodies are instead embellished harmonically or are sustained, creating a harmonic canvas over which further melodic material is overlaid. Quintuplets and triplets dominate an often slow, fluid forward momentum. In the later large-scale works, especially *Words of the Sea* (1996), Thomas has introduced additional complexity in texture and orchestration as well as a well-defined rhythmic drive and faster tempos.

WORKS
(*selective list*)
† – *withdrawn*

Dramatic: Ligeia (chbr op, 2, L. Dunton-Downer, after E.A. Poe), 1991–4, Evian Theatre, Evian, France, May 1994; Conquering the Fury of Oblivion (theatrical orat, 1), 1994–5, Eastman, Rochester, 27 Oct 1995; Passions (ballet, 5 movts), 1998, Ordway, Minneapolis, 2 Oct 1998

Orch: Glass Moon, 1988†; Triple Conc.: Nights' Midsummer Blaze (Trinity), fl, va, hp, orch, 1989; Wind Dance, 1989; Vigil, vc, orch, 1990; Cathedral Summer, vn, orch, 1991†; Air and Angels, 1992; Sinfonia Concertante, s sax/cl, orch, 1992; Ancient Chimes, 1993†; 5 Haiku, pf, orch, 1995†; Meditation, trbn, orch, 1995; Vivace, sym. band, 1995; Chanson, vc, orch, 1996; Eclipse Musings, fl, gui, chbr orch, 1996; Words of the Sea, 1996; Brass Axis, sax qt, orch, 1997; Enchanted Orbits, fl, orch, 1997; Spirit Musings, vn, orch, 1997; Conc. for Orch: Orbital Beacons, 1998; Aurora, pf, orch, 1999; Ceremonial, 1999; Ritual Incantations, vc, chbr orch, 1999

Chbr and solo inst: Whites, pf, 1988†; Sonata, tpt, 1989†; Whites II, pf, 1989†; Angel Chant, pf trio, 1991; Chant, vc/va, pf, 1991†; Angel Whispers, a fl, 1994†; Nocturne, str qt, 1994†; Incantation, vn, 1995; Spring Song, vc, 1995; Manifesto, 12 brass, timp, 1995; Fire Song, s sax, sympathetically vibrating insts, 1996; Trilogy, vc, pf, perc, 1996†; Passion Prayers, solo vc, fl, cl, vn, pf, hp, perc, 1999

SATB unacc.: Sanctus, 1989†; The Rub of Love, 1995; Alleluia and Amen, 1996; Midsummer Blaze, 1996†; Love Song, 1997; Moon Song, 1997

Music for children: Requiem, children's chorus, orch, 1984†; Fugato, Waltz, Galaxy 11,820, str, 1985†; Stattipizziglissic, str, 1987†; Alleluia, SATB, 1992†

Principal publisher: ART Musings Publishing Co.

STEPHEN FERRE

Thomas, Christian Gottfried (*b* Wehrsdorf, nr Bautzen, 2 Feb 1748; *d* Leipzig, 12 Sept 1806). German impresario, composer, horn player, writer on music and publisher. He attended the Gymnasium in Bautzen for seven years; in 1770 he began studying law at Leipzig University but within a year turned to music, becoming first horn player for the Grosse Concert-Gesellschaft in 1771. In 1776 he founded a music copying business and manuscript storehouse, producing a large thematic catalogue (rivalling Breitkopf's) that he sold in manuscript. He described this catalogue (of manuscript works available for copying) and his idealistic plans for the storehouse in a series of pamphlets published between 1778 and 1781. From 1782 he sponsored a series of independent concerts in Leipzig, later producing the Gewandhaus concerts, Dilettanten concerts and Stadtmusik, and undertaking concert tours as far as Dresden, Hamburg and Prague. In addition to works by Haydn, Mozart and others, he performed a number of his own compositions. In 1789 he tried unsuccessfully to become C.P.E. Bach's successor as Hamburg city Kantor. His attempts to establish a 'public singing school in the Italian manner' (1790) and a school of composition (1796) were also unsuccessful.

Thomas devoted three pages in his periodical, *Unpartheiische Kritik* (1798), to a description of his own compositions, most of which are lost: 'In my younger years between 1766 and 1770 in the Bautzen Gymnasium I wrote several four-voice choral-arias and motets as "Secundaner"; and several occasional cantatas as "Primaner". In the ensuing years, I wrote two double concertos for Waldhorn … plus several symphonies and "Parthien" for Mr Caffetier Richter's concerts – in return for ready cash'. He mentioned several other vocal pieces written for specific purposes, including test pieces used in seeking various posts such as the one in Hamburg. Six works performed in his own concerts (1789–98) are described in detail. Thomas also described a seventh, 'unusually large', work which he was then (1798) writing with the intention of directing it himself in 1800 at a jubilee of the 18th century. It was a setting of Psalm cxvii for orchestra, with quadruple *divisi* strings, seven choirs singing in seven languages, 'and what is more with 4-, 8-, 12- and 16-part fugal movements of various kinds, *a cappella*'.

In his role of impresario and propagator of new music, Thomas, as Schering pointed out, played a significant role in the concert life of Leipzig and other cities. More important to music history are his writings, including his periodical, biassed though it may have been, and especially

his pamphlets about his copying business and music storehouse, which reveal much about the problems of the dissemination of manuscripts and printed music in the last third of the 18th century. In his *Praktische Beyträge* he first expounded his ambitious plans and delineated his method of combating musical piracy or 'Schleichhandel' – which he defined as the selling of copies or having them printed or engraved without paying the composer – and his scheme for protecting the rights of the composer, consumer and music dealer.

In the second chapter he defined his business as follows: 'It is a place where composers of music store their works in manuscript, and, under my supervision and direction, permit copies to be sold both here and, on commission, elsewhere as well'. To protect this relationship he drew up a lengthy contract with his composer clients, providing for: a clean manuscript copy of each work to be corrected by the composer himself and to be stored in the dealer's (Thomas's) musical storehouse; 75% of the price of each copy sold to go to the composer, and 25% plus copying fees to the dealer; each distributed copy to have an engraved title-page bearing the signature and seal of the composer; strict control of all copying rights; the contract to last for the lifetime of the composer and his widow, with works becoming the dealer's property when the composer's orphaned children came of age.

Thomas's *Bekantmachung* and *Kurzgefasster Entwurf* further describe his copying and distribution practices, proposing an ingenious manuscript subscription scheme and developing his grandiose but naive vision of a conservatory – not a music school, but the expansion of his musical storehouse idea – which would serve as a permanent musical depository for all of Europe for centuries to come.

The non-thematic first supplement (Leipzig, 1779) to what Thomas called his 'great thematic catalogue' of works in the storehouse lists symphonies, partitas, harpsichord solos, duets, trios, quartets, concertos etc., as well as Italian and German operas in manuscript, but little church music and no printed or engraved works. The 'great thematic catalogue' itself, never printed but distributed in manuscript, is now lost, as are a 'second collection of practical contributions', which Thomas said were published in 1779, and two manuscript items relating to the thematic catalogue.

In 1798 Thomas founded the *Unpartheiische Kritik*, a music periodical which he himself edited, devoted mostly to concerts he had organized in Leipzig and elsewhere. According to Schering, without this journal it would be impossible today to have a clear understanding of the intricate contexts within Leipzig's musical life in the late 18th century. Typical of Thomas's projects, this was short-lived; he chose to begin publishing the journal the same year that G.C. Härtel, of the publishers Breitkopf & Härtel, began his famous *Allgemeine musikalische Zeitung* in Leipzig. Thomas, though a man of imagination, intellect and energy, was an impractical idealist, an inefficient administrator and a garrulous if amiable braggart. He was apparently undaunted by his string of failures. His writings give a picture of the burgeoning bourgeois musical life of the time, and of the highly competitive business practices in music that were replacing the patronage system as the musician's means of making a livelihood.

WORKS

lost unless otherwise stated

Gloria, 24 insts, 12vv (3 choirs), Hamburg, 18 Aug 1789
Psalm cxlix, double choir, incl.: canon, 8vv; fugue, 8vv, in circle of 12 keys; written Hamburg, 1789; perf. Brunswick, 1789, with addl final movt, Leipzig, 1794
Cantata, 24 insts, 8vv (2 choirs), Prague, 13 Aug 1792
[2] Gedichte (1 text by F.G. Klopstock), 18 insts, S, T, Leipzig, 1792, *D-Bsb*, *Dl*, *DS*
Schlachtgesang (Klopstock), 30 insts, 8vv (2 choirs), Leipzig, 1795, *DS*
[4] Volksgesänge, 20 insts, choir 4vv, Leipzig, 1797, vs *LEm*
Psalm cxvii, orch, 7 choirs

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Praktische Beyträge zur Geschichte der Musik, musikalischen Litteratur und gemeinen Besten, i (Leipzig, 1778)
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Kurzgefasster Entwurf des Plan's des zuerrichtenden öffentlichen Musik-Conservatoriums und Musikalienhandlung zu N.N. (nach der neuesten vorzunehmenden Einrichtung) (Leipzig, 1781)
Unpartheiische Kritik (Leipzig, 1798–?1800; continued as *Musikalische kritische Zeitschrift*, ?1800–06)
Nachricht an ein verehrungswürdiges Publikum: die Herausgabe einer kritischen musicalischen Zeitschrift in Vergleichung mit einem anderen ähnlichen Unternehmen betreffend (Leipzig, 11 July 1798)
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BARRY S. BROOK

Thomas, David (*b* Orpington, Kent, 26 Feb 1943). English bass. He studied at King's College, Cambridge, where he was a choral scholar, and quickly established himself in the Baroque and Classical repertory, initially as an ensemble and oratorio singer. He made his British operatic début in 1981 with Kent Opera, as Pluto in Monteverdi's *Il ballo delle ingrate*, and his American début in 1988 at Los Angeles as the Devil in Stefano Landi's *Sant'Alessio*. Thomas has performed throughout the world with many of the leading period instrument ensembles in opera and choral works, and has made several tours with the soprano Emma Kirkby and the lutenist Anthony Rooley. His numerous recordings include Rameau's *Zaïs* (1979), Purcell's *Dido and Aeneas* (1981 and 1992) and *The Fairy-Queen* (1982), Monteverdi's *Orfeo* (1986) and *Il ritorno d'Ulisse in patria* (1993), and Handel's *Orlando* (1991) and *Almira* (1995), and many Baroque choral works. His singing is distinguished by a strongly projected, uncommonly wide-ranging voice, deployed with minimal vibrato, and a keen sense of characterization.

NICHOLAS ANDERSON

Thomas, David Wynne. *See* WYNNE, DAVID.

Thomas, Ernst (*b* Darmstadt, 21 Feb 1916). German administrator and writer on music. He studied the piano with Robert Teichmüller, conducting with Abendroth and Max Hochkofler, theory with Max Ludwig and musicology with Reinhard Oppel at the Leipzig Conservatory

(1934–9). He then took up conducting with Clemens Krauss at the Salzburg Mozarteum; at the beginning of the war he held conducting appointments in Freiburg and Görlitz. He was music critic of the *Darmstädter Echo* (1947–56) and music editor of the *Frankfurter allgemeine Zeitung* (1956–62). He served as head of the Internationales Musikinstitut in Darmstadt, where he was also director of the international summer courses in contemporary music (1962–81), editor of the *Neue Zeitschrift für Musik* (1958–78) and organizer of the concert series Musica Viva at Bavarian Radio, Munich (1964–78). He was general editor of Darmstädter Beiträge zur neuen Musik (1962–80) and of Neue Musik in der BRD (1962–71).

WRITINGS

ed.: K.A. Hartmann: *Kleine Schriften* (Mainz, 1965)
ed.: *Zeitgenössisches Musiktheater* (Hamburg, 1966)
Der neue Musikbericht: eine Auswahl aus 100 Sendungen des Westdeutscher Rundfunks 1961–1966 (Cologne, 1967)
ed.: *Ferienkurse '72*, DBNM, xiii (Mainz, 1973) [incl. 'Von der Notwendigkeit, Ferienkurse für neue Musik zu veranstalten', 6–13; also pubd in *Festschrift für einen Verleger: Ludwig Strecker*, ed. C. Dahlhaus (Mainz, 1973), 295–304]

ALFRED GRANT GOODMAN

Thomas, Isaiah (*b* Boston, 19 Jan 1749; *d* Worcester, MA, 4 April 1831). American printer and publisher. He was apprenticed to a printer at the age of seven and worked in print shops in Halifax, Nova Scotia, Charleston, South Carolina, and elsewhere. In 1770 he was in Boston publishing the *Massachusetts Spy*, a newspaper strongly opposed to the English government. He fought briefly in the War of Independence, then in 1778 settled in Worcester, where he continued to publish the *Spy*. There he established a business that made him the leading American printer and publisher of his time, with more than 400 titles coming from his press.

Before 1786, when Thomas first expanded his enterprise to include the publication of tune books, American sacred collections were normally printed from engraved copper plates. Thomas imported a fount of movable music type from England and brought out *The Worcester Collection of Sacred Harmony* (Worcester, 1786), printed typographically. The work was a conspicuous success, running to eight editions by 1803. Its repertory was a carefully chosen blend of favourite pieces from English and American composers; this emphasis on familiar music became a model for the most successful American tune books of the next two decades. Considering the *Worcester Collection*'s ample size, its price was low, for typographical printing and a well-established network of agents allowed Thomas to print and sell in quantity. Admitting that he himself was 'unskilled in musick', Thomas recruited knowledgeable musicians to aid him in compiling his work.

Thomas was the first professional printer in America to involve himself energetically in the publication of sacred music. Between 1789 and his retirement in 1802, he published or printed more sacred tune books than any other American, most of them through his partnership with Ebenezer T. Andrews in Boston. The list of compilers whose works he printed includes a few psalmodists associated with the earlier New England style (Belcher, Billings, French, Abraham Wood). Also represented were several who were schooled in a more cosmopolitan, Europeanized idiom (Samuel Babcock, Bartholomew Brown, Amos Bull, William Cooper, Oliver Holden, Samuel Holyoke and Jacob Kimball), and inveterate reformers like John Cole and Hans Gram. Thomas also published the *Massachusetts Magazine*, a literary and political journal that between 1789 and 1792 occasionally carried secular songs, including some by the local composers Gram, Holyoke, Elias Mann and Selby.

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DAB (R.W.G. Vail)
C.K. Shipton: *Isaiah Thomas* (Rochester, NY, 1948)
I. Lowens: *Music and Musicians in Early America* (New York, 1964), 73–7
K.D. Kroeger: 'Isaiah Thomas as a Music Publisher', *Proceedings of the American Antiquarian Society*, lxxxvi (1976), 321–41
K.D. Kroeger: *The Worcester Collection of Sacred Harmony and Sacred Music in America, 1786–1803* (diss., Brown U., 1976)
R. Crawford and D.W. Krummel: 'Early American Music Printing and Publishing', *Printing and Society in Early America: Worcester, MA, 1980*, ed. W.L. Joyce and others (Worcester, MA, 1983), 186–227, esp. 215–21

RICHARD CRAWFORD/R

Thomas, Jess (Floyd) (*b* Hot Springs, SD, 4 Aug 1927; *d* San Francisco, 11 Oct 1993). American tenor. After studying psychology at Stanford University, he was encouraged by his singing teacher, Otto Schulman, to pursue an operatic career. He made his début in 1957 at San Francisco and then went to Germany, where he sang at the Karlsruhe Opera for three years. At that time his roles included Tamino, Alfredo, Manrico, Don José, Calaf and Lensky. He soon began to make guest appearances with larger German companies, and in 1961 Wieland Wagner cast him as Parsifal in Bayreuth and Radames in Berlin. He returned to the USA and made his Metropolitan début in 1962 as Walther (the role of his Covent Garden début in 1969). He then began to concentrate on the heavy Wagnerian roles such as Siegfried, which he sang in the Bayreuth centenary *Ring* in 1976 and Tristan, which he sang at the Metropolitan and at Covent Garden. Some listeners have felt that the strain of these challenges robbed his voice of freshness and ease; nevertheless, his intelligence and histrionic credibility remained uncommon assets. Other roles included Samson, Florestan, Bacchus and the Emperor in *Die Frau ohne Schatten*; he also sang Caesar in the première of Barber's *Antony and Cleopatra* for the opening of the new Metropolitan Opera House at Lincoln Center in 1966. He recorded many of his Wagner roles, including Siegfried, Lohengrin and Parsifal (in the notable 1962 recording under Knappertsbusch).

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J. Thomas: *Kein Schwert verhiess mir der Vater: das Opernbuch meines Lebens* (Vienna, 1986) [autobiography]
A. Blyth: Obituary, *Opera*, xliv (1993), 1415–16

MARTIN BERNHEIMER/R

Thomas, John [Pencerdd Gwalia] (*b* Bridgend, Glam., 1 March 1826; *d* London, 19 March 1913). Welsh harpist and composer. He is said to have played the piccolo at four years of age. He studied the harp under his father and won the triple harp competition in 1838 in an eisteddfod at Abergavenny; two years later he entered the RAM sponsored by Ada, Countess of Lovelace. He studied composition, the piano and the harp under Cipriani Potter, C.J. Read and J.B. Chatterton respectively; in 1871 he succeeded Chatterton as harpist to Queen Victoria. He became an FRAM in 1846 and began to make his mark in London as a harpist of great virtuosity. In 1851 he was playing at the opera, and the following year performed his harp concerto in E♭ at a

Philharmonic concert – the only work by a Welsh composer to be presented by the Philharmonic Society during the first hundred years of its existence. For ten years he toured each winter, playing throughout Europe from Russia to Italy. He was admitted to membership of the Accademia di S Cecilia, Rome, the Società Filarmonica of Florence and the Philharmonic Society, London. He was also a member of the Royal Society of Musicians. He was invested with the bardic title 'Pencerdd Gwalia' at the Aberdare eisteddfod in 1861, and though he lived mostly in London visited Wales frequently, appearing at every major eisteddfod as a performer or adjudicator. In 1862 the first volume of his collection of 49 Welsh airs with Welsh and English texts by John Jones 'Talhaiarn' and Thomas Oliphant was published in London and he gave there the first of a long series of concerts of Welsh music. His cantata *Llywelyn* was performed at the Aberdare eisteddfod in 1863, and *The Bride of Neath Valley* at Chester in 1866. Five years later he founded and conducted the Welsh Choral Union in London and endowed a permanent scholarship at the RAM. In 1882 he was appointed an examiner at the RAM and also professor of harp at the RCM and the GSM. He was a popular lecturer on Welsh national music and wrote on the subject in *Grove1*; he also published 'The Musical Notation of the Ancient Britons' (in *Myvyrian Archaiology*, Denbigh, 2/1870).

WORKS
(*selective list*)

printed works published in London

MSS at GB-AB

The Bride of Neath Valley (cant., H.F. Chorley) (1863)
Llywelyn (cant.), Aberdare, 1863
for 2 hp: Scenes of Childhood, Cambria, both (1863)
ed.: Welsh Melodies (1862–74)
48 Studies for the Harp (1895)
Sym., 2 hp concs., str qts
Arrs., hp, of music of Gounod, Handel, Mendelssohn, Meyerbeer, Schubert, Verdi and others

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Brown-StrattonBMB, 409
R.D. Griffith: 'Thomas, John', *The Dictionary of Welsh Biography down to 1940*, ed. J.E. Lloyd and R.T. Jenkins (London, 1959)
H.J. Zingel: *Harfenmusik im 19. Jahrhundert: Versuch einer historischen Darstellung* (Wilhelmshaven, 1976)

OWAIN EDWARDS

Thomas, John Charles (*b* Meyersdale, VA, 6 Sept 1891; *d* Apple Valley, CA, 13 Dec 1960). American baritone. He studied in Baltimore and, after singing in musical comedy and Gilbert and Sullivan, made his operatic début in 1924 at Washington, DC, as Amonasro. Engaged at La Monnaie, he made his début there in 1925 as Herod (*Hérodiade*) and sang Amfortas, Hamlet, Escamillo, Zurga, and Orpheus in the première of Milhaud's *Les malheurs d'Orphée* (1926). He made his Covent Garden début in 1928 as Valentin, also singing Amonasro. In 1930 he sang John the Baptist at San Francisco and Tonio in Chicago, where he later sang Falstaff (1940). He made his Metropolitan début in 1934 as Giorgio Germont, and remained with the company until 1943, also singing Rossini's Figaro, Athanaël (*Thaïs*) and Scarpia. In 1943 he returned to San Francisco as Tonio and Rigoletto. His recordings display a voice of great power and intensity.

RICHARD LeSUEUR/ELIZABETH FORBES

Thomas (Sabater), Juan María (*b* Palma de Mallorca, 7 Dec 1896; *d* Palma, 4 May 1966). Spanish composer and organist. A pupil of Daniel, Mas y Serracant and Huré, he was appointed organist of Palma Cathedral in 1914. With the Capella Classica, which he founded in 1932, he gave concerts throughout the world. He was a close associate of the poet Jiménez and of Falla: he published *Don Manuel de Falla en la isla* (Palma, 1947).

WORKS
(*selective list*)

Choral: Cánticos de mayo a la Virgen, chorus, org, 1918; Adeste fideles, chorus, org, 1919; Campanas sobre el mar, 1936; Dípticos, 1944; Mass 'Ex ore infantium', 3vv, 1952; Villancicos españoles para un nacimiento barroco, 1953; Música para el festival de Bellver, chorus, small orch, 1953; Cantata de Santa María, 1954; Partita super 'Salve regina', 1956; Homenaje a Juan Ramón y a Zenobia, 1957
Solo vocal: El intimo refugio, 1v, pf, 1943; Canciones españolas de instrumentos, 1v, pf, 1944; Canciones populares mallorquinas, 1v, gui
Org: Magnificat, 1919; Rosetón, 1939; Coral y plegaria; Prelude 'Parce Domine'; Toccata post 'Te Deum'
Pf: Noël triste, 1936; Canticum de Archa Noe, 1951; Le clavecin voyageur, 1952

Principal publisher: Unión Musical Española

BIBLIOGRAPHY

G. Bourligueux: 'Juan María Thomas (1896–1966)', *L'orgue* no.128 (1968), 171–2

GUY BOURLIGUEUX

Thomas, Kurt (Georg Hugo) (*b* Tönning, 25 May 1904; *d* Bad Oeynhausen, 31 March 1973). German choral conductor and composer. He studied church music in Leipzig with Straube and Grabner, and then composition in Darmstadt with Arnold Mendelssohn. At the age of 21 he was appointed lecturer in theory and composition at the Leipzig Conservatory, and in 1928 he took charge of the choir at the Institute of Church Music in the city. Subsequently he held posts as professor at the Berlin Musikhochschule (from 1934), director of the Musisches Gymnasium in Frankfurt (1939–45), Kantor of the Frankfurt Dreikönigskirche (1945–56), professor at the North West German Music Academy, Detmold (1947–55), and director of the Thomaskantorei and the Thomasschule in Leipzig (1955–61). He then left abruptly for West Germany in order to become conductor of the Cologne Bach Society concerts and again of the choir in Frankfurt.

Thomas was one of a number of German composers who played a significant role in the renewal of Protestant church music which took place from the mid-1920s. Much of his sacred choral work is based upon Baroque styles, mixing purity of harmonic language with contrapuntal rigour. Likewise, the 17th-century choral cantata provides the model for the secular *Hohes Lied der Arbeit* and the *Olympische Kantate* (the latter composed for the 1936 Olympic Games in Berlin), although the texts of both these works are more clearly related to Nazi ideology. After the war Thomas gave up composing, but continued to enjoy a high reputation as a choir trainer and conductor; his *Lehrbuch der Chorleitung* (Leipzig, 1935–48) has remained a standard textbook. Throughout his life Thomas was deeply committed to the youth music movement, though his enthusiasm for this sometimes made him appear rash and unheeding of the ruling political forces, and after he left Leipzig in the early 1960s

he was no longer able to exert much influence upon German musical life.

WORKS

(selective list)

Orch: Serenade, op.10, 1929; Spielmusik I, op.18a, 1932; Pf Conc., op.30, 1937; Spielmusik II, op.22, 1938

Choral: Mass, a, op.1, 1925; Ps cxxxvii, op.4, 1928; Passionmusik nach den Evangelisten Markus, op.7, 1926; Cant. 'Jerusalem, du hochgebaute Stadt', op.12, 1929; Ps lc, op.15, 1930; Weinachts-Oratorium, op.17, 1931; Von der ewigen Liebe (motet, A. Silesius), op.21, 1933; Auferstehungs-Oratorium, op.24, 1934; Hohes Lied der Arbeit, op.26, 1935; Olympische Kantate (K. Bröger), op.28, 1936; Saat und Ernte, orat, op.36, 1938; Eichendorff-Kantate, op.37, 1939; Lob der Musik, op.38, 1942; Waldlied, op.39, 1942

Other works: Sonata, op.11, fl, pf, 1928; Sonata, op.7, vc, pf, 1927; Str Qt, op.5, 1936; 2 sonatas, opp.2, 20, vn, pf; org music; lieder; stage works

Arrs.: G.B. Vitali: Chaconne (1930); H. Schütz: Geistlichen Chormusik (1930)

Principal publisher: Breitkopf & Härtel

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K. Thomas: *Lehrbuch der Chorleitung* (Leipzig, 1935–48, rev. 4/1991 by A. Wagner)

M. Schneider: 'Brief an Kurt Thomas zur Vollendung seines 50. Lebensjahres', *Musik und Kirche*, xxiv (1954), 98–100

J.G. Mehl and C. Gottwald: 'Kurt Thomas 60 Jahre', *Gottesdienst und Kirchenmusik* (1964), 87–91

M. Kluge, ed.: *Chorerziehung und neue Musik: für Kurt Thomas zum 65. Geburtstag* (Wiesbaden, 1969)

V. Nees: 'Kurt Thomas: nog steeds een betrowbare gids', *Adem*, xvii/3 (1981), 130–32

N. Bethke: *Kurt Thomas: Studien zu Leben und Werk* (Berlin, 1989)

N. Bethke: 'In memoriam Kurt Thomas', *Musik und Kirche*, lxiv (1994), 368–70

HANSPETER KRELLMANN/ERIK LEVI

Thomas, Mansel (Treharne) (*b* Pontygwaith, Rhondda Valley, 12 June 1909; *d* Gilwern, nr Abergavenny, 8 Jan 1986). Welsh composer, conductor and administrator. He won a scholarship in 1925 to the RAM in London, where for five years he studied composition with Benjamin Dale; he received his BMus from Durham University in 1930. He remained in London as a freelance conductor and accompanist, returning to Wales in 1936 to become music assistant in the BBC Welsh Region. There he gained his first extended experience as a conductor with the newly formed BBC Welsh Orchestra, and from 1941 he conducted the BBC Revue Orchestra and Chorus in Bangor. He served in the Royal Army Service Corps (1943–6), mainly in Brussels where he appeared as guest conductor of the Belgian National Orchestra. Following demobilization he was appointed principal conductor of the BBC Welsh Orchestra and was musical director of the Cardiff Municipal Choir (1948–57). In 1950 he became BBC Head of Music in Wales and was influential in increasing the frequency and quality of broadcasts of Welsh music and Welsh artists. He took early retirement in 1965 in order to devote himself to composition. He was elected an honorary fellow of the RAM in 1951 and in 1970 received the OBE; the University of Wales (Aberystwyth) awarded him an honorary professorial fellowship in 1972.

A skilled and sensitive pianist and conductor, Thomas made many broadcasts and recordings from 1946 to 1965, though his conducting talent had been recognized as early as 1934 when he conducted the LSO in his Theme and Variations. His refined craftsmanship as a composer found its most comfortable expression in short forms, especially in his prolific output of vocal and choral music, which is distinguished by a sensitivity to verbal rhythms and by resourceful and imaginative accompaniments. That most of his early compositions were vocal, with Welsh the principal language, reflected the influence of the musical culture of the Welsh valleys. Between 1940 and 1965 he composed mainly for broadcasts and festivals; from this arose arrangements of Welsh folksongs and hymn tunes for a variety of media. After 1965 the voice was again the focal point of his creativity; he was most inclined towards the solo song, yet most of his commissions were for choral works. Much of his music was in a fundamentally diatonic idiom with judicious use of chromaticism, revealing the influence of Dale and his contemporaries. In Thomas's later years a significant stylistic change occurred, notably in the highly dissonant and abstract nature of his songs between 1974 and 1976; the seeds of this are evident in earlier compositions such as *Psalm cxxxv*, the *Gaelic Prayers* and the Piano Quintet. Thomas regularly appeared on BBC radio and also produced a number of articles on Welsh music.

WORKS

(selective list)

VOCAL

Choral unacc.: Daffodils (R. Herrick), TTBB, 1925; The Song of the Western Men (R.S. Hawker), TTBB, 1934–5; The Triumph Song (P.B. Shelley), TTBB, 1934–5; Coronach (W. Scott), TTBB, 1936–7; Daffodils (Herrick), SATB, 1936–7; My true love hath my heart (P. Sydney), SATB, 1937–8; Requiescat (M. Arnold), TTBB, 1947–8; 3 Songs for Christmas (anon., W. Ballet), SATB, 1953; One Generation Passeth (Bible), motet, SATB, 1960–61; Love Came Down at Christmas (C. Rossetti), SATB, 1961; I will lift up mine eyes (Ps cxxi), SATB, 1963; A Prayer of Dadu (*c*1600), S, A, T, chorus, 1966; Rise, O my Soul! (anon. 17th century), motet, SATB, 1968; Mass, SATB, 1976–7; Mass, TTBB, 1977; Canodd y sêr (A. Parry-Williams), SATB, 1978; 4 Songs of the Seasons (A. Meynell, J.W. Foley, E. Pfeiffer), SATB, 1979

Choral with insts/pf: If you see a fairy ring (anon.), canon, SS, pf, 1929–30; Moonbeams (M.H. George), canon, SS, pf, 1929–30; The Fairies (W. Allingham), SSA, pf, 1938–9; For thy Servant David (H. Riley), SATB, org/orch, 1956; King of Glorie, King of Peace (G. Herbert), SSA, pf/org/orch, 1959; Cân hela (T.L. Jones), SSA, pf, 1959; Ps cxxxv, Mez, male chorus, org/orch, 1959; The Holy Child (A.T. Davies), SATB, pf/orch, 1960; Blest are the pure in heart (J. Keble), SATB, org, 1965; Carol for a New-Born King (D. Adams-Jeremiah), S/SS, pf, 1965; 3 Songs of Enchantment (W. de la Mare), SSA, pf, 1966; Christ is Born (Adams-Jeremiah), SSA, pf, 1966; Anthem of Challenge and Comfort (Bible), Mez, male chorus, org/orch, 1967; Ps xxiv, cant., Bar, chorus, brass band, 1967–8; Cân serch (T.L. Jones), SATB, pf, 1969; Ps cl, TTBB, org/orch, 1969; Rhapsody for a Prince (Welsh trad.), SATB, orch, 1969; Gwas y Goruchaf (cant., Bible), SATB, orch, 1969; In Praise of Wisdom (cant., Bible, J. Addison, P. Skelton), Mez, chorus, orch, 1970; Gloria in excelsis Deo, TTBB, org/orch, 1977–8; TeD, TTBB, pf/org, 1978; Requiem, S, chorus, org, 1978–9; 6 Elizabethan Partsongs (A.W., J. Shirley, T. Heywood, M. Drayton, J. Fletcher, N. Breton), SSA/SSAA, pf, 1979

Solo/unison vocal (1v, pf unless otherwise stated): A Boy's Song (J. Hogg), 1v/unison, pf, 1929–30; Another Picture (Arnold), 1932; Y Môr (W. Williams), 1933–4; Cwyn y Gwynt (J. Morris-Jones), 1934; Life (T.G. Jones), 1v, pf/orch, 1935; Y gwylanod (Morris-Jones), 1940; Y bardd (R.W. Parry), 1v, pf/orch, 1940; Caneuon Grace a Siân (I.D. Hooson, E. Wyn, trad.), 1v/unison, pf, 1945; Marguerite (W. Morris), 1945; The Unfading Beauty (T. Carew), 1v, pf/orch, 1945–6; Coeden afalau (T.R. Hughes), 1v, pf/orch, 1947; The Song of Little Jesus (D.H. Davies), 1v/unison, pf/org, orch, 1956; Caneuon y misoedd (T.L. Jones), 1v/unison, pf/orch, 1957; Hymn to God the Father (J. Donne), 1v, pf/orch, 1958; The Holy Child (A.T. Davies), 1v/unison, pf/org/orch, 1958; 4 Prayers from the Gaelic (Carmichael), 1964; A Carol for Christmas (P. Cobb), 1v/unison with SSA, pf, 1965; In memoriam Hywel Davies (W. Williams), 1v, pf/orch, 1966; Cri'r wylan (L.H. Lewis), 1974; Song for July (H. Webb), 1974; The Rising of Glyndŵr (R.S.

Thomas), 1974; Madrigal (Thomas), 1974; The Secret People (A.G. Prys-Jones), 1974; Raider's Dawn (A. Lewis), 1975; 5 songs (I. Davies), 1975; 3 Songs (R. Mathias), 1975; Maud Gonne (J.S. Williams), 1976; Henry Morgan's March on Panama (Prys-Jones), 1976; Caneuon Siôn (Hughes), 1v/unison, pf, 1977; Eifionydd (Parry), 1978

Hymn tunes, arrs. of hymn tunes, folksongs, carols etc.

OTHER WORKS

Orch: Allegro for Strings, 1929; Theme and Variations, 1933–4; 4 Welsh Dances, 1939–47; Breton Suite, 1949; Mini-Variations on a Welsh Theme, brass band, 1967; Welsh Folksong Suite, 1978–9; arrs. of nursery tunes and other folksongs

Kbd: 2 Breton Dances, 2 pf, 1952; 6 Basingstoke Walks, pf duet, 1973–4; 6 Welsh Hymn Preludes, org, 1974; 6 Song Preludes, pf, 1978; 8 Preludes, pf, 1979

Chbr and solo inst: 2 Movts for Pf Trio, 1928; Str Qt, f, 1929; 3 Ob Pieces, 1949–73; Carol for a Family, va, 2 vc, 1965; A Little Ballad, vn, pf, 1965–6; Pf Qnt, 1969; Music for a Family, str qt, 1974; 8 Simple Pieces, vc, pf, 1974; 7 Easy Pieces, vc, pf, 1974; Variants, vc, 1974; 5 Miniatures, vc, 1975; Variants on an Ancient Welsh Melody, hp, 1975; 5 Pieces, vn, 1976; Rhapsody, vc, 1977; Fanfare for 6 Trumpets, 1978; 6 Pieces for Va da Gamba, pf 1979; 2 Movts for Str Qt, 1979; arrs. of folksongs, nursery tunes and carols

Principal publishers: Ascherberg/IMP, Gwynn, Mansel Thomas Trust

TERENCE GILMORE-JAMES

Thomas, Michael Tilson [Tomashevsky, Michael] (*b* Los Angeles, 21 Dec 1944). American conductor, pianist and composer. His paternal grandparents were named Tomashevsky and were legendary in Yiddish theatre. He studied composition and conducting with Ingolf Dahl, the piano with John Crown and the harpsichord with Alice Ehlers at the University of Southern California, graduating in 1967. At 19 he became music director of the Young Musicians Foundation Début Orchestra in Los Angeles, conducting premières of works by Boulez, Copland, Stockhausen and Stravinsky. He served as pianist and conductor for masterclasses by Heifetz and Piatigorsky, attended Bayreuth as a student of Friedelind Wagner in 1966, and in 1967 assisted Boulez at Ojai, California. In 1968 Thomas won the Koussevitzky Prize, and in 1969 was appointed assistant conductor of the Boston SO under William Steinberg. In October of that year he took over from an ailing Steinberg during a concert at New York's Philharmonic Hall. He was appointed associate conductor at Boston in 1970. Thomas was music director of the Buffalo SO (1971–9), led the New York PO Young People's Concerts on CBS Television (1971–4), was principal guest conductor at the Los Angeles PO from 1981 to 1985. He is founder and artistic director of the Florida-based New World SO, which gave its first concert in 1988. In 1988 Thomas became principal conductor of the LSO, a position he held until 1995.

At the LSO he made a number of significant recordings, ranging from Beethoven choral works to Bernstein's *On the Town*, and established an international reputation for innovation and breadth of repertory. In 1990 Thomas and Bernstein co-founded the Pacific Music Festival in Sapporo. Five years later he became music director of the San Francisco SO. Within two seasons he had largely rewritten the musical map of that city, presenting Ives, Harrison, rare Mahler and unheard Cowell, and summer festivals offering bold programmes of American music, including musicians from the Grateful Dead. He has not been active in opera, but occasionally serves as accompanist to leading singers, and has made recordings of Gershwin piano music and the first recording (with Ralph Grierson) of Stravinsky's own four-hand version of *The Rite of Spring*.

Among the many premières he has conducted are Knussen's Symphony no.3 (1979) and *Flourish with Fireworks* (1988), Colin Matthew's *Quatrains* (1989) and *Machines and Dreams* (1991), Reich's *The Desert Music* (1984) and *The Four Sections* (1987), and Takemitsu's *Quotation of Dream* (1991). Thomas's music-making is shaped by remarkable intelligence and emotional energy. He combines a clear, rhythmic baton technique, a flamboyant platform manner, an easy rapport with audiences (whom he often addresses from the podium) and a gift for programming which balances the traditional and the unexpected. Thomas's *From the Diary of Anne Frank*, for narrator and orchestra, commissioned by UNICEF, had its première in 1990. Among his other compositions are a number of works for voice and piano.

(M.T. Thomas: *Viva voce: Conversations with Edward Seckerson*, London, 1994)

CHARLES BARBER

Thomas, Theodore (Christian Friedrich) (*b* Esens, East Friesland, 11 Oct 1835; *d* Chicago, 4 Jan 1905). American conductor of German birth. His father was a *Stadtmusikus* in Esens. Thomas started playing the violin when he was two. Five years later he performed for the King of Hanover who offered him a place in the royal household, which he declined. In 1845 the family moved to the USA. Thomas's formal education evidently ceased after his arrival in New York. Nor is there any record of his having studied the violin with a recognized teacher, although he did study harmony and counterpoint in his twenties. He served as a member and leader of many opera, theatre and concert orchestras and was a well-known and esteemed soloist and chamber player. In his early years he played under and was influenced significantly by the conductors Karl Eckert and Louis Jullien. In 1854 he joined the first violin section of the New York Philharmonic Society. A year later he and the pianist William Mason launched a series of monthly matinée chamber concerts at Dodworth Hall in New York; the world première of Brahms's Piano Trio in B op.8 was given at their first concert. The series continued for 14 years, featuring works for string quartet and for piano and strings, and the standard of playing and repertory attracted admiration in Europe and North America.

In 1859 Thomas replaced the German conductor Carl Anschutz for Donizetti's *Lucrezia Borgia* at the New York Academy of Music, following which he was asked to conduct the same composer's *La favorite* at the Academy. Three years later he personally sponsored and conducted his first orchestral concert at Irving Hall in a judiciously mixed programme of light and serious music. Thomas thus evolved a formula to please the public and yet challenge, educate and uplift it. Daringly for the time, he gave the first American performance of the overture to *Der fliegende Holländer*. Despite such 'modern' tendencies, he was engaged by the conservative Brooklyn Philharmonic Society to share conducting assignments with Theodore Eisfeld for the 1862–3 season. In 1866 Thomas was appointed sole conductor of the society, a post he held until 1891. The Theodore Thomas Orchestra, which took shape in the mid-1860s, was its resident orchestra.

In 1864 Thomas began his Irving Hall Symphonic Soirées, which were distinguished by an ever-increasing

sophistication in choice of repertory, comparable to the best orchestral programmes of London, Paris, Vienna and Berlin. The works performed most frequently were by Beethoven, Schumann, Liszt and Wagner, in that order. Thomas began giving lighter summer programmes in 1865, the most notable being those held at the Central Park Gardens in New York from 1868 to 1875. He led 1227 concerts from May to September in these eight years with programmes ranging from potpourris to complete Beethoven symphonies. In 1869 Thomas led his orchestra on the first of many tours over the legendary 'Thomas Highway' of the USA and Canada. The orchestra gave concert series (up to 12 or 14 programmes annually) in cities such as Boston and Chicago until they established their own resident orchestras. It also gave a summer series in Chicago from 1877 until 1890.

Thomas was musical director of the 1876 Philadelphia Centennial Exposition. His orchestra gave concerts almost daily but attendance was poor. At great expense he had commissioned Wagner to write a piece for the national celebration and the composer complied with a banal march. Thomas, as Wagner's principal advocate in the USA, was thoroughly disillusioned. Furthermore, the Centennial concerts were a financial disaster. A man of principle, Thomas met all expenses personally, leaving him in financial straits for the next four years. More successful was the biennial Cincinnati May Festival, which Thomas and a group of local citizens founded in 1873; he remained its musical director until his death. The Cincinnati Music Hall, built at his instigation for the third festival (1878), was his lasting contribution to the city's musical life. It was there that he revived public interest in J.S. Bach and Handel. He conducted the *St Matthew Passion* (the first complete North American performance), the B minor Mass, and typically Victorian performances of *Messiah* and *Israel in Egypt*. In 1878 he accepted the directorship of the new Cincinnati College of Music but soon returned to New York, frustrated with the school's policies. He had envisaged a school committed to teaching only talented students at little or no cost to them; in fact it accepted all applicants who could pay the fees.

Thomas adapted the Cincinnati pattern of choral-orchestral concerts for other cities, the most notable being for New York in 1882. A chorus of 3000 sang to the accompaniment of an orchestra of 300. The audience numbered approximately 8000 at each of the seven concerts in the 7th Regiment Armory. In 1883 his 'Ocean to Ocean' tour included 30 cities, 74 concerts in as many days, and 12 festivals. The next year he conducted major festivals of Wagner's music in concert form in eight leading American and Canadian cities.

In 1877 Thomas was elected conductor of the New York PO, a post he held, excluding his stay in Cincinnati, until 1891. It thrived under his direction. He subordinated his own orchestra to it and finally disbanded the group in 1888 after it completed its summer season at Chicago. Three years earlier he had unwisely accepted the musical leadership of the newly formed American Opera Company. Its policy was to encourage composition of American works and to perform opera in English only, with American singers and no stars. It presented nine works in New York and on tour in its first season in 1886, including works by Wagner and Mozart. Six more operas were added in 1887. The company, however, failed dismally as a result of both poor performances and bad management.

This setback, the rise in prominence of the conductor Anton Seidl, the persistent competition of the Damrosch family, the growing importance of opera at the new Metropolitan Opera House (in which Thomas had no role) and his consuming wish for a full-time permanent orchestra, which the New York PO was not, set the stage for an exciting invitation from Chicago. A group of businessmen there offered to sustain a resident orchestra of Thomas's choosing, similar to that which Boston already had. This pattern of widely based support by the rich was the first of similar schemes for organizing orchestras in many other North American cities. Thomas endured several crises in Chicago: a scandal, for which he was essentially blameless, concerning the use of pianos at the 1893 World's Columbian Exposition; an antagonistic public and press; unwanted but financially necessary tours by the orchestra which taxed severely the energy of the prematurely aging conductor; and the unrequited need for an appropriate Chicago concert hall. In December 1904, a few weeks before his death, the new Orchestra Hall opened as the permanent home of the Chicago SO.

Thomas did more than any other American musician of the 19th century to popularize music of the great European masters. He planted the seed for local symphony orchestras in cities throughout the land and helped the American people gain a greater appreciation of symphonic music. He was a brilliant organizer and an indefatigable worker. He not only directed his orchestra with total autonomy but also managed its business details. He devised ingenious schemes to promote ticket sales, and mapped out special 'pop' and children's programmes, and even concerts for working men. His knowledge and understanding of audiences, as expressed in his programming, was exemplary. He was an undemonstrative, often aloof, conductor, but an admirable disciplinarian who knew his instruments and scores, understood the technical and psychological aspects of orchestral leadership and had the respect of his players. Thomas was admired by those great soloists of Europe who appeared with him. At its height in 1875 the Thomas Orchestra was, by common consent, unsurpassed anywhere, as was the New York PO under his direction ten years later. The popularity of the symphony orchestra in the USA today is due in great part to the work of Thomas.

The Thomas Collection of the Newberry Library, Chicago, has 50 volumes of his programmes, autograph scores of his compositions and transcriptions, his personal library and 631 letters, clippings and photographs. The Felsengarten Collection in Chicago contains over 100 letters, scores, photographs and other memorabilia dealing mainly with the World's Columbian Exposition and the Cincinnati May Festival. The Cincinnati Historical Society has letters, scrapbooks and other material about Thomas's work in Cincinnati. The New York Public Library has material on the New York PO and American Opera Company. Thomas published in two volumes *A Musical Autobiography* (Chicago, 1905/*R*1964, vol. i only, with an introduction by Leon Stein). Vol. ii reproduces Thomas's concert programmes and lists works he introduced to the USA. Both volumes were edited by G.P. Upton. *Memoirs of Theodore Thomas* (New York, 1911/*R*), by his second wife Rose Fay Thomas, includes

personal observations of Thomas and important letters and articles written by and about him.

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EZRA SCHABAS

Thomas Aquinas. *See* AQUINAS, THOMAS.

Thomas de Sancto Juliano (*fl* mid-13th century). Musical scribe active in Paris, involved in the transmission of the *Magnus liber* and related collections of mensural polyphony in the generation following Robertus de Sabilone. He is mentioned only by the theorist Anonymus 4 (ed. Reckow, 1967, i, 50), who remarked that he was a Parisian who belonged to an earlier generation ('Parisius antiquus'), and whose books did not follow the new styles of mensural notation but were nevertheless well notated according to the older practice ('secundum antiquores', indicating modal notation). He has been suggested (by Dittmer, *MD*, xi, 9) as the scribe of the St Victor manuscript (*F-Pn* 15139) on grounds of notational style, but this seems unlikely.

For bibliography *see* ORGANUM.

IAN D. BENT/EDWARD H. ROESNER

Thomassin, Louis (*b* Mirecourt, 1855; *d* Paris, between 1900 and 1910). French bowmaker. After working with Charles N. Bazin in Mirecourt, he went to Paris in 1872 to work for F.N. Voirin. He remained with this shop until about 1890; after Voirin's death (1885) he and Alfred Joseph Lamy continued to work for his widow, producing bows bearing his brand. In 1891 Thomassin opened his own workshop in Paris. His work is very well finished and is mostly modelled after Voirin. Occasionally he produced some interesting late-period Tourte copies, this work being radically different from his normal approach. In both styles the frogs are fitted with plain mother-of-pearl dots and the buttons are banded. Almost all of his bows tend towards lightness in weight, regardless of model.

Claude Thomassin (1870–1942), son and pupil of Louis Thomassin, worked successively for Gustave Bernardel, Caressa and Caressa & Français in Paris, eventually setting up his own shop in 1901. His work is of elegant proportions, much inspired by the Voirin model, and at its best matches the refinement of Voirin's craft. The ferrule is quite rounded at the front and the adjusters are either banded or capped. The sticks are usually round although octagonals are occasionally seen, mostly on viola bows. He produced a fair number of nickel-mounted bows (stamped with his brand), presumably intended for the impecunious student; these are not inferior to his more expensively mounted work. In general his bows, as with most of the Voirin-Lamy school, tend towards lightness in weight.

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E. Vatelot: *Les archets français* (Paris, 1976)

JAAK LIIVOJA-LORIUS

Thome, Diane (*b* Pearl River, NY, 25 Jan 1942). American composer and pianist. She studied at the Eastman School (BM in composition and performer's certificate, 1963); the University of Pennsylvania (MA in theory and composition, 1965); and at Princeton (MFA in composition, 1970), where she received the PhD for her dissertation *Toward Structural Characterization of the Timbral Domain*, 1973. Her teachers included Dorothy Taubman, for piano, and Robert Strassburg, Harris, Milhaud, Boskovich and Babbitt, for composition. In 1963–4 she was pianist for the Israel Dance Theatre, Tel-Aviv. Thome has taught at Princeton and SUNY, Binghamton. In 1977 she was appointed to the University of Washington where she became chair of the composition and theory division in 1995. In her music, which has frequently been written to commission and which is widely performed, she explores the boundaries between live performance and computer-synthesized sounds. *Polyvalence* (1972), for computer and ensemble, was among the earliest computer-synthesized compositions by a woman; *Angels* (1992) has been performed in Chicago and at the Biennale des Arts Electronique in Paris; *Masks of Eternity* (1994) is described in a contemporary review as a 'brilliant display of the possibilities of computer-synthesized sound when put to expressive ends'.

WORKS
(*selective list*)

Tape and cptr: Polyvalence, cptr, 6 players, 1972; January Variations, cptr-synthesized tape, 1973; Anais, vc, pf, tape, 1976; Sunflower Space, fl, pf, tape, 1978; Levadi, S, tape, 1986; Ringing, Stillness, Pearl Light, pf, tape, 1988; The Ruins of the Heart, S, orch, tape, 1990; Into her Embrace: Musings on Savitri, tape, 1991; The Palaces of Memory, chbr orch, tape, 1993; Masks of Eternity, tape, 1994; Unseen Buds, chorus, tape, 1995; Bright Air/Brilliant Fire, fl, tape, 1996; Unfold Entwine, 1998; Like a Seated Swan, va, tape, 2000

Mixed media: Night Passage (environmental theatre piece), 1973, collab. B. Tromler and J. Vassallo; Angels (virtual reality artwork, N. Stenger), 1992

Orch and vocal orch: 3 Sonnets (Sri Aurobindo), S, chbr orch, 1984; The Golden Messengers, orch, 1985; Lucent Flowers, S, chbr orch, 1988; Indra's net, orch, 1989; Celestial Canopy, 1999

Also chbr and vocal music

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B. Becker: 'Diane Thome: Electronic Music Composition', *Northwest Originals: Washington Women and their Art*, ed. E. Nichols (Portland, OR, 1990), 110–11
D. Thome: 'Reflections on Collaborative Process and Compositional Revolution', *Leonardo Music Journal*, v (1995), 29–32

CATHERINE PARSONS SMITH

Thomé, Francis [François Luc Joseph] (*b* Port Louis, Mauritius, 18 Oct 1850; *d* Paris, 16 Nov 1909). French composer. He was taken as a child to Paris, where he studied at the Conservatoire with Duprato and Thomas.

Soon after leaving the Conservatoire he became well known as a composer of salon pieces and was in demand as a pianist and teacher. His music was particularly successful in the French provinces, and two of his operas were first performed outside Paris.

Although Thomé's music has generally fallen into oblivion, it was formerly much appreciated. Pougin's obituary describes the composer as 'a neat, refined artist, gifted with an attractive melodic vein ... and enriched by solid learning'. Thomé's stage music encompassed various genres, including ballet, pantomime, incidental music (for a wide range of plays) and *bleuettes*.

WORKS

all printed works published in Paris

STAGE

first performed in Paris unless otherwise stated

Martin et Frontin (oc, 2, Grimault and P. Dubois), Eaux-Bonnes, Aug 1877

Le baron Frick (opérette, 1, E. Depré and C. Clairville), Cercle artistique et littéraire, 19 Dec 1885, collab. A. Duvernoy, Guiraud, Joncières and Pfeiffer

Caprice de reine (oc, 1, A. Brisson and C. Foley), Cannes, 1892

Le château de Koenigsberg (légende, 3, A. Silvestre), Bodinière, 22 April 1896

Chaperon rouge (conte, 3, Lefebvre-Henri), Odéon, 7 April 1900

Le conversion de Pierrot (oc, 1, H. and M. Jacquet), Salle d'horticulture, 27 Jan 1901

Ballets: Les noces d'Arlequin (1885); Djemmah (2, Détroyat and Pluque), Eden, 1886 (1886); La fée du rocher (1894); La bulle d'amour, Eden, 1898; La folie parisienne, Eden, 1900; Endymion et Phoebé, Opéra-Comique

Ballets-pantomimes: Barbe-bluette (1, R. de Najac), 1889, revived, Nouveau Théâtre, 25 Nov 1891 (1901); Mademoiselle Pygmalion (1911); Le papillon; Le trottin

Incid music: Roméo et Juliette, Odéon, 30 Oct 1890; L'infidèle, Vaudeville, 1890; La passion (mystère en deux chants, E. Haraucourt), Application, 1892; Vieil air, jeune chanson (fantaisie-prologue, A. Lénéka), Galerie Vivienne, 13 Dec 1893 (1894); Quo vadis, Porte-St-Martin, 1901; La belle au bois dormant; Les noces corinthiennes

OTHER WORKS

Vocal: La tentation (acte à deux personnes), 1886; La fiancée du timbalier (V. Hugo) (1890); L'enfant Jésus (mystère, 5, C. Grandmougin) (1891); Hymne à la nuit, symphonic ode, chorus, orch; songs

Chbr: Pf Trio (1893); Vn Sonata (1901); many études, preludes and genre pieces for piano

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Reviews in *Art musical*

DAVID CHARLTON

Thomelin [Thomolin], **Jacques-Denis** (*b c*1640; *d* Paris, 1693). French organist. He was a member of a family of musicians active over several centuries, most of them as organists. He was organist of the Paris churches of St André-des-Arts in 1656, St Germain-des-Prés in 1667 and of St Jacques-de-la-Boucherie in 1669. In 1678 he was nominated *organiste du roi*, the highest appointment in the land. Thomelin was clearly one of the most talented organists of his generation; Titon du Tillet (*Le Parnasse françois*, Paris, 1732/*R*) reported that crowds flocked to hear him on feast days. From the same source we learn that Thomelin taught François Couperin (ii), becoming 'a second father' to him following the early death of François's natural father; on his death Thomelin was succeeded at court by his pupil. There is no trace of Thomelin's organ music, if indeed he ever committed any of it to paper, but an unexceptional allemande for harpsichord survives (ed. in L'organiste liturgique, xviii, Paris, 1957). A manuscript *Suplément aux livres de messes et de motets (à l'usage de St Cyr)* (*F-Pn* Rés. 1680) contains a *Domine, salvum fac regem* by 'Thomelin'; which member of the family is not specified, but it is quite likely to be Jacques-Denis. (P. Hardouin, 'Notes bibliographiques sur quelques organistes parisiens des XVIIe et XVIIIe siècles', *L'Orgue*, lxxxii (1957), 1–8; lxxxiii (1957), 25–35)

EDWARD HIGGINBOTTOM with G.B. SHARP

Thomish, František Václav. *See* TOMEŠ, FRANTIŠEK VÁCLAV.

Thommesen, Olav Anton (*b* Oslo, 16 May 1946). Norwegian composer. He studied composition at Indiana University, Bloomington with Xenakis and Heiden (1965–9), spent a year at the Warsaw Conservatory on a scholarship and studied composition and sonology at Utrecht University (1971–2). When the Norges Musikkhøgskole in Oslo was established in 1973 he was appointed lecturer, and in 1985 became professor of composition. He has become a prominent composer, and is also a critic with far-reaching ideas which he promotes through his directorship of various boards. He was the driving-force behind the creation of the Norwegian Music Information Centre.

A cosmopolitan composer as a result of having spent much of his childhood and youth abroad, he seeks inspiration from both East and West, and is opposed to compositional systems. His output may seem kaleidoscopic, but there are some distinct patterns, one of which is seen in his largest project *Ett glassperlespiel* ('A Glass Bead Game', 1979–82). Labelled a concert opera of 'neo-rococo bourgeois romanticism', the project is a full-evening programme. It comprises six pieces, which themselves rework very familiar concert works (e.g. *Introduction and Macro-Fantasy on Grieg's Concerto in A minor for Piano and Large Orchestra*, and *Encore on Dies Irae by Verdi, Apotheosis*) in a synthesis of different epochs and styles. Thommesen believes that there must be space for music between the 'souvenir orchestra' and what he sees as the verbal ineptitude of the avant garde. One of the evening's pieces, *Through a Prism*, was awarded a prize by the Nordic Council and at the International Rostrum of Composers in Paris. His dramatic music has also contributed to his standing, and his *Stabat mater speciosa* has become part of the standard Norwegian repertory.

WORKS

Dramatic: The Hermaphrodite (Gnostic texts), ballet op, 1970, rev. 1980; The Other Image, TV ballet, 1980; Bleikeplassen (T. Vesaas), 1980; The Duchess Dies (chbr op, J. Webster and P. Bronken), 1987; much incid music

Inst: Some Sound, orch, 1971; Up-Down, orch, 1972–3; Barbaresk, orch, 1974, rev. 1977; Ett glassperlespiel [A Glass Bead Game], orch, 1979–82; Through a Prism, vc, org, orch, 1983; From Above, synth solo, orch, 1986; The Great Attractor: Cadenza for Vn and Orch without Vns, 1988; Phantoms of Light, vc, ww, 1990; Vaevet av staengler – a Sym. Song, 1991; Near the Comethead: Orch Drama, 1994; Cassandra (J. Barton), nar, orch, 1996; str qts, wind qnt, pf works, other chbr works

Vocal: A Concert Chamber (textless), 1v, small ens, 1971; The Secret Gospel (Gnostic texts), 1v, small ens, 1973; The Overtone (D.H. Lawrence), 2 vv, small ens, 1978; Stabat mater speciosa, choir, 1977; Gratias agimus (textless), coloratura S, pf, 1982, rev. 1987; Gnostic Fragments: a Musical Reconstruction, Mez, small ens, 1985; ... the Eight Authors (Metin al-Tiok), nar, ens, 1994

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ARVID O. VOLLSNES

Thomolin, Jacques-Denis. *See* THOMELIN, JACQUES-DENIS.

Thompson. English family of music publishers, printers and string instrument makers. The business was founded in London by Peter Thompson about 1741, when he took over the business of JOHN YOUNG; it was continued after his death (*c*1757) by his widow Ann and son Charles, sometimes under the imprint Thompson & Son. About 1761 they were joined by a second son, Samuel Thompson (*d* Aug 1795), to become Thompson & Sons. Ann left the firm in about 1763, and thereafter it was under the direction of various family members whose names appeared on its imprints: it was under the joint management of Charles and Samuel until about 1776, after which Samuel continued alone for a year; he was then joined by another Ann (whose relationship to the preceding Ann is not known), and these two remained with the firm until Samuel's death, on their own (*c*1777–9), then with Peter (*c*1779–93), with Peter and Henry (*c*1793–4) and finally with Henry (*c*1794–5). During the several changes of membership after 1792 the imprints frequently give 'Messrs Thompson' or 'Thompsons' Warehouse'. After Samuel's death Ann and Henry managed the firm together until about 1798, after which it continued under the sole ownership of Henry Thompson. About 1805 the business was taken over by Purday & Button (later Button & Whitaker).

The early publications of the firm were mostly of lesser importance and included many tutors for violin, flute, harpsichord and other instruments. From 1751 Thompson published annual collections of *Twenty Four Country Dances*, which were continued throughout the whole period of the firm's existence and also collected into five cumulative volumes of 200 dances each; later the firm initiated a similar series of minuets. In 1764 the Thompsons acquired some plates at the auction of John Cox's stock and reissued a number of works from them. From about 1765, while under the direction of Charles and Samuel, the firm gradually became one of the most important in London. Further advances took place under the direction of Samuel, Ann and Peter, who published yearly catalogues of their newly issued works (*c*1781–90). Many works by Arne, Arnold, Dibdin, Philip Hayes, James Hook, Thomas Linley the elder, F.X. Richter, Samuel Webbe the elder and others appeared with the firm's imprint. A large number of string instruments (predominantly violins) also bear the Thompson label and were probably built by makers in their employ.

Robert Thompson, probably brother of Peter Thompson, had a music shop in London from 1748 until 1785. He was an instrument maker and published a number of single sheet songs.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Thompson, Michael (*b* London, 4 Jan 1954). English horn player. He studied at the RAM in London with Ifor James, and at the age of 18 was appointed to the BBC Scottish SO as principal horn. In 1975 he returned to London as principal of the Philharmonia, with which he played for ten years before leaving to pursue a solo career. He was appointed professor at the RAM in 1984. Thompson has performed and recorded solo repertory from Haydn and Mozart to such contemporary works as Messiaen's *Des canyons aux étoiles* and Maxwell Davies's *Sea Eagle*, and has given the first performances of works by Michael Berkeley, Anthony Powers, Simon Bainbridge and Benedict Mason. He has also played Baroque and Classical works on period instruments. Leading his own wind quintet, formerly the Barry Tuckwell Quintet, he has recorded the complete quintets of Reicha and Danzi.

OLIVER BROCKWAY

Thompson, Oscar (*b* Crawfordsville, IN, 10 Oct 1887; *d* New York, 3 July 1945). American critic and writer on music. He was educated at the University of Washington (Seattle), and studied music privately, making several appearances as a singer (about 1912) while following a career in journalism. After army service in World War I he joined the staff of *Musical America* as a critic (1919), later serving as editor (1936–43). He was also music critic of the *New York Evening Post* (1928–34), the *New York Times* (1935) and the *New York Sun* (from 1937 until his death). He instituted a unique course in music criticism at the Curtis Institute in Philadelphia (1928); he also wrote a textbook on the subject, and taught at Columbia University and the New York College of Music. His *Cyclopedia* (1939) is perhaps the best single-volume general dictionary of music in English.

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RAMONA H. MATTHEWS

Thompson, (Ira) Randall (*b* New York, 21 April 1899; *d* Cambridge, MA, 9 July 1984). American composer and educator. He studied at Harvard University (AB 1920, MA 1922), where his teachers included A.T. Davison, Edward Burlingame Hill and Walter Spalding, as well as privately with Ernest Bloch in New York. In 1922, a Prix de Rome enabled him to study in Asolo with Gian Francesco Malipiero, by whom he was much influenced. After three years, he returned to New York. He was appointed organist and lecturer in music at Wellesley College in 1927, a position he left in 1929 to take up a Guggenheim Foundation fellowship. Two years later, he embarked on a three-year investigation of music education commissioned by the Association of American Colleges. His research resulted in an influential report, *College Music* (New York, 1935), which espoused a liberal arts

approach to music education, rather than an emphasis on 'manual training' (i.e. lessons and performance). He was later appointed to the visiting committee on music at Harvard, where his findings resulted in a revision of the music curriculum.

In 1937 Thompson resumed an academic career, taking up a professorship at the University of California, Berkeley. In 1939 he was appointed director of the Curtis Institute of Music (where Bernstein was one of his students) and in 1941 he became head of the music division of the School of Fine Arts at the University of Virginia, Charlottesville. He joined the music department at Princeton University in 1946 and in 1948 was appointed to a position at Harvard (Walter Bigelow Rosen chair, 1951), where he resumed a close association with Davison, who conducted many of his works. He retired from teaching in 1965. His awards included four honorary degrees, membership in the National Institute of Arts and Letters (1938), the Elizabeth Sprague Coolidge Medal for services to chamber music (1941) and the title Cavalier of the Republic of Italy (1959).

From early in his career, Thompson's music was characterized by ingratiating vocal contours, effective sonorities, sensitive text-setting and a strong sense of dramatic structure, qualities that contributed to his music's appeal to performers and audiences alike. He is best known for his choral works, nearly all of which were composed on commission or for a specific occasion, frequently at institutions with which he was associated. Although he set a number of sacred texts, most of his works were intended for concert performance. Choral works such as the Alleluia, *Frostiana*, *The Testament of Freedom* and *The Last Words of David* achieved a popularity unprecedented in the USA. His chamber and orchestral works (the latter championed by Howard Hanson) are imaginative and substantial. The most popular of these is the Symphony no.2; his other symphonies, his two string quartets and the symphonic fantasy *A Trip to Nahant* also enjoyed considerable success. The two principal stage works, *Solomon and Balkis* and *The Nativity*, written for radio and church performance respectively, did not achieve widespread acceptance.

Although Thompson's music is essentially diatonic, some works rely on modal or, in the case of *A Feast of Praise*, quartal harmonies. His unaccompanied works show a strong respect for historical models, especially Renaissance motets, and a fascination with antiphony. He was adept at communicating humour in musical terms, as exemplified in *Rosemary* and especially in *Americana*, which sets texts from the American press. Occasionally his music incorporates folk and jazz elements, or parodies other styles, as in the Handelian *Ode to a Virginian Voyage*.

Thompson has been largely dismissed in academic circles as an amateurs' composer, but this categorization belies the technical challenges present in many of his works. Detractors have cited the popular directness of such works as *Frostiana* and the sentimentality and jingoism of *The Testament of Freedom*, but these are not characteristic of his style in general. Notwithstanding such criticisms, his choral music has been more widely performed than that of any other American composer up to his time; in 1968 the Alleluia was the best-selling choral work in the USA.

WORKS
(selective list)

STAGE

Solomon and Balkis (op, 1, R. Kipling: *The Butterfly that Stamped*), 1941–2, radio broadcast, New York, CBS, 29 March 1942, staged, Cambridge, MA, 14 April 1942

The Nativity According to St Luke (musical drama, 7 scenes, Bible: *Luke*, R. Rowlands), 1960–61, Cambridge, MA, 13 Dec 1961

Incid music: Torches (1, K. Raisbeck), 1920; The Grand Street Follies (A. Morgan), 1926; The Straw Hat (E. Labiche), 1926

VOCAL

Secular: Odes of Horace, 4–7 male vv (no.1 with pf/orch), 1924; Rosemary (S.V. Benét), 3–4 female vv, 1929; Americana (from *The American Mercury*), 4–8vv, pf, 1932, orchd 1940; Tarantella (H. Belloc), 4 male vv, pf/orch, 1937; Alleluia, 4vv, 1940; The Testament of Freedom (T. Jefferson), 4 male/mixed vv, pf/orch/band, 1943; Ode to the Virginian Voyage (M. Drayton), 4vv, orch, 1956–7; Frostiana (R. Frost), 3–7vv, pf/orch, 1959; A Concord Cantata (E.E. Hale, A. French, R. Frost), 4vv, pf/orch, 1975; songs, 1v, pf, 1922–7

Sacred: Pueri hebraeorum, 8 female vv, 1928; The Peaceable Kingdom (Bible: *Isaiah*), 4–8vv, 1936 [after painting by E. Hicks]; The Mirror of St Anne (I. Watts), 8vv, 1942, rev. 1972; The Last Words of David (Bible: *2 Samuel*), 4 mixed/male vv, orch/pf, 1949; Felices ter (Horace), 4vv, 1953; Mass of the Holy Spirit (liturgical), 4–8vv, 1955–6; Requiem (Bible), 4–12vv, 1957–8; Glory to God in the Highest (Bible: *Luke*), 8vv, 1958; The Gate of Heaven (Bible), 4vv, 1959; The Lord is My Shepherd (Ps xxiii), 4vv, pf/org/hp, 1962; A Feast of Praise (Bible), 4vv, brass, hp/pf, 1963; The Best of Rooms (R. Herrick), 4vv, 1963; The Passion According to St Luke (orat, 10 scenes), 2 solo vv, 4vv, orch, 1964–5; A Psalm of Thanksgiving (Ps cvii), children's vv, 4vv, orch/pf/org, 1966–7; The Eternal Dove (J. Beaumont), 4vv, 1968; The Place of the Blest (Herrick, R. Wilbur), 4 boys'/female vv, pf/chbr orch, 1969; 2 Herbert Settings (G. Herbert), 4vv, 1970–71: Bitter-Sweet, Antiphon; A Hymn for Scholars and Pupils (G. Wither), 4vv, pf, 1973

INSTRUMENTAL

Orch: Pierrot and Cothurnus, prelude, 1922 [after E. St Vincent Millay]; The Piper at the Gates of Dawn, sym. prelude, 1924 [after K. Grahame]; Sym. no.1, 1924–9; Jazz Poem, pf, orch, 1928; Sym. no.2, e, 1931; Sym. no.3, a, 1947–9; A Trip to Nahant, sym. fantasy, 1953–4

Chbr and solo inst: The Wind in the Willows, str qt, 1924 [after Grahame]; Str Qt no.1, d, 1938–41; Suite, ob, cl, va, 1940; Str Qt no.2, G, 1967; Wedding Music, str qt, db ad lib, perf. 1971

Solo kbd works, 1947–59, incl. 20 chorale preludes, 4 inventions, fugue

MSS in *US-CAh*

Principal publishers: E.C. Schirmer, Carl Fischer

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Q. Porter: 'American Composers, XVIII: Randall Thompson', *MM*, xix (1942), 237–42 [incl. work-list, 1919–42]

E. Forbes: 'The Music of Randall Thompson', *MQ*, xxxv (1949), 1–25 [incl. work-list, 1922–43]

E. Forbes and others: 'The Choral Music of Randall Thompson', *American Choral Review*, xvi/4 (1974), 1–61

R. Thompson: 'On Choral Composition, Essays and Reflections', *American Choral Review*, xxii/2 (1980) [whole issue]; repr. as *Randall Thompson: a Choral Legacy* (Boston, 1983)

C.C. Benser and D.F. Urrows: *Randall Thompson: a Bio-Bibliography* (Westport, CT, 1991)

FREDERIC WOODBRIDGE WILSON

Thompson, Richard (John) (*b* Notting Hill Gate, London, 3 April 1949). English folk and rock guitarist, singer, songwriter. As a founding member of FAIRPORT CONVENTION between 1967 and 1970, Thompson played on the band's first five albums. After his initial solo album, *Henry the Human Fly* (Island, 1972), he retreated from concert halls to the folk club circuit where he performed with his wife, the singer Linda Peters. Their first album, *I Want to See the Bright Light Tonight* (Island, 1974), packed with doomy, foreboding songs such as 'Withered

and Died' and 'When I Get to the Border', mixed the energy and passion of the new rock and roll era with strong echoes of earlier English popular song.

Following their next album, *Hokey Pokey* (Island, 1975), Thompson became a devotee of the Sufi strand of Islam. His conversion was reflected by the album *Pour Down like Silver* (Island, 1975), followed – after a three year gap – by three further albums by the duo. Their last album together, *Shoot Out the Lights* (Hanniball, 1982), helped to establish Richard Thompson's growing reputation in the USA. He went on to tour and record with his own band, with bass player Danny Thompson, and as part of the experimental band French, Frith, Kaiser, Thompson. Thompson has achieved almost legendary status among both folk and rock audiences, both for his inventive guitar style and sturdy, often melancholy songs, influenced by traditional music, hymns and rock.

ROBIN DENSELOW

Thompson, Shirley J(oy) (*b* London, 7 Jan 1958). British composer and violinist of Jamaican descent. She attended the University of Liverpool (1976–9) and Goldsmiths College, University of London (1980, 1982–4). In 1985 she was appointed as music advisor to the London Arts Board. From 1987–95 she trained at the National Film and Television School. Since then she has worked as a researcher, director and producer for various television companies, including the BBC and London Weekend Television.

Thompson's style shows an eclecticism, typical of the later 20th century, in which modernism and minimalism, the abstract and the pictorial, the international and the national, the serious and the entertaining, commingle easily. Her wide experience of writing for film and television gives her concert music a sureness of effect and an inventiveness with small, sometimes unconventional ensembles. Her most memorable works to date are perhaps the song cycle *Tapestry*, notable for its melodic beauty and strong Caribbean colouring, and the community opera *A Child of the Jago*, which successfully assimilates features of the stage musical.

WORKS
(*selective list*)

Stage: Beyond these Times (dance score), 1993; The Space Between (dance score), 1993, London, Royal Ballet School, 1994; The Lodger (incid music, P. Prior, after M. Belloc Downes), perf. 1996; Shift (dance score), 1996; A Child of the Jago (op, 2, P. Prior, adapted from A. Morrison), Theatre Royal, Stratford East, 1997

TV incid music: Dreaming Rivers, 1988; South of the Border, 1988; Employing the Image, 1989; Memories in Mind, 1992; Anansi Fantasia, 1993; Big Noises, Small Forces, 1994; Londoners, 1994

Inst: Semplice, vn, fl, pf, 1976; Str Qt no.1, 1978–9; Suspected, pf, 1980; Players, 6 perc, 1981; 3 Movements, str, 1984; Visions '85, wind, perc, str, 1985; Song of Dawn, ww, mar, perc, 1987; Meditation, pf, 1988; Blue Iris, vc, 1989; Mighty Mandela, a fl, 1989

Tapestry (G. Nicholls), 3 songs, S, 1993

OLIVE LEWIN

Thomson, (John Smith) Bryden (*b* Ayr, 26 July 1928; *d* Dublin, 14 Nov 1991). Scottish conductor. After studying at the Royal Scottish Academy of Music, where he won many prizes, he gained a scholarship in 1954 to study conducting with Schmidt-Isserstedt at the Staatliche Hochschule für Musik, Hamburg, and with Markevitch at the Salzburg Mozarteum. At the age of 30 he took over a large number of concerts when Ian Whyte, founder and principal conductor of the BBC Scottish Orchestra, fell terminally ill. After working in Canada, Scandinavia and South Africa he began a series of successful associations with other BBC regional orchestras. Further guest engagements took him to the USA and Australasia. He became musical director of the Scottish National Orchestra (later Royal Scottish National Orchestra) in 1988.

Thomson was an excellent orchestral trainer. His recordings of the Nielsen and Martinů symphonies underline his ability to achieve clarity of texture and rhythmic precision. He was an exceptionally sympathetic concerto accompanist, as can be heard on his discs of Hummel concertos with Stephen Hough and Rachmaninoff concertos with Howard Shelley. He commissioned a piano concerto from Thomas Wilson and recorded it with David Wilde. But Thomson's major contribution as a conductor was his inexhaustible championship of British symphonic repertory. He made admired recordings of the complete symphonies of Elgar, Bax, Vaughan Williams and Walton, along with many others of their compositions; Thomson himself singled out Walton's Second Symphony as an achievement which gave him special pleasure. John Maxwell Geddes's Symphony no.2, *In Memoriam Bryden Thomson*, was performed shortly after his death.

ALEXANDER R.C. SCOTT

Thomson, César (*b* Liège, 17/18 March 1857; *d* Bissone, nr Lugano, 21 Aug 1931). Belgian violinist. Revealing remarkable ability at an early age, he entered the Liège Conservatory in 1864 to study with Jacques Dupuis; subsequent teachers included Léonard, Vieuxtemps, Wieniawski and Massart. His travels in Italy in 1873 led to employment by Baron Derwies at Lugano. Later he toured in Germany and Italy, winning great fame, and in 1879 he became the leader of an orchestra in Berlin. He taught the violin at the Liège Conservatory from 1882 to 1897 and in 1898 succeeded Ysaÿe as professor at the Brussels Conservatory, where he founded a string quartet with Lamoureux, Vanhout and Jacobs. In 1914 he was appointed to the staff of the Paris Conservatoire; he taught at the Ithaca Conservatory, New York, and the Juilliard School of Music from 1924 to 1927. His playing was particularly admired for its technical perfection and expressiveness. He made violin arrangements of works by Corelli, Tartini and Vivaldi, and attempted to revive interest in the music of Paganini.

BIBLIOGRAPHY

H. Timerman: *How to Produce a Beautiful Tone on the Violin … in Accordance with the Principles of César Thomson* (New York, 1923)

PATRICK PEIRE

Thomson, George (*b* Limekilns, Fife, 4 March 1757; *d* Leith, 18 Feb 1851). Scottish amateur folksong editor and publisher. He spent his childhood in Banff, northern Scotland, and then at the age of 17 settled in Edinburgh. In 1780 he took a clerical post with the Board of Trustees for the Encouragement of Art and Manufactures in Scotland for whom he worked until his retirement in 1839. Financially secure, he devoted his spare time to music. He attended the concerts of the influential Edinburgh Musical Society from the early 1780s, playing the violin in the orchestra and singing in the choir but never becoming a full member. He also developed a taste for Scots folksongs in 'classical' arrangements by hearing foreign singers, notably the castrato Tenducci, perform them at the Edinburgh Musical Society's weekly concerts.

Folksongs in their unadorned state, such as he must have heard in his childhood, do not seem to have appealed to him.

During the 1780s Thomson decided to publish a prestigious collection of Scottish folksongs arranged for voice and piano trio by the greatest living European composers. This collection was to occupy him until the mid-1840s and to cost him a great deal of his own money, though initial funding was secured from an Edinburgh businessman. Haydn and Pleyel visited London in 1791 and the publisher WILLIAM NAPIER signed on Haydn to arrange folksongs (published in 1792 and 1795): Thomson then engaged Pleyel for the same purpose and issued the first part of his *Select Collection of Scottish Airs* in Edinburgh (1793).

In 1797 Pleyel stopped arranging for Thomson, who then turned to Kozeluch (1797–1809), Haydn himself (1799–1804), Beethoven (1803–*c*1820), Weber (briefly in 1825), Hummel (1826–*c*1835), H.R. Bishop (1841) and his fellow Scotsman G.F. Graham (1838–41). Because of the complexity of Thomson's publications it is almost impossible to state exactly how many settings composers wrote, but Beethoven and Haydn produced well over 100 settings each (see the thematic catalogue given in Hopkinson and Oldman, 1940). Thomson's collections received much criticism for the unusual combinations of traditional Scottish, Welsh and Irish tunes with modern, mostly Viennese, compositional style. There was a particularly stormy relationship with Beethoven, as Thomson insisted that he simplify his settings for the drawing-room market. The folktunes were largely culled from earlier printed collections, only a few being personally collected by Thomson and his correspondents.

Many distinguished Scottish poets, such as Burns, Scott, James Hogg and Joanna Baillie, also worked for Thomson, rewriting the words of the songs at Thomson's insistence to remove their bawdiness and substitute a pathetic sensibility. The collection contained 300 songs in six folio volumes (1793–1841). Six octavo volumes of selections were issued in 1822. But the collection was not an artistic success; it was criticized even in its own time and is now considered not the standard classic that Thomson intended but an historical curiosity.

Other significant publications of his included three volumes of *Welsh Airs* in 1809, 1811 and 1817, and two of *Irish Airs* in 1814 and 1816. In 1817 he commissioned a cantata from Sir Henry Bishop on Burns's poem, *The Jolly Beggars*. From 1803 he made several attempts to get Beethoven to write chamber works incorporating Scots folktunes, but negotiations were unsuccessful because Beethoven asked for too much money.

In 1847 Thomson wrote an amusing and informative account of the Edinburgh Musical Society's activities in the 1780s which was published in Robert Chambers's *Traditions of Edinburgh* (Edinburgh, 1868). A watercolour of Thomson is in the Scottish National Portrait Gallery. Thomson's daughter, Georgina, married the music critic George Hogarth in 1814; their daughter married Charles Dickens in 1836.

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I. Becker-Glauch: 'Haydns Schottische Liederbearbeitungen für Thomson', *Joseph Haydn: Vienna 1982*, ed. E. Badura-Skoda (Munich, 1986), 110–16

K. McCue: 'Weber's Ten Scottish Folksongs', *Weber-Studien*, i (1993), 163–72

DAVID JOHNSON/KIRSTEEN C. McCUE

Thomson, John (*b* Sprouston, 28 Oct 1805; *d* Edinburgh, 6 May 1841). Scottish composer and musical scholar. The eldest son of Andrew Mitchell Thomson, minister of Sprouston, Perthshire, and later St George's, Edinburgh, he trained first as a solicitor before deciding on a musical career. He met Mendelssohn on the latter's visit to Edinburgh in 1829 and thereafter spent time with the Mendelssohns in Berlin, also travelling to Leipzig and Paris; Mendelssohn praised a trio and some of Thomson's other compositions in a letter of introduction to his family. Thomson was keen to experiment with European forms and styles and studied in Germany during the 1830s, becoming well acquainted with Schumann and Moscheles, among others, and taking lessons from Schnyder von Wartensee. In October 1839 he was appointed first Reid Professor of the Theory of Music at the University of Edinburgh, a position he held for only 18 months due to his early death. In 1840 he married the daughter of John Lee (1779–1859), Principal of the University. He conducted the first 'Reid Concert' there in 1841, supplying the audience with analytical programme notes – an early example of such commentary. While known best for his three stage works – an earlier opera *Vallery*, based on an Arabian theme, was never completed – several of Thomson's early sacred pieces for voices and organ/pianoforte were published in R.A. Smith's volume, *Edinburgh Sacred Harmony* (1829). Many of his songs and piano pieces appeared in *The Harmonicon* and a Glasgow music journal, *British Minstrel*, during the 1830s. While regarded as a 'musician of ability and genius' (Baptie, 188), his treatise on music and most of his compositions remain unpublished.

WORKS
(*selective list*); *all MSS in GB-Er*

EDITIONS

Vocal Melodies of Scotland (Edinburgh, 2/1836), collab. F. Dun

Lays of Scotia [1876], collab. F. Dun

The Messrs Lowe's Selection of Dance Music (Edinburgh, [*c*1840])

STAGE

Vallery (op, C.D. Sillery), inc. excerpts, 6 May 1829, *GB-Er**

The House of Aspen (play with music, 3, W. Scott), Edinburgh, Royal, 17 Dec 1829, vs (Edinburgh, 1829)

Hermann, or The Broken Spear (musical drama), London, Lyceum, 27 Oct 1834, *Er**, vs (London, 1834)

The Shadow on the Wall (musical play, 2, T.J. Serle), London, Lyceum, 20 April 1835, *Er**, vs (London, 1835)

OTHER WORKS

Orch: Ov., c, 1830; Allegro maestoso and allegro grazioso, fl, orch, *c*1830

Chbr and solo inst: 2 trios, vn, vc, pf, C, *c*1825; B♭, *c*1826; Qt, G, vn, va, vc, pf, *c*1827; Rondo, pf (London, 1828); Minuetto, fl, pf (London, 1829); Benedictus and Osanna, SATB, 4vv, insts, *c*1829–30; Sonata, vn, pf, op.10, 1834–5

Songs: 3 lieder, 1v, pf (Byron, F. von Schiller, J.L. Uhland) (Frankfurt, *c*1838); several single glees and songs, incl. The Pirate's Serenade; various It. arias

WRITINGS

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J. Purser: *Scotland's Music* (Edinburgh, 1992), 211–18

KIRSTEEN C. MCCUE

Thomson, John M(ansfield) (*b* Blenheim, New Zealand, 10 March 1926; *d* Wellington, 11 Sept 1999). New Zealand musicologist. He studied the piano at the Nelson School of Music, then privately in Wellington and subsequently with Dorothea Vincent in London; he also studied the recorder with Zillah Castle (later with Walter Bergmann in London) and the flute with James Hopkinson. After military service (1944–5) he took the BA in English and history from Victoria University of Wellington (1948). A year later he founded the literary paper *Hilltop*. Following extensive editorial and publishing experience, in 1973 he founded the journal *Early Music*, and was its editor for ten years. Its outstanding visual appeal, combined with scholarly acumen and a flair for communicating, established it as a leading international journal in the field. Thomson returned to New Zealand in 1983 to work on *The Oxford History of New Zealand Music* (1991). He wrote several other books on the country's musical culture and maintained a flow of lively articles and broadcast talks, as well as editing literary and cultural journals. He organized several exhibitions, notably *Musical Images* at the National Library, Wellington, in 1990, to mark 150 years of European settlement. In 1988 the Composers' Association of New Zealand awarded him their citation for outstanding services to New Zealand music, and in 1991 Victoria University of Wellington conferred on him their honorary doctorate. Thomson was an associate of the Stout Research Centre, and in 1996 became a research associate of the music department at the University of Waikato in Hamilton. One of New Zealand's leading musicologists, his publications on the country's musical history set benchmarks of accuracy, style and vitality.

WRITINGS

'The Role of the Pioneer Composer: some Reflections on Alfred Hill 1870–1960', *SMA*, iv (1970), 52–61
Recorder Profiles (London, 1972)
ed.: *The Future of Early Music in Britain: London 1977* [incl. 'Baroque Orchestral Playing', 46–8]
A Distant Music: the Life and Times of Alfred Hill 1870–1960 (Auckland, 1980)
'A Question of Authenticity: Alfred Hill, Ovide Musin, the Chevalier de Kontski and the Wellington Orchestral Society, 1892–1896', *Turnbull Library Record*, xiii (1980), 80–92
Musical Delights: a Cavalcade of Cartoon and Caricature (London, 1984)
'"Filling the Memory like a Proverb": William Hogarth and Music', *American Recorder*, xxvi/2 (1985), 56–61
Into a New Key: the Origins and History of the Music Federation of New Zealand 1950–82 (Wellington, 1985)
ed., with J. Paul: *A Musician's Journal 1905–1983* (Dunedin, 1986) [on Frederick Page; incl. 'The Terror of the Listener', 171–9]
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'Towards a Usable Past', *Canzona*, no.30 (1988), 19–22
Biographical Dictionary of New Zealand Composers (Wellington, 1990)
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'Reflections on Writing Music History', Canzona, no.37 (1994), 2–5
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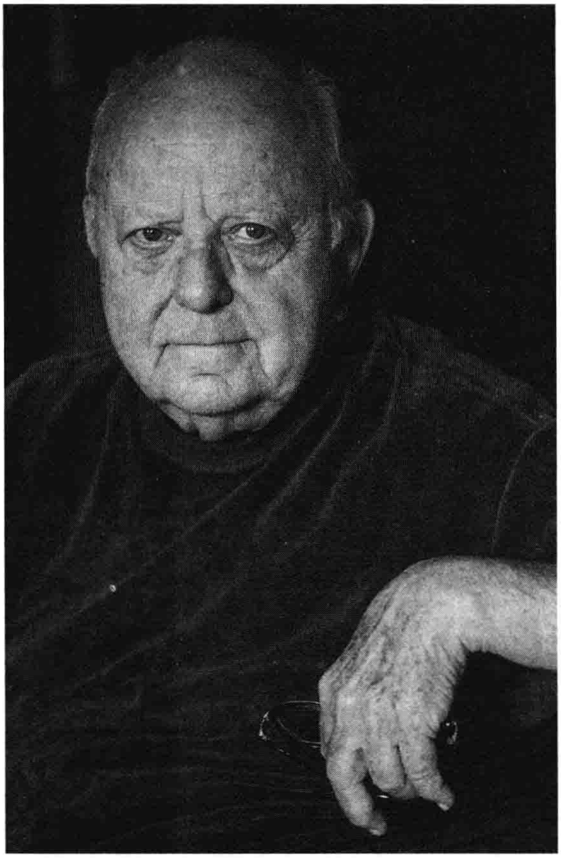
MARTIN LODGE

Thomson, Virgil (*b* Kansas City, MO, 25 Nov 1896; *d* New York, 30 Sept 1989). American composer and critic. He produced a highly original body of diverse music rooted in American speech rhythms and hymnbook harmony, and controlled by exquisite sensibilities. His collaboration with Gertrude Stein resulted in two extraordinary stage works, and his keen ear, his wit and the elegance of his writing established him as one of the sharpest music critics in the USA.

1. Career. 2. Style.

1. CAREER. Thomson learned to play the piano at the age of five and began lessons with local teachers when he was 12. He studied the organ from 1909 until 1917 and again in 1919; from the beginning of this period he also worked as organist in the family church (Calvary Baptist) and other churches in Kansas City. He attended Central High School (1908–13) and a local junior college (1915–17, 1919). During the American involvement in World War I he enlisted in the army and was in a field artillery unit; he was also trained in radio telephony at Columbia University and in aviation at a pilots' ground school in Texas. He was set for embarkation to France when the war ended.

In the autumn of 1919 he entered Harvard University, where he was decisively influenced from the start by three men: the French-trained composer Edward Burlingame



Virgil Thomson

Hill, with whom he studied orchestration and modern French music among other subjects; Archibald T. Davison (also French-trained), the conductor of the Harvard Glee Club, for whom he was assistant and accompanist for three years; and S. Foster Damon, a Blake scholar, poet and composer, who introduced him to the works of Satie and to *Tender Buttons*, Gertrude Stein's early collection of writings. Thomson began to compose at Harvard in 1920. In the summer of 1921 the Glee Club toured Europe, with Thomson occasionally conducting, and he stayed on for a year in Paris under a John Knowles Paine Traveling Fellowship. He chose to study the organ at the Ecole Normale with Boulanger, and he also studied counterpoint with her privately. During the year he met Jean Cocteau and Les Six and was introduced to Satie. He composed, and wrote his first published critical work: music reviews for the *Boston Evening Transcript*. Back in the USA he returned to Harvard and was made organist and choirmaster at King's Chapel, Boston. He gave the first American performance of Satie's *Socrate* with the Harvard Musical Club and graduated from the university in 1923. In New York, with a grant from the Juilliard Graduate School, he studied conducting with Chalmers Clifton and counterpoint with Rosario Scalero.

He returned in the autumn of 1925 to Paris, where he lived, apart from visits to the USA, until 1940. His first composition from this period was the *Sonata da chiesa*, a neo-classical chamber work for five instruments completed in February 1926 and consisting of a Chorale, Tango and Fugue. The conception of the piece – chic, ironic and deliberately outrageous – derived from Stravinsky's recent works. Thomson later called it his 'graduation piece in the dissonant style of the time'; he consulted with Boulanger for the last time while the work was in progress. He also composed four organ pieces based on American Protestant hymns (the *Variations on Sunday School Tunes*) and the *Symphony on a Hymn Tune*, his first symphony.

Thomson met Gertrude Stein in the autumn of 1926, and the two expatriates began to lay plans for an opera that would concern Spanish saints and the Spanish landscape. Meanwhile, Thomson composed settings of two texts by Stein: the song *Preciosilla* and *Capital Capitals*, an unorthodox cantata-like piece for four male voices and piano. (He had set Stein's *Susie Asado* before their meeting.) Stein completed the libretto for the opera, *Four Saints in Three Acts*, in June 1927, and Thomson finished the piano score a year later (it was orchestrated in 1933). The original text was rambling, plotless and hermetic, with no clearcut division into scenes and acts and little indication of which character was uttering at any given moment. Stein's saints, led by Teresa of Avila and Ignatius Loyola, are devoid of any real character; they are preoccupied with asking questions ('How many saints are there in it?', 'How many acts are there in it?'), counting and repeating children's rhymes. The text does contain religious symbolism and private references to events in the writer's life, but these serve only as material for word games and random remarks. Thomson imposed order on the material, eventually deleting about a third of it, and fashioned a work consisting of a prologue and four acts. In the absence of a plot, Thomson's painter friend Maurice Grosser devised a scenario, or series of tableaux and processions, for staging the work. The score consists of elements that were to be characteristic of much of Thomson's subsequent work: simple diatonic harmony (with occasional bichordal clashes), short tunes in Protestant-hymn style, extended parlando and chant passages reminiscent of Anglican liturgy, quotations of familiar airs (e.g. *God Save the King* or *My Country, 'tis of thee*), popular dance rhythms (especially the waltz and the tango) and careful, highly polished prosody. When *Four Saints* received its initial performances in Hartford, New York and Chicago (with Stein present), it was widely publicized and became something of a *succès de scandale*. Though it never took a permanent place in the repertory, it is the composer's most famous work.

For a period of about seven years after the opera Thomson worked at expanding his technical facility, especially in writing for string instruments. Almost all of his works featuring strings – the Violin Sonata, the two string quartets, etc. – date from this period. He also composed the Symphony no.2 (adapted from the First Piano Sonata) and a series of 'portraits', the musical equivalents of Stein's word pictures of the same name. Thomson eventually composed over 100 of these pieces, some of which he orchestrated and used as sections of larger works. None of the works of this period contains allusions to hymn-tune style or traditional material (though Thomson's waltz strain is still prominent); they are concerned, rather, with problems of 'pure' music-making. Thomson returned to the nationalistic vein in earnest, however, with two film scores and a ballet in the later 1930s. For *The Plow that Broke the Plains* and *The River*, widely acclaimed documentary films directed by

Pare Lorentz and sponsored by an American government agency, he used cowboy songs, traditional southern spirituals, old popular tunes and, for *The River*, the finale of the *Symphony on a Hymn Tune*. The dance score *Filling Station* was commissioned by Kirstein for Ballet Caravan and was called (by Balanchine) 'the very oldest classic ballet with a specifically native American theme in the extant repertory'. It has waltzes, tangos (one reworked from the *Sonata da chiesa*) and suggestions of a Salvation Army band.

In October 1940 Thomson was appointed music critic of the *New York Herald-Tribune*. During 14 years at this post he established himself as one of the major critical writers of the era. His newspaper pieces – all stylish, bright, deliberately provocative and unshakably opinionated – furnished material for four anthologies: *The Musical Scene*, *The Art of Judging Music*, *Music Right and Left*, and *Music Reviewed, 1940–1954*. At a time when music critics tended to be wordy, make ostentatious displays of their musical knowledge and use technical jargon, Thomson was plain and concise. For example, of *Porgy and Bess* he wrote: 'Its faults are numberless; but its inspiration is authentic, its expressive quotient high'. At a time, too, when critics tended to accept as given the artistic value of works in the standard repertory and to concentrate on performances, Thomson wrote about the quality of the music, usually treating performances secondarily. He clashed with other critics who venerated certain performers; he became famous for his lack of enthusiasm for Toscanini when the conductor was generally regarded as one of the greatest living musicians, and he once characterized Heifetz's repertory as 'silk-underwear music'.

While working as a critic, Thomson also continued to compose, most notably a second opera on a Stein text, *The Mother of us all* (commissioned by the Alice M. Ditson Fund), and the score for another documentary film, *Louisiana Story*, directed by Robert Flaherty. Stein's libretto, begun in 1945 and completed by March 1946 (four months before her death), was less abstract than her *Four Saints*, though still unconventional; it again required a scenario by Maurice Grosser for staging. The theme of the piece is the women's suffrage movement as typified by Susan B. Anthony, and it is played against a tapestry of 19th-century Americana. With its homespun hymn tunes, waltzes and marches, Thomson's setting is similar in many respects to that of *Four Saints*, but he provided a richer palette and moments of greater sentiment and seriousness. The score for *Louisiana Story* is an adroit mixture of folk material and descriptive music cast in formal sections (Pastorale, Chorale, Fugue and Passacaglia). Thomson subsequently fashioned from it two widely performed suites: *Acadian Songs and Dances* and *Louisiana Story*. The film score itself won the 1948 Pulitzer Prize for music.

Throughout the 1950s and 60s Thomson travelled widely, lecturing at universities and participating in conferences, writing articles, conducting in the USA and Europe (he conducted the first Paris performance of *Four Saints* in 1952), and continuing to compose. His numerous awards included appointment to the Légion d'Honneur (1947), election to the National Institute of Arts and Letters (1948) and to the American Academy of Arts and Letters (1959), the National Book Critics Circle Award for *A Virgil Thomson Reader*, and a Kennedy Center Honor (1983).

2. STYLE. During Thomson's long career as a composer he worked with several different styles. Cage, in his study (with Kathleen Hoover) of Thomson's music, referred to 'the great variety and all but intangible nature of [his] work'. He often took up a style (such as that of Gregorian chant and modal polyphony in the early choral pieces with Latin texts), and then dropped it or blended it with other elements. Baptist hymns were perhaps the major preoccupation, revealed initially in the ambivalent Sunday-school pieces, in which the gentle home-grown source material is disposed in a tortuous patchwork of variations and the organ is treated like a giant calliope. In many later works, however, such as the *Symphony on a Hymn Tune* and the Cello Concerto, the tunes are treated with affection and humour.

Thomson also made prominent use of the popular music of the 19th century, sometimes simply quoting the melodies, sometimes creating his own new settings of them and sometimes, as in *The Mayor La Guardia Waltzes*, using the older genres as models for new composition. He used the waltz in numerous works, including both of his string quartets (somewhat covertly in the first, more openly in the second) and the Double *Glissando* from his Ten Piano Etudes. In such works as *The Squeeze-Box* (from the film score *Louisiana Story*) and the third movement of the Third Piano Sonata, he set the waltz rhythm against a melody that alternates phrases of four beats and three. The tango rhythm appears in the *Sonata da chiesa* and the *Tango Lullaby: a Portrait of Mlle* [Flavie] *Alvarez de Toledo*, ragtime in one of the Ten Etudes, and even the early English song *Drink to me only with thine eyes* in *Tenor Lead (Madrigal)*, another of the Ten Etudes.

Open 4ths, 5ths and octaves are common in Thomson's music, as are fanfare-like flourishes (all three operas begin with rolls on the snare drum, for instance). The harmonic language is often conventionally tonal, as in the second song of *La belle en dormant*, the triumphant C-major ending of *The Plow that Broke the Plains*, the Four Songs to Poems of Thomas Campion, and at least four of the Five Songs from William Blake. But frequently the music is better described simply as adopting a wandering, nonfunctional diatonicism that may come to rest where one expects it to or on a chord that sounds remote. There are diatonic clashes, as in the curious overlapping lines and chords of the *Missa pro defunctis*, and many surprises: at the end of *Guitar and Mandolin*, the last of the Nine Piano Etudes, the pianist is instructed to 'reach into the piano and strike strings with flat of hand, pedal down', and the Kyrie of the *Missa pro defunctis* begins and ends with a perfect, but seemingly incongruous, 12-note row.

Another kind of diatonic dissonance is also common in Thomson's music: that which is brought about when one element (e.g. a simple and repetitive bass or accompaniment figure) is set against another (e.g. a melody), each proceeding innocently, but persistently, on its own way. Such incidents seem often intended to create a deadpan comic effect, and they invariably upset the tonal equilibrium. Two good examples among many are the *Variations on Sunday School Tunes* and the first song in *La belle en dormant*.

Thomson's curious 'portraits' dabble in a variety of styles: Paul Bowles described a group of them in 1942 as

giving 'the impression of having come from nowhere [moving] airily in and out of the focus of consonance like breezes through a pagoda'. A kind of serial technique is used in *A Solemn Music*, which develops from a series of 12 chords, and three 'pictures' for orchestra (*The Seine at Night*, *Wheat Field at Noon*, *Sea Piece with Birds*) are painted in a nostalgic latterday Impressionism.

The greatest influence on Thomson was the music of Satie, and Satie's ideals of clarity, simplicity, irony and humour underlie the diversity of his work. The words used by Thomson to define Satie's aesthetic could be used to describe his own: 'it has eschewed the impressive, the heroic, the oratorical, everything that is aimed at moving mass audiences ... it has directed its communication to the individual. It has valued in consequence, quietude, precision, acuteness of auditory observation, gentleness, sincerity, and directness of statement'.

The work which comes closest to drawing together the various stylistic facets into a cohesive and congenial unity is Thomson's third opera, *Lord Byron*. He and his librettist, Jack Larson, worked on the opera for seven years, and it was undoubtedly his most ambitious project. The Thomson wit and playfulness are here, as is the meticulous (if occasionally monotonous) prosody – a hallmark of his vocal writing. Yet there is a seriousness of tone, a comparative richness of texture and a lyrical expansiveness seldom encountered in his earlier works. There are the expected liturgical elements and the use of quotations (*Auld Lang Syne*, for instance, is worked into an impressive septet), but the style, in general, is not greatly dependent on the Baptist hymnbook. Thomson's 'classical' string-writing period is represented in an important ballet sequence (deleted from the score after the opera's première) which uses material from the String Quartet no.2. What finally sets *Lord Byron* apart from Thomson's previous work, however, is its emotional content: the opera rises to moments of real passion. This suggests a new dimension for a composer who frequently demonstrated his ability to entertain but whose expressive voice was always carefully muted.

WORKS

Editions: *Portraits for Piano Solo: Album 1* (New York, 1948) [P1]; *Portraits for Piano Solo: Album 2* (New York, 1949) [P2]; *Portraits for Piano Solo: Album 3* (New York, 1950) [P3]; *Portraits for Piano Solo: Album 4* (New York, 1953) [P4]; *Nine Portraits for Piano Solo* (New York, 1974) [P5]; *Thirteen Portraits for Piano Solo* (New York, 1981) [P6]; *Nineteen Portraits for Piano Solo* (New York, 1983) [P7]

Portraits whose full titles have the form '[title]: a Portrait of [subject]' are listed below in the form '[title] ... [subject]'.

OPERAS

Four Saints in Three Acts (G. Stein), 1927–8, orchd 1933, unpubd; Hartford, CT, 8 Feb 1934, cond. Smallens; arr. with pf; Saints' Procession arr. SATB, pf, arr. TTBB, pf, unpubd; Pigeons on the Grass Alas arr. Bar, pf, 1934, arr. Bar, orch, 1934, unpubd

The Mother of us all (Stein), 1947, unpubd; New York, 7 May 1947, cond. Luening; arr. with pf

Lord Byron (J. Larson), 1961–8, unpubd; New York, 20 April 1972, cond. G. Samuel; arr. with pf; ballet from Act 3 pubd as Sym. no.3

BALLETS

Filling Station (L. Christensen), 1937, unpubd; New York, 18 Feb 1958, cond. E. Schenkman; arr. pf Hartford, CT, 6 Jan 1938; arr. orch suite

The Harvest According (De Mille), 1952, unpubd; New York, 1 Oct 1952, cond. Thomson [arr. from Sym. on a Hymn Tune, Vc Conc. and Suite from The Mother of us all]

Parson Weems and the Cherry Tree (E. Hawkins), 1975; Amherst, MA, 1 Nov 1975; arr. pf

ORCHESTRAL AND BAND

Two Sentimental Tangos, 1923, unpubd [arr. of pf piece]; Sym. on a Hymn Tune, 1928; Sym. no. 2, 1931, rev. 1941 [arr. of Pf Sonata no.1], arr. pf 4 hands, 1932, unpubd; The Plow that Broke the Plains, suite [from film score], 1936, arr. pf; The River, suite [from film score], 1937; Filling Station, suite [from ballet], 1937, unpubd, arr. pf; Fugue and Chorale on Yankee Doodle, suite [from film score Tuesday in November], 1945

The Seine at Night, 1947; Acadian Songs and Dances [from film score Louisiana Story], 1948; by Balanchine as Bayou, 1952; Louisiana Story, suite [from film score], 1948; Wheat Field at Noon, 1948; At the Beach, concert waltz, tpt, band [arr. of Le bains-bar, vn, pf], 1949; The Mother of us all, suite [from op], 1949, unpubd; A Solemn Music, band, 1949, arr. orch, 1961; Vc Conc., 1950, unpubd, arr. vc, pf Sea Piece with Birds, 1952

11 Chorale Preludes [arr. Brahms: op.122], 1956; The Lively Arts Fugue, 1957, unpubd; Fugues and Cantilenas [from film score Power among Men], 1959; A Joyful Fugue, 1962, arr. band; Autumn, concertino, harp, str, perc [arr. Homage to Marya Freund and to the Harp and Pf Sonata no.2], 1964; Pilgrims and Pioneers [from film score Journey to America], 1964, arr. band; Ode to the Wonders of Nature, brass, perc, 1965; Fantasy in Homage to an Earlier England, 1966; Sym. no.3, 1972, arr. pf as Ballet from Lord Byron, unpubd [arr. of Str Qt no.2]; Thoughts for Str, 1981

Portraits
arrangements of piano pieces where noted; unpublished unless otherwise stated

The John Moser Waltzes, 1935, orchd 1937; Canons for Dorothy Thompson, 1942; The Mayor LaGuardia Waltzes, 1942; Bugles and Birds ... Pablo Picasso, 1940, orchd 1944; Cantabile for Str ... Nicolas de Chatelain, 1940, orchd 1944, pubd; Fanfare for France ... Max Kahn, 1940, arr. ww 1944, pubd; Fugue ... Alexander Smallens, 1940, orchd 1944; Meditation ... Jere Abbott, 1935, orchd 1944; Pastorale, orig. Aaron Copland, Persistently Pastoral, 1942, orchd 1944

Percussion Piece ... Jessie K. Lasell, 1941, orchd 1944; Tango Lullaby ... Mlle [Flavie] Alvarez de Toledo, 1940, orchd 1944, pubd; Concerto ... Roger Baker, fl, harp, str, perc, 1954; arr. fl, pf; Edges ... Robert Indiana, 1966, arr. band, 1969; Study Piece: Portrait of a Lady, orig. Insistences ... Louise Crane, 1941; arr. band, 1969; Metropolitan Museum Fanfare: Portrait of an American Artist, orig. Parades ... Florine Stettheimer, 1941, arr. brass, perc, 1969; A Love Scene, orig. Dead Pan: Mrs. Betty Freeman, 1981, orchd 1982; Intensely Two: Karen Brown Waltuck, 1981, orchd 1982; Loyal, Steady, and Persistent: Noah Creshevsky, 1981, orchd 1982; Something of a Beauty: Anne-Marie Soullière, 1981, orchd 1982; David Dubal in Flight, 1982, orchd 1982; Major Chords, orig. Tony Tommasini, 1984, orch 1984

CHORAL

accompanied

Fête polonais, TTBB, pf, 1924, unpubd [arr. Chabrier] Capital Capitals (G. Stein), 4 male vv, pf, 1927, rev. 1968; Mass, 2vv, 1934; 7 Choruses from the Medea of Euripides (trans. C. Cullen), SSAA, perc, 1934; The Bugle Song (A. Tennyson), unison children's, vv, pf, 1941, arr. 2 vv, unpubd; Welcome to the New Year (E. Farjeon), 2vv, children pf, 1941, arr. SATB, pf, unpubd; Crossing Brooklyn Ferry (W. Whitman), SSATB, pf, 1958, arr. SATB, orch, 1961, unpubd; Missa pro defunctis (Requiem Mass), double chorus, orch, 1960, vs pubd

Dance in Praise (Gaudeamus igitur, trans. J. Symonds), SATB, 1962, unpubd; 5 Auvergnat Folk Songs, SATB, pf, 1962, orchd 1964; When I survey the bright celestial sphere (W. Habbingdon), unison vv, org/pf, 1964; The Nativity as Sung by the Shepherds (R. Crashaw), A, T, B, SATB, orch, 1966–7, unpubd, arr. with pf acc; Cant. on Poems of Edward Lear, S, 2 Bar, SATB, pf, 1973, rev. 1974; orchd, unpubd, The Peace Place (J. Larson), SATB, pf, 1979, rev. as Fanfare for Peace, SATB, pf, 1983, arr. with brass, unpubd; A Prayer to Venus (J. Fletcher), SATB, pf, 1981; Cantantes eamus (Virgil), TTBB, pf, 1982, arr. with brass; Southern Hymns, SATB, pf, 1984

unaccompanied

De profundis (Ps xxx), SATB, 1920, rev. 1951; O my Deir Hart, SATB, 1921, rev. 1978; Sanctus, TTBB, 1921, unpubd; Tribulationes civitatum, SATB, 1922, arr. TTBB, unpubd; 3 Antiphonal Psalms (cxxiii, cxxxiii, cxxxvi), SA/TB, 1922–4; Agnus

Dei, 3 equal vv, 1924, unpubd; Missa brevis, TTBB, 1924, unpubd; Agnus Dei, TTBB, 1925, unpubd; Benedictus, TTBB, 1926, unpubd; Sanctus, TTBB, children's vv, 1926, unpubd; My shepherd will supply my need (I. Watts, after Ps xxiii), SATB, 1937, pubd in various choral arrs., arr. lv, pf, 1959; Scenes from the Holy Infancy According to St Matthew, T, Bar, B, SATB, 1937

Surrey Apple-Howler's Song, round, children's vv, 1941; Hymns from the Old South, SATB/SSA, 1949; Kyrie eleison, SATB, 1953, incl. in Missa pro defunctis; Never Another (M. Van Doren), SATB, 1955, pubd as Praise him who makes us happy; Song for the Stable (A.B. Hall), SATB, 1955, pubd as It seems that God bestowed somehow; How will ye have your partridge today (N. Brown), round, 4vv, 1967, unpubd; Hymn for Pratt Institute (R. Fjelde), SATB, 1968, unpubd

SOLO VOCAL

with orchestra

5 Songs from William Blake, Bar, orch, 1951, unpubd, arr. with pf, no.2 arr. SATB, pf, 1955, unpubd, arr. TTBB, pf, 1955; Collected Poems (K. Koch), S, Bar, orch, 1959, unpubd, arr. with pf; The Feast of Love (from Pervigilium veneris, trans. Thomson), Bar, orch, 1964, arr. with pf, unpubd; From Byron's Don Juan, T, orch, 1967, unpubd

with instruments

5 Phrases from The Song of Solomon, S, perc, 1926; Stabat mater (M. Jacob), S, str qt. 1931, rev. 1981, arr. S, str orch, unpubd, arr. 1v, pf, 1960; 4 Songs to Poems of Thomas Campion, Mez, cl, va, harp, 1951, arr. Mez, pf, arr. SATB, pf, 1955

with piano

The Sunflower (Blake), 1920, unpubd; Vernal Equinox (A. Lowell), 1920, unpubd; 3 Sentences from The Song of Solomon, 1924, unpubd; Susie Asado (Stein), 1926; The Tiger (Blake), 1926; Preciosilla (Stein), 1927; La valse grégorienne (G. Hugnet), 1927, rev. 1971; Le berceau de Gertrude Stein, ou Le mystère de la rue de Fleurus (Hugnet), 1928; Commentaire sur St Jérome (Marquis de Sade), 1928; Les soirées bagnolaises (Hugnet), 1928, unpubd

3 poèmes de la Duchesse de Rohan, 1928; Portrait of F.B. [Frances Blood] (Stein), 1929; Air de Phèdre (J. Racine), 1930; Film: 2 soeurs qui ne sont pas soeurs (Stein), 1930; Oraison funèbre de Henriette-Marie de France, Reine de la Grande-Bretagne (J. Bossuet), 1930, rev. 1934, unpubd; Le singe et le léopard (J. de La Fontaine), 1930; La belle en dormant (Hugnet), 1931; Chamber Music (A. Kreymborg), 1931, unpubd; Dirge (J. Webster), 1939

At the Spring (J. Fisher), 1955; The Bell doth Toll (T. Heywood), 1955; Consider, Lord (J. Donne), 1955; The Holly and the Ivy (anon. 1557), 1955, unpubd, arr. SATB, pf, 1963; If thou a reason dost desire to know (F. Kynaston), 1955, 1958; John Peel (J.W. Graves), 1955; Look, how the floor of heav'n (W. Shakespeare), 1955; Remember Adam's Fall (15th cent.), 1955; [5] Shakespeare Songs, 1956–7

3 estampas de Niñez (R. Rivas), 1957; Mostly about Love ([4] Songs for Alice Estey) (K. Koch), 1959; Mass, 1v/unison vv, pf, 1960, orchd 1962, unpubd; [5] Praises and Prayers, 1963, no.2 arr. SATB/SSA, pf, 1963; 2 by Marianne Moore, 1963; From Sneden's Landing Variations (F. O'Hara), 1972, unpubd; The Courtship of the Yongly Bongly Bo (E. Lear), 1973–4 [from Cant. on Poems of Edward Lear]; What is it? (T. Campion), 1v, pf/gui, 1979; The Cat (Larson), S, Bar, pf, 1980

unaccompanied

Go to Sleep, Alexander Smallens jr, 1935, unpubd; Go to Sleep, Pare McTaggett Lorentz, 1937, unpubd; Go to Sleep, Gabriel Liebowitz, 1979, unpubd

CHAMBER AND INSTRUMENTAL

Portraits

Portraits for Violin Alone, 1928–1940: 1 Señorita Juanita de Medina accompanied by her Mother, 2 Madame Marthe-Marthine, 3 Georges Hugnet, Poet and Man of Letters, 4 Miss Gertrude Stein as a Young Girl, 5 Cliquet-Pleyel in F, 6 Mrs. C.W.L. [Chester Whitin Lasell], 7 Sauguet, from Life, 8 Ruth Smallens

Five Portraits for Four Clarinets, 2 cl, a cl, b cl, 1929: 1 Portrait of Ladies: a Conversation, 2 Portrait of a Young Man in Good Health: Maurice Grosser with a Cold, 3 Christian Bérard, Prisoner, 4 Christian Bérard as a Soldier, 5 Christian Bérard in Person

Portraits for Violin and Piano, 1930–40: 1 Alice Toklas, 2 Mary Reynolds, 3 Anne Miracle, 4 Yvonne de Casa Fuerte; pubd with Cynthia Kemper, a Fanfare, 1983, as Five Ladies

Barcarolle for Woodwinds (A Portrait of Georges Hugnet), fl, ob, eng hn, cl, b cl, bn, 1944 [arr. of pf piece, 1940]

Etude for Cello and Piano ... Frederic James, 1966, unpubd

Family Portrait, 2 tpt, hn, 2 trbn, 1974: 1 A Fanfare: Robin Smith, 2 At 14: Annie Barnard, 3 A Portrait of Howard Rea, 4 Scherzo: Priscilla Rea, 5 Man of Iron, Willy Eisenhart [no.5 arr. pf piece, 1972]

Lili Hasings, vn, pf, 1983, unpubd

A Portrait of Two [Joelle Amar, Benjamin Zifkin], 1984, unpubd

Jay Rosen: Portrait and Fugue, b tuba, pf, 1984–5, unpubd

other works

Sonata da chiesa, cl, tpt, hn, trbn, va, 1926, rev. 1973; Le bains-bar, vn, pf, 1929, unpubd, arr. 2 vn, vc, db, pf, unpubd, arr. tpt, pf as At the Beach, 1949, arr. tpt, band; Vn Sonata, 1930; Serenade, fl, vn, 1931; Str Qt no.1, 1931, rev. 1957; Str Qt no.2, 1932, rev. 1957, orchd as Sym. no.3; Sonata, fl, 1943; Sonorous and Exquisite Corpses, *c*1945, collab. Cowell, Cage, Harrison, arr. R. Hughes as Party Pieces, 4 wind, pf, 1963

Lamentations, etude, acc, 1959; Variations, koto, 1961, unpubd; For Lou Harrison and his Jolly Games 16 Measures (count 'em), theme without instrumentation, 1981, unpubd; A Short Fanfare, 2/3 tpt, 2 drums ad lib, 1981, unpubd; Bell Piece, 2/4 players, 1983; Stockton Fanfare, 3 tpt, 2 drums, 1985

KEYBOARD

portraits, piano

1929: Travelling in Spain ... Alice Woodfin Branlière, P6; Alternations ... Maurice Grosser, P1; Catalan Waltz ... Ramón Senabre, P2

1930: Madame Dubost chez elle, P5; Pastoral ... Jean Ozenne, P3; Russell Hitchcock Reading, P5; Clair Leonard's Profile, P6

1935: Meditation ... Jere Abbott, P2; Sea Coast ... Constance Askew, P2; A Portrait of R. Kirk Askew jr., P2; The Hunt ... A. Everett Austin, jr, P4; Helen Austin at Home and Abroad, P5; Souvenir ... Paul Bowles, P3; Connecticut Waltzes ... Harold Lewis Cook, P6; Hymn ... Josiah Marvel, P4; Tennis ... Henry McBride, P4; The John Moser Waltzes; Prelude and Fugue ... Miss Agnes Rindge, P3; An Old Song ... Carrie Stettheimer, P1; Ettie Stettheimer, P5; A Day Dream ... Herbert Whiting

1938: Maurice Bavoux: Young and Alone, P6; Portrait of Claude Biais, unpubd; A French Boy of Ten: Louis Lange, P5

1940: Tango Lullaby ... Mlle [Flavie] Alvarez de Toledo, P1; With Tpt and Hn ... Louise Ardant, incl. in 9 Etudes; Poltergeist ... Hans Arp, P4; Stretching ... Jamie Campbell, P6; Cantabile ... Nicolas de Chatelain, P3; Duet ... Clarita, Comtesse de Forceville, P6; In a Bird Cage ... Lise Deharme, P2; Pf Sonata no.4: Guggenheim jeune [Peggy Guggenheim]; Barcarolle ... Georges Hugnet, P1; Aria ... Germaine Hugnet, P2; Invention: Theodate Johnson Busy and Resting, P6; Fanfare for France ... Max Kahn, P2; 5-finger Exercise ... Léon Kochnitzky, P2; Awake or Asleep ... Pierre Mabille, P5; The Bard ... Sherry Mangan, P3; Canons with Cadenza ... André Ostier, P3; Bugles and Birds ... Pablo Picasso, P1; Dora Maar or the Presence of Pablo Picasso, P6; Lullaby which is also a Spinning Song ... Howard Putzel, P4; The Dream World of Peter Rose-Pulham, P3; Fugue ... Alexander Smallens, P1; Swiss Waltz ... Sophie Tauber-Arp, P4; Eccentric Dance ... Madame Kristians Tonny; Pastoral ... Tristan Tzara, P5; Toccata ... Mary Widney, P3

1941: Insistences ... Louise Crane, P4; With Fife and Drums ... Mina Curtiss, P1; Perc Piece ... Jessie K. Lasell, unpubd; Parades ... Florine Stettheimer, P6

1942: James Patrick Cannon, Professional Revolutionary, P6; Aaron Copland, Persistently Pastoral, P6; Scottish Memories: Peter Monro Jack, P6; Prisoner of the Mind: Schuyler Watts, P5; Wedding Music ... Jean [Mrs. Schuyler] Watts, P4

1943: 5-Finger Exercise ... Briggs Buchanan, in 10 Etudes

1945: Solitude ... Lou Harrison, P1

1951: Chromatic Double Harmonies ... Sylvia Marlowe, in 9 Etudes

1956: Homage to Marya Freund and to the Harp, P6

1958: A Study in Stacked-Up Thirds, rev. 1969 as For Eugene Ormandy's Birthday, 18 Nov 1969, P5

1966: Edges ... Robert Indiana

1972: Man of Iron ... Willy Eisenhart

1981, all in P7: Franco Assetto: Drawing V.T.; Gerald Busby: Giving Full Attention; Sam Byers: with Joy; Christopher Cox: Singing a

Song; Noah Creshevsky: Loyal, Steady, and Persistent; Barbara Epstein: Untiring; Norma Flender: Waltzing; Richard Flender: Solid not Stolid; Dead Pan: Mrs. Betty Freeman; Morris Golde: Showing Delight; Buffie Johnson: Drawing V.T. in Charcoal; Bill Katz: Wide Awake; Round and Round: Dominique Nabokov; Craig Rutenberg: Swinging; Anne-Marie Soullière: Something of a Beauty; Karen Brown Waltuck: Intensely Two; Scott Wheeler: Free-Wheeling; John Wright: Drawing

1982, unpubd unless otherwise stated: Dennis Russell Davies: in a Hammock; Molly Davies: Terminations; David Dubal: in Flight; Doña Flor: Receiving; Rodney Lister: Music for a Merry-go-round; Dr. Marcel Roche: Making a Decision; Paul Sanfaçon: on the Ice, P7

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The Grass Harp (T. Capote), 1952; King Lear (Shakespeare), 1952; Ondine (J. Giraudoux), 1954, pubd; King John (Shakespeare), 1956; Measure for Measure (Shakespeare), 1956, Take, O take those lips away, pubd; The Merchant of Venice (Shakespeare), 1957, Tell me where is fancy bred, pubd; Much Ado about Nothing (Shakespeare), 1957, Pardon, goddess of the night and Sigh, no more, ladies, pubd; Othello (Shakespeare), 1957; Bertha (Koch), 1959

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RICHARD JACKSON

Thomson, William (*b* ?Edinburgh, *c*1684; *d* ?London, after 1752). Scottish singer and folksong collector. His father was Daniel Thomson, one of the king's trumpeters for Scotland. He sang solos as a boy at a Musical Society concert in Edinburgh on St Cecilia's Day 1695. By 1722 he had settled in London, where he gave a benefit concert in February that year, including (according to Burney) a Scottish folksong as an encore.

Thomson published *Orpheus Caledonius, a Collection of the Best Scotch Songs set to Musick* (London, 1725), a lavishly produced volume dedicated to the Princess of Wales, with a subscription list of 300 notable people. It contains 50 Scottish folksongs, most of them taken from Allan Ramsay's *Tea-table Miscellany* (Edinburgh, 1723);

the melodic ornaments and the figured bass accompaniments are Thomson's own. Hawkins described Thomson as 'a tradesman' and the collection as 'injudicious and very incorrect'; it is true that some of the song texts are in crude, oral versions and that the figured basses have grammatical mistakes. In 1733 a second edition was issued, expanded to 100 songs, with new, improved harmonizations for the original 50. Thomson was still living in 1753, though his biography is obscure.

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FRANK KIDSON/DAVID JOHNSON

Thopul, Timolphus. Name to which is attributed a work possibly by Thomas and Theophilus Lupo. *See* LUPO family.

Thórarinsson, Jón (*b* Gilsárteigur farm, eastern Iceland, 13 Sept 1917). Icelandic composer, teacher and writer on music. After early musical training in the village of Seyðisfjörður, he attended college in Akureyri, where some of his first compositions were performed and published. From 1937 to 1944 he studied privately and also at the Reykjavík College of Music with Franz Mixa, Victor Urbancic and Páll Ísólfsson. From 1944 he continued his studies with Hindemith at Yale (MM in composition, 1947). On returning to Iceland he served as musical advisor at the Icelandic State Radio (1947–56) and programme director of the State Television (1968–79). He played a large role in the founding of the Iceland SO and served as both chairman of its board (1950–53) and manager (1956–61). Chairman from 1947 to 1968 of the theory and composition department at the Reykjavík College of Music, he was an influential teacher whose pupils included Jón Nordal, Leifur Thórarinsson and Fjölnir Stefánsson. He has also been an active music critic, and has written biographical accounts of several Icelandic composers.

His music is characterized by clear formal outlines and well-crafted counterpoint. Of his earliest works, the tuneful simplicity of his songs – for example his 1939 settings, *Fuglinn í fjörunni* ('The Bird on the Shore') and *Íslenskt vögguljóð á Hörpu* ('Icelandic Spring Lullaby') – has earned them great popularity, while the Clarinet Sonata (1947) is a highly successful work in a more modern style suggestive of Hindemith's influence. His later works show a diversity of stylistic approaches, including a return to a neo-romantic style in his songs, such as in *Dáið er alt án drauma* ('All has Died without Dreams', 1994), while *Brek* ('Pranks', 1981) is his only foray into seralism.

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Choral: Sólarkvaeði [Poem to the Sun] (B. Gissurarson), 1949; Vakna thú, sál mín [Awake, my Soul] (Ps lvii), 1991

Vocal with orch: Of Love and Death (C.G. Rossetti), Bar, orch, 1950; Völuspá [Song of the Sybil], Bar, SATB, orch, 1974; Minni Ingólfs (M. Jochumsson), SATB, orch, 1986

Solo vocal (1v, pf): Fuglinn í fjörunni [The Bird on the Shore] (folk verse), Íslenskt vögguljóð á Hörpu [Icelandic Spring Lullaby] (H. Laxness), 1939; Jeg fandt i morges (K. Guðmundsson), Jeg elsker dig (M. Thorsen), 1940; 3 Songs to Poems of Steinn Steinarr, *c*1960; Dáið er alt án drauma [All has Died without Dreams] (Laxness), 1994; Hin fyrstu jól [The First Christmas] (D. Oddsson), 1997

Inst: Sonatina in C, pf, 1946; Sonata, cl, pf, 1947; Prelude, Chorale and Fugue, org, 1954; Brek [Pranks], fl, hpd, 1981

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'Páll Ísólfsson', *Andvari*, no.104 (1979), 3–32

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ÁRNI HEIMIR INGÓLFSSON

Thórarinsson, Leifur (*b* Reykjavík, 13 Aug 1934; *d* Reykjavík, 24 April 1998). Icelandic composer. He studied the violin and composition (with Jón Thórarinsson) at the Reykjavík College of Music, with Jelinek in Vienna and with Riegger and Schuller in New York (1959–62). For a period in the 1970s he worked in Denmark, and from 1993 he lived for a time in Cyprus. In Iceland he taught at various schools of music (in Akureyri and Ísafjörður as well as Reykjavík), worked as a music critic for Reykjavík newspapers, and presented music programmes for the Icelandic State Broadcasting Service (radio). He also worked as a theatre director and produced examples of incidental music.

His Violin Sonata (1956) was performed at the 1956 ISCM festival in Stockholm, and was particularly praised by Stockhausen. This and other early compositions showed a neo-classical influence, influenced by Prokofiev and Bartók. Serial techniques became dominant in his works of the 1960s, and though his style later became more lyrical, he never entirely abandoned serialism. His unwavering interest in jazz can frequently be detected in some of his works.

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Orch: Sym. no.1, 1963; Vn Conc., 1969; IO, 1975; Ob Conc., 1982; Haustspil [Autumn Play], 1983; Fl Conc., 1984; Concertino, pf, chbr orch, 1988; Journey, 1988; Mót [Meeting], 1990; Sym. no.2, 1995

Chbr: Sonata, vn, pf, 1956; Pf Sonata, 1957; Str Qt no.1, 1969; Angelus Domini (H. Laxness), Mez, chbr ens, 1975; DA, hpd, 1979; Sonata per Manuela, fl, 1979; Str Qt no.2, 1992; Cyprus, chbr ens, 1993

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M. Podhajski: *Dictionary of Icelandic Composers* (Warsaw, 1997)

THORKELL SIGURBJÖRNSSON

Thorborg, Kerstin (*b* Venjan, 19 May 1896; *d* Hedemora, Dalarna, 12 April 1970). Swedish mezzo-soprano. She studied at the Swedish Royal Academy, Stockholm, and sang small roles at the Royal Opera in 1923, graduating to principal roles in 1924 as Ortrud. With the company until 1930, she also made appearances elsewhere, notably as Amneris in Göteborg to Flagstad's Aida, in Dresden (Waltraute, 1929) and in Prague. She was engaged at the Städtische Oper, Berlin (1932–5), and the Vienna Staatsoper (1935–8); her roles at Salzburg (1935–7) included Brangäne, Magdalene and Donna Mercedes in *Der Corregidor*. From 1936 to 1939 she made annual

appearances at Covent Garden in the Wagner mezzo roles and was greatly acclaimed; Ernest Newman, after her Kundry, described her as 'the greatest Wagnerian actress of the present day'. Also in 1936 she began a Metropolitan Opera career (début as Fricka in *Die Walküre*) which lasted 15 years. Although her rich and ample tones were most admired in Wagner, her repertory also included Gluck's Orpheus, Marina, Ulrica, Strauss's Herodias and Clytemnestra, and Delilah. She was also an accomplished concert artist. Her operatic career is well documented both on commercial discs and off-the-air recordings from the Metropolitan and elsewhere, most significantly her Fricka and Brangäne. Of her concert performances, live recordings of *Das Lied von der Erde* with Walter (1936, Vienna) and the Verdi Requiem with Toscanini (1938, London) represent her grave, involving interpretations at their best.

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CARL L. BRUUN/ALAN BLYTH

Thórðarson, Sigurður (*b* Dýrafjörður, 8 April 1895; *d* Reykjavík, 27 Oct 1968). Icelandic choral conductor and composer. He took singing lessons and learnt the harmonium between 1906 and 1911, and his first compositions date from this period. In 1911 he moved to Reykjavík; there he studied music privately and graduated from the Icelandic Business School, where he also founded a choir. He studied the violin with Hans Sitt in Leipzig (1916–18) and was vice-director of the Icelandic State Broadcasting Service from 1931 to 1966. In 1926 he founded the Reykjavík Male Voice Choir, with which he toured Scandinavia, Germany and North America, also performing elsewhere in Europe, and in Algiers. His choir was active in disseminating Icelandic music that was at that time unknown outside its native land.

Most of his own works are for solo voice or for choir, his musical language combining features of Romantic music with certain elements derived from the Icelandic cultural tradition. A notable Icelandic patriot, he wrote works such as the cantata *Althingishátíðarkantata* ('Parliamentary Cantata', 1929) and the first Icelandic operetta, *Í álögum* ('Spellbound'). His five cycles of songs include the very popular *Vögguljóð* ('Cradle Song') and *Stjarna stjörnum fegri* ('A Star Most Beautiful').

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MAREK PODHAJSKI

Thoresen, Lasse (*b* Oslo, 18 Oct 1949). Norwegian composer. He received his diploma in composition in 1972 from the Oslo Conservatory, where his teacher was Finn Mortensen. He also studied sonology at Utrecht University, and philosophy and musicology at the University of Oslo. Between 1978 and 1981 the Norwegian Council for Research gave him a grant for his research into sonology. He was appointed professor at the Norwegian Academy of Music in 1988.

He was first influenced by modernist trends and by his studies in electro-acoustic music, but gradually his music has become neo-Romantic, possibly encouraged by his research into auditive analysis. His piano trio *Bird of the Heart* (1982) was extremely well received. In 1985 his Symphonic Concerto for violin and piano was given its première, and the following year his first microtonal work, *Les trois régénerations*, had its première in Paris. Like his later microtonal works, this was inspired both by intervals present in Norwegian folk music and by spectral music, which he had come to know through Murail's work in Paris. A number of Thoresen's works have texts or are inspired by texts relating to his Bahá'i faith. His choral pieces are as scented as their texts, and some of their expression and poetry is brought into his successful orchestral pieces *Carmel Eulogies* (1994, rev. 1996) and *Emergence – Luohti boade* (1997). The majority of his larger works are commissioned by festivals and major orchestras, and he has won many prizes, including Work of the Year (four times), and in 1987 both the Norwegian Music Critics' Award and the Lindeman Prize.

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Chbr: 4 Inventions, pf (in memory of Fartein Valen), 1967–8; Etterkvart (Str Qt), 1971; With an Open Hand or a Clenched Fist?, fl, 1976; Interplay, fl, pf, 1981; Bird of the Heart, pf trio, 1982; Les trois régénerations, small ens, elecs, 1985, rev. 1991; Qudrat, 3 perc, 3 synth (DX7), 1987; AbUno, fl, cl, str qt, perc, synth, 1992; Aion: for Str Qt, 1996
Vocal: Aeterne rerum conditor, choir, 1975; The Garden ('Abdu'l-Bahá), v, small ens, 1976; Banners of Peace (cant., 'Abdu'l-Bahá), 2 vv, 3 musicians, 1986; Mon dieu, mon adoré (Bahá'u'lláh), 1995; From the Sweet-Scented Streams of Eternity (Bahá'u'lláh), 4 mixed choirs unacc., 1995; Fire and Light: Cantata and Transformation, 2 female folk vv, inst ens, choir, 1998
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H. Herresthal: 'From Grieg to Lasse Thoresen: an Essay on Norwegian Musical Identity', *Nordic Sounds* (1993), no.2, pp.3–9

ARVID O. VOLLSNES

Thorette, Pierre (*b* *c*1620; *d* Liège, 11 Oct 1684). Flemish musician. He was appointed second succentor at Liège Cathedral on 24 November 1664 and at the same time received a benefice which was replaced by a more important one on 7 December 1668. He was to be responsible for the musical instruction of the *duodeni*. In November 1669 he and the first succentor were involved in a lawsuit against Lambert Pietkin. The cathedral canons admonished Thorette again and again for negligence, and since he did not improve they dismissed him from his post as succentor on 8 April 1672. But he retained his benefice and probably remained as a singer until his death. Auda was mistaken in stating that he was made a canon of Ste Materne. There is a short *Chasse de St Hubert* by him (*B-Lc*) for two violins, two cornetts (or flutes), two corni da caccia, bassoon and continuo (this last replaced in a 19th-century copy by two clarinets). It is based on brief fanfare motifs; the use of alternating sonorities would be pleasing if the piece were not unremittingly in G major. (*AudaM*; *VannesD*)

JOSÉ QUITIN

Thori, Hermogene da [Torrio, Ermogine] (*b* ?Salerno, ?1555–65; *d* ?Salerno, after 1623). Italian composer and professor of law. As a youth he studied civil, and later canon law, probably at Naples. On 20 February 1582 he dedicated his three-voice *Canzone* (Naples, 1582) to Horatio Ogeda, baron of Santa Arsiero. Each piece has three sections, usually beginning with triadic motifs or 4ths in sequences arranged in imitative patterns. At some time, probably before 1621, he lectured on civil institutions at Naples University. Before 1 January 1621 he had become a member of the Friars Minor Conventual of St Francis in Salerno; he later published a legal treatise, *De actionibus* (Naples, 1623), dedicated to Lucio Sanseverino, Archbishop of Salerno.

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KEITH A. LARSON

Thorne, Francis (*b* Bay Shore, NY, 23 June 1922). American composer, grandson of the writer GUSTAV KOBBÉ. His father was a ragtime pianist and his grandfather a Wagner critic. His music reflects these disparate influences in its jazz rhythms and what the composer described, in homage to Wagner, as its 'sensuous chromaticism'. He studied at Yale University with Hindemith before entering the Navy in 1942. After the war, he pursued a career on Wall Street and later, after Ellington heard him play the piano and arranged an engagement for him at a New York jazz club, as a jazz pianist. From 1959 to 1961 he studied composition in Florence with David Diamond, who encouraged him to incorporate his innate jazz sense into his symphonic compositions. *Elegy for Orchestra* was given its première by Ormandy and the Philadelphia Orchestra in 1964.

In 1968 Thorne was admitted into the American Academy and Institute of Arts and Letters. A champion of emerging composers, he has served as director of the Walter W. Naumburg Foundation and the Thorne Music Foundation (1965–74). He founded the American Composers Orchestra in 1977. Among the first composers to write for electric guitar and orchestra (*Sonar plexus*, 1968; *Liebesrock*, 1968–9), a discussion of his works appears in R. Tomaro: *Contemporary Compositional Techniques for the Electric Guitar in United States Concert Music* (diss., New York University, 1994).

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Chbr and solo inst: 7 Set-Pieces, 13 insts, 1967; Songs and Dances, vc, kbds, perc, 1969; Simultaneities, brass qnt, elec gui, perc, 1971; Lyric Variations II, wind qnt, perc, 1971–2; Pf Sonata, 1972; 9 Playful Ploys, pf, 1973; 3 Dance Movts, cl, pf, 1976

Recorded interviews in *US-NHoh*

Principal publisher: Merion

ROBERT TOMARO

Thorne, John (*b* *c*1519; *d* York, 7 Dec 1573). English composer, poet and church musician. He was appointed organist of York Minster on 24 July 1542, having received payment the previous year as 'organist within the choir'. Following the Injunctions of Archbishop Holgate in 1552, the minster organs were silenced. Thorne's services as organist were therefore no longer required, though as Master of the Choristers he was ordered to 'helpe to singe Divyne service … within the quere of the churche'. He later became Clerk of the Fabric, a position he held for ten years from 1561. He died aged about 54, and was buried in the minster. His inscription, recorded by Drake in 1736, read:

> Here lyeth Thorne, musitian most perfitt in art,
> In logick's lore who did excell, all vice who set apart,
> Whose lief and conversation did all men's love allure,
> And now doth reign above the skyes in joyes most firm and pure.
> Who dyed Decemb. 7, 1573.

In view of Morley's high opinion of him (he was cited in *A Plaine and Easie Introduction* along with Redford and Tallis as a composer particularly skilled in ways of breaking plainchant) it is unfortunate that so little of Thorne's music has survived. There is a four-part In Nomine by him (in *GB-Ob*), and the organ score of a motet, *Exultabant sancti* (in *Lbl* Add.29996). The tenor part only is extant (in *DRc*) of a setting of the *Te Deum*; to judge from the predominantly syllabic underlay, the work seems to have been written in accordance with Archbishop Holgate's requirement that every word should be 'playnelie and distinctlie undrestood'. The only composition by Thorne for which a date can be conjectured is the three-part motet *Stella coeli*, included by John Baldwin in his commonplace-book of about 1600 (*Lbl*) and later printed by Hawkins. This motet, probably composed in 1551 as a thanksgiving for deliverance from the plague, is hardly comparable to the best work of Tallis or Redford, but its rhythmic subtlety, ingenious cadential harmonic shifts and assured use of sequence mark it as a work of considerable charm. Three poems by Thorne survive in *Lbl*.

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PETER ASTON

Thornton, Edna (*b* Bradford, 1875; *d* Worthing, 15 July 1964). English contralto. She was a pupil of Charles Santley and made her début in the musical comedy *Ib and Little Christina* at Daly's Theatre, London, in 1899. At Covent Garden she first appeared in 1905, singing with Caruso in *Un ballo in maschera* and *Rigoletto*. She took part in the English première of Franchetti's *Germania* in 1907, and the following year made an impression as Erda in the first *Ring* cycle given in English under Hans Richter. In one performance of *Götterdämmerung* she undertook three roles: First Norn, Waltraute and Flosshilde. Other roles in the pre-war seasons included Brangäne (*Tristan und Isolde*), Geneviève (*Pelléas et Mélisande*) and Giulietta (*Les contes d'Hoffmann*). She sang with the Beecham company at Drury Lane and the Aldwych, and was later a mainstay of the British National Opera Company,

singing a wide range of parts including Amneris and Azucena, Delilah and Marfa (*Khovanshchina*). After tours in Canada, Australia and New Zealand with the Quinlan Company in 1924 she retired to teach. 'Regal' was a favourite word of critics to describe her acting and bearing on stage, while records confirm that she had an exceptionally strong, resourceful contralto voice to match.

J.B. STEANE

Thoroughbass. The Italian and more original term 'basso continuo' has now largely replaced 'thoroughbass' as (1) the English term for the art of accompaniment from a figured bass line, and (2) the name or label for such a bass line when issued as an instrumental part. It is uncertain when the term originated. Early treatises used other terms (e.g. M. Locke: *Melothesia, or Certain General Rules for Playing upon a Continued-Bass*, 1673; i.e. a Restoration equivalent of the French *basse continue*), though John Blow's *Rules for Playing of a Through Bass* (MS, *GB-Lbl* Add.34072) show the 17th-century identity of 'thorough' and 'through' as equivalents of *continuo*. For the instrumental part itself, particularly of the Italianate sonatas, etc, published in London from the end of the 17th century onwards, 'basso', 'per l'organo', 'cimbalo' and other names are as likely as 'thoroughbass'. Like GENERALBASS, the term came to stand for the science of harmony in general; and like the word CONTINUO, it probably arose as a description of a bass part present all or most of the time throughout a composition, unlike optional or obbligato parts.

PETER WILLIAMS/DAVID LEDBETTER

Thorpe Davie, Cedric (*b* London, 30 May 1913; *d* Dalry, 18 Jan 1983). Scottish composer. He studied at the Scottish National Academy of Music (later the Royal Scottish Academy of Music), Glasgow, and at the RAM with Craxton, Thiman and Aubrey Brain; later he was a pupil of Morris, Vaughan Williams and Jacob at the RCM, where he won the Cobbett and Sullivan prizes for composition in 1935. He also studied the piano with Petri in London and composition with Kodály in Budapest and with Kilpinen in Helsinki. Thorpe Davie taught theory and composition at the RSAM (1936–45), and was at the same time organist of Queen's Park High Parish Church, Glasgow. In 1945 he was appointed master of music to St Andrews University, and in 1947 he founded the department of music there, becoming reader (1956) and professor (1973–8). He was also active on behalf of Scottish music as chairman of the music panel of the Scottish Certificate of Education Examination Board (1966–71), chairman of the music committee of the Scottish Arts Council and a member of the Arts Council of Great Britain (1968–73). Dundee University awarded him the LLD in 1969.

Thorpe Davie's Symphony won a prize in a newspaper competition in 1945; the work received several performances in England and briefly entered the Scottish repertory. Although carrying occasional Sibelian overtones (Thorpe Davie met Sibelius while studying in Finland), its firmly rooted tonality and forceful expressiveness raised hopes that Scotland might at last have found a mid-century symphonist, but it was not to be. There was little enough encouragement in Scotland, a situation that did not change until the arrival on the scene of a group of younger composers that included Musgrave, Hamilton and Thomson Wilson. By that time Thorpe Davie's 'cheerful tonality'– as described by the historian John Purser (*Scotland's Music*, Edinburgh, 1992, p.253) – had become unfashionable. Thorpe Davie became discouraged, devoting his creative energies to completing commissions and concentrating on music administration. Nevertheless, in 1948 he became more widely known through his music for the revival of Lyndesay's *Ane Satyre of the Thrie Estatis* at the Edinburgh Festival. For the next year's festival he made arrangements of folk music to accompany Allan Ramsay's *The Gentle Shepherd*. For the 1952 festival he made a setting of the *The Higland Fair*, Joseph Mitchell's ballad opera of 1731. Revived a year later, the work became one of the earliest attempts to broadcast music theatre live on Scottish television. Thorpe Davie also made a setting of the *Beggar's Opera* for performances at St Andrews University. By far his most successful undertaking was his realization of Burns's dramatic cantata *The Jolly Beggars* for the Scottish Festival at Braemar in 1954 and subsequently broadcast, televized and commercially recorded. A great deal of his later music was written for young people or amateurs; such works include the *Diversions on a Tune by Dr Arne*, written for the National Youth Orchestra and first played by them at a Prom under Boult, the choral pieces *The Thistle and the Rose* and *By the River*, the suite *New Town* for the Edinburgh Schools' Orchestra and the *Variations on a Theme of Lully* for the National Youth Brass Band of Scotland. Thorpe Davie published *Musical Structure and Design* (London, 1953).

WORKS
(*selective list*)

Dramatic: Gammer Gurton's Needle (op, 1, W. Stevenson) 1936, unstaged; several comic operas and operettas, some for children; many scores for the theatre, cinema and broadcasting

Orch: Elegy, 1932; Concert Ov., 1934; Fantasia no.1 on Four Scottish Tunes, 1937; Conc., pf, str, 1943; Sym., C, 1945; The Beggar's Benison, 1947; Variations on a Theme of A.C. Mackenzie, 1949; Festal Ov., 1950; Royal Mile, march, 1952; Diversions on a Tune by Dr Arne, 1953–4; 2 Burns ovs., 1963; Fantasia no.2 on Four Scottish Tunes, 1964; New Town, suite, 1966–7; several works for brass band

Choral: Dirge for Cuthullin (Ossian), chorus, orch, 1935; 3 Anthems, chorus, org, 1937; Ode for St Andrew's Night (M. Lindsay), T, chorus, orch, 1950; many partsongs and folksong arrs.

Vocal: 6 Poems by Violet Jacob, T, pf, 1948; Directions for a Map (cant.), S/T, str qt, 1955–6; many other songs and folksong arrs.

Inst: Pf Trio, c, 1932; Sonatina, vc, pf, 1934; Fantasy-Qt, str, 1935; Sonata, vn, pf, 1939; Sonatina, fl, pf, 1939, rev. 1980

Edn of *Oxford Scottish Song Book* (London, 1968)

Principal publisher: OUP

MAURICE LINDSAY

Thorsteinsson, Bjarni (*b* Melur, Mýrasýsla, 14 Oct 1861; *d* Reykjavík, 2 Aug 1938). Icelandic composer and folksong collector. Apart from early studies in harmony with Jónas Helgason, organist of Reykjavík Cathedral, he was self-taught as a musician. He studied theology at Reykjavík and from 1888 to 1935 was a priest at Siglufjörður. Early in the 1880s he became interested in Icelandic folk music, made study trips to Copenhagen and Stockholm (1899, 1903–4) and edited many collections of folksongs, among which *Íslenzk thjóðlög* (Copenhagen, 1903–6, 2/1974) was influential in establishing a basis for the study of Icelandic national song. His own works, mainly solo and choral songs, also show the influence of Icelandic folk melody, and his writings, published in Icelandic and Scandinavian journals, are important introductions to the subject.

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□

Thrane, (Wildenrath Christian) Carl (Boeck) (*b* Fredericia, 2 Sept 1837; *d* Copenhagen, 19 June 1916). Danish music historian. From his youth he was interested in music and was taught the piano by Johan Christian Gebauer and Edvard Helsted. He took a law degree in 1863, and from 1878 he was a secretary at the Danish supreme court of justice. For many years he was active as a music critic for the journal *Illustreret tidende*, and from his research into the sources of Danish music, he produced a number of excellent books and treatises, the most important being *Danske komponister* and especially *Fra hofviolonernes tid*, a history of the Danish Royal Orchestra from 1648 to 1848. (*DBL*, S. Lunn)

WRITINGS

Danske komponister (Copenhagen, 1875) [studies of C.E.F. Weyse, D.F.R. Kuhlau, J.P.E. Hartmann, N.W. Gade]
Rossini og operaen (Copenhagen, 1885)
Friedrich Kuhlau (Leipzig, 1886/*R*) [Ger. trans. of part of *Danske komponister*]
Caeciliaforeningen og dens stifter [The Cecilian Society and its founder] (Copenhagen, 1901)
'Sarti in Kopenhagen', *SIMG*, iii (1901–2), 528–38
Fra hofviolonernes tid [From the time of the court violins] (Copenhagen, 1908)
Weyses minde (Copenhagen, 1916) [Remembrance of C.E.F. Weyse]

SIGURD BERG/GORM BUSK

Thrane, Waldemar (*b* Christiania [now Oslo], 8 Oct 1790; *d* Christiania, 30 Dec 1828). Norwegian composer, violinist and conductor. Thrane came from a musical family whose members were active in the musical life of Christiania. He was trained as a violinist under Henrik Groth in Christiania, under Claus Schall in Copenhagen (1814–15) and under F. Baillot in Paris (1817–18). In Paris he also studied theory and composition with Anton Reicha and F.A. Habeneck. Returning to Christiania in 1818 he became conductor of the orchestras of the Drama Society and the Musical Lyceum; he also worked as a music teacher and established himself as a prominent violin virtuoso, giving recitals in various Norwegian towns and in Stockholm.

His musical output is small. His main works are a Concert Overture (1818) and the first Norwegian opera, the Singspiel *Fjeldeventyret* ('The Mountain Adventure', 1824). He also composed a Finale for large orchestra (1818) and a cantata (1827), both now lost, and several piano pieces and songs. *Fjeldeventyret* is based on a libretto by the Norwegian poet H.A. Bjerregaard. It was first given on 9 February 1825 at the Musical Lyceum and immediately became a great success; it was shortly afterwards given both in Bergen and Trondheim. It has from time to time been taken up by various theatres and is part of the repertory of the Norwegian National Opera. It has a strong appeal for the Norwegians. The story is very simple, as in a folk comedy, and Thrane retained the spoken dialogue. The music conforms more or less to the taste of its time. It contains reminiscences from Mozart and Weber, but is still more in the popular style of the French light operas of the late 18th century. In some sections, however, Thrane shows a musical individuality, particularly in the scenes which are of a folkloristic nature, e.g. in 'Aagots Fjeldsang' ('Aagot's Mountain Song'). This beautiful melody became internationally known through Jenny Lind, who often performed it at her recitals. It has a strong national flavour, and it includes imitations of Norwegian folktunes, so convincing that later generations have considered the song to be a genuine folk song. Thrane made use of specific intervals and motifs and also rhythmic peculiarities of the instrumental peasant dances. His use of folk music idioms in art music set the model for the next generations of Norwegian composers: this may be regarded as his greatest achievement. (F. Benestad: *Waldemar Thrane: en pionér i norsk musikkliv*, Oslo, 1961)

FINN BENESTAD

Thrash metal. A term often used in the 1980s to distinguish a faster, heavily distorted kind of HEAVY METAL from the more melodic and popular styles. Speed metal developed in the San Francisco Bay area as an underground, alternative style of heavy metal around 1981; its main pioneers were Metallica, Megadeth and, in New York, Anthrax. When speed metal bands began incorporating more punk influences, such as a growling vocal style and sarcastic or critical lyrics, the style was called thrash metal, reflecting a thrashing quality of motion in music and dance; other respected practitioners were Testament, Exodus, and Possessed. The New Wave of British Heavy Metal at the turn of the 1980s was an important influence on thrash musicians, but their most important ancestor was the British band Motörhead, which had played for both metal and punk audiences in the 1970s. However, thrash metal's emphasis on instrumental virtuosity – particularly fast guitar solos and the precise ensemble execution of complex song structures – made it distinctly different from punk and hardcore. Thrash bands often used unusual metres, too, as well as sudden tempo and style changes.

A closely related style was death metal, which shared thrash metal's extremely distorted electric guitar and fast riffs but focussed in its lyrics and stage shows on death, religion, and gruesome theatricality. Slayer, from Los Angeles, the Brazilian group Sepultura, and Denmark's Mercyful Fate were among the most successful bands of this type. Thrash, speed, death and other modifiers served during the 1980s to distinguish underground styles from the more popular heavy metal of performers such as Ozzy Osbourne, Van Halen, Mötley Crüe and Def Leppard. In the early 1990s, the popularity of mainstream heavy metal declined, while thrash bands (Metallica in particular) achieved great popularity. This development, along with generic fusions and realignments, made terms such as thrash less often used after that time; the sounds of thrash redefined heavy metal.

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ROBERT WALSER

Three Choirs Festival. An annual event, of six to eight days' duration, substantially but not exclusively choral in character, based in turn in the cathedrals of Gloucester, Worcester and Hereford. Its precise origins are not documented. However, the *Worcester Postman* of 10 July 1713 records a special service at which was performed 'Mr. Purcell's great *Te Deum*, with the Symphonies and

instrumental parts, on Violins and Hautboys'. Six years later, in August 1719, the same journal published a notice calling on 'Members of the yearly Musical Assembly of these Parts ... by their Subscription in September last at Gloucester ... to meet at Worcester on Monday ... in order to publick Performance, on the Tuesday and Wednesday following'. In 1920 official recognition was given to the year 1715 as that of the first 'festival', thus making the festival of 1977 the 250th festival in an annual series broken only by two world wars.

The earliest events consisted of Morning Prayer in the cathedral with *Te Deum* and *Jubilate* in orchestral settings and extended anthems on two successive days, and secular concerts in the town in the evenings. In 1724 at Gloucester the practice was initiated of taking up a collection for the widows and orphans of the cathedral choir members and diocesan clergy. Soon this was limited to dependents of clergy for whose special needs and those of their families the charity continues to the present day.

At first only liturgical music and anthems were admitted to the cathedrals. Purcell's *Te Deum* and *Jubilate* in D was staple fare, with the occasional use of Croft's setting in the same key. Later Handel's 'Utrecht' and 'Dettingen' settings took turns with Purcell's. After 1727 one or more of Handel's coronation anthems was in regular use during the rest of the 18th century, frequently supplemented by anthems of Boyce or, less frequently, some other English composer of the period. In the early years oratorios were given at the evening secular concerts, but in 1759 at Hereford a third morning was introduced in the cathedral and devoted to *Messiah*. This was the first stage in a prolonged process of extending the number of cathedral performances and eliminating Morning Prayer. With unimportant exceptions the 18th-century programmes, both in and outside the cathedrals, were dominated by Handel.

The organization rested on an annually chosen 'steward' (from 1755 two stewards, one clerical, the other lay); the stewards, who each bore the inevitable deficit, were increased to six from 1798. The event itself was known as the 'Gloucester [Worcester, Hereford] Music Meeting', the expression 'festival' in the modern sense being unknown, while the term 'Three Choirs' only came into use (and then informally) from about the mid-19th century. The choral body was originally the combined cathedral choirs supplemented by a few local amateurs. By the early 19th century, if not earlier, male singers from choirs in Oxford, London and elsewhere were also used, and beginning in 1772 (following the practice of the Ancient Concerts in London) 'female chorus singers from the North of England' were engaged. Nothing is known of the earliest conductors. In 1737 and 1755 (both years at Worcester), possibly also in other years, William Boyce conducted, and William Hayes conducted at Gloucester in 1757, 1760 and 1763. The earliest organist of one of the three cathedrals to be recorded as conductor is Richard Clack of Hereford, who first conducted there in 1759. Elias Isaac, organist of Worcester, not only conducted there from 1761 to 1791 but at Gloucester also from 1769 to 1787 and at Hereford in 1777. The practice of having the organist of the 'home' cathedral conduct the festival was established after 1790; from 1934 the other two organists have shared in the conducting, and in more recent times eminent conductors have been engaged for specific concerts.

From the 1830s the music meetings changed considerably in character. In 1834 and 1835 Hereford and Gloucester transferred the cathedral performances from the choir to the nave, and Worcester followed in 1845. There was a consequent enlargement of orchestra, chorus and audience. Beginning in 1840 the number of stewards was progressively increased, leading to the present usage whereby the holders of subscription tickets are termed stewards.

From 1853 the combined cathedral choirs sang Matins daily: at modern festivals the combined choirs sing Evensong. By 1860 liturgical services with orchestra had been reduced to one, and this was relegated to an early hour on the first morning in order to accommodate an additional oratorio. Later it was replaced by the service with chorus and orchestra which has since opened the festival on the Sunday afternoon. However, from 1984 Worcester festivals have commenced with a service of dedication immediately preceding the opening concert on the first Saturday.

By the mid-19th century the prestige of older music meetings had declined in favour of the newly established festivals at Norwich, Birmingham and elsewhere, the term 'Worcester [Gloucester, Hereford] Musical Festival' coming into common use. Moreover, being held in cathedrals, they were increasingly criticized by those who felt that they offended against religious use. This feeling reached a climax in 1875 with the refusal of the dean and chapter of Worcester to allow their church to be used for a festival of the usual kind; and a series of church services without soloists and orchestra was held, derisively called the 'Mock Festival'. Local feeling was strong enough to ensure the resumption of the festivals on their former lines, but a much greater sense of decorum was established.

Along with other festivals the 'Three Choirs' began from the 1860s to encourage choral music by English composers. But, as elsewhere, the list of 19th-century works, composed in a derivative if not moribund idiom, now makes depressing reading. Nevertheless the performance of this body of now forgotten pieces by minor worthies – Cusins, Barnby, Armes, Garrett, Stainer and the like – forms a recognizable facet of festival history.

Among the 19th-century cathedral organists who served as festival conductors only S.S. Wesley (organist of Hereford Cathedral, 1832–5, and of Gloucester Cathedral, 1865–76) was of real distinction, but he was a poor conductor. C.H. Lloyd, who was organist of Gloucester Cathedral from 1876 to 1882, was a cultivated musician if not a good conductor. But little could be done to improve standards of performance so long as the festival chorus, in addition to the cathedral choirs and bodies of local singers, included contingents from places as far afield as Bradford, Leeds and Huddersfield with only one combined rehearsal. The first festival since the early 18th century to rely entirely on a chorus drawn from the counties of Gloucester, Hereford and Worcester was at Gloucester in 1892 under C. Lee Williams.

In 1871 Wesley introduced Bach's *St Matthew Passion* and in 1893 Hugh Blair (then acting organist at Worcester) conducted the first Three Choirs performance of the Mass in B minor. Whilst *Messiah* held its annual place, Mendelssohn's *Elijah* was performed every year from 1847 to 1930 with but two exceptions. However, Lloyd introduced Brahms (*A German Requiem*) at the Gloucester festival of 1877, and Blair (now cathedral organist)

Verdi's Requiem to the Worcester audience of 1896. At this same festival the first performance was given of *The Light of Life*, an oratorio by Elgar who from 1878 had been a member of the festival orchestra. In 1884 he played under the baton of Dvořák, who had been invited to Worcester to conduct his *Stabat mater* and Sixth Symphony. Six years later, in 1890, Elgar himself was to conduct his overture *Froissart*, a festival commission.

The modern history of the festival began in the 1890s following the appointment of three organist-conductors who carried it into the 20th century: G.R. Sinclair (organist of Hereford Cathedral, 1889–1917), Herbert Brewer (Gloucester Cathedral, 1897–1928) and Ivor Atkins (Worcester Cathedral, 1897–1950). These men trained their own choruses and established the practice whereby about half the festival choir is drawn from the 'home' locality and a quarter each from the other two localities. Their programmes were also more adventurous and drew on a less stereotyped repertory. Sinclair was succeeded by P.C. Hull (1918) and Brewer by H.W. Sumsion (1928), and under these five men, up to the outbreak of World War II, the festival enjoyed the most significant period of its history. By the time they came on the scene Parry was already established as a festival composer; *Scenes from Prometheus Unbound* and *Job* were given first performances in 1880 and in 1892 respectively, both at Gloucester, and he continued to figure prominently up to World War I. Between 1910 and 1930 a number of compositions by Walford Davies and Bantock received first performances. Other first performances given at the festival were Vaughan Williams's *Fantasia on a Theme of Thomas Tallis* (1910), *Five Mystical Songs* (1911) and *Magnificat* (1932), Bliss's *A Colour Symphony* (1922), Holst's *Choral Fantasia* (1931), Bax's *The Morning Watch* (1935) and Lennox Berkeley's *Domini est terra* (1938).

The performance at Worcester in 1911 of Bach's *St Matthew Passion*, edited by Atkins and Elgar, initiated a new approach to the work in England. Particularly important in this period were the performances of Elgar's music given under his own direction until his death in 1934. The performance of *The Dream of Gerontius* at Worcester in 1902 did much to help the work recover from its unhappy première in Birmingham in 1900.

After the intermission of the war years the festival was revived at Hereford in 1946 when a committee, representative of the three festival organizations, was set up to advise and assist the host association in the promotion of its festival. This committee in 1956 evolved into the Three Choirs Association, thus strengthening the festival's artistic and financial status.

In 1950 the first performance of *Hymnus Paradisi* by Herbert Howells was given at Gloucester. In the same year, with the retirement of Atkins and Hull, and later in 1967, of Sumsion, direct links with the Elgar tradition were broken. The younger organist-conductors who followed did much to bring the festival into line with modern trends, replanning the week to secure higher standards and more varied concerts, using not only the cathedrals but other city buildings and outlying venues such as Tewkesbury and Pershore Abbeys and Leominster Priory.

While the principal aim of the festival continues to be the promotion and development of the great English choral tradition, the modern festival encompasses in its wide-ranging main and fringe programmes virtually all forms of music (both sacred and secular), poetry, drama and the visual arts. Its encouragement of contemporary British composers is noteworthy; among those whose music has been given first performances at festivals since 1950 are Richard Rodney Bennett, Lennox Berkeley, Gordon Crosse, Peter Maxwell Davies, Gerald Finzi, Peter Racine Fricker, John Joubert, William Mathias, John McCabe and Malcolm Williamson.

Since 1950 the cathedral organists, festival directors and conductors have been David Willcocks (Worcester, 1951, 1954, 1957); Meredith Davies (Hereford, 1952, 1955); Melville Cook (Hereford, 1958, 1961, 1964); Douglas Guest (Worcester, 1960, 1963); Christopher Robinson (Worcester, 1966, 1969, 1972); Richard Lloyd (Hereford, 1967, 1970, 1973); John Sanders (Gloucester, from 1971 to 1992); Donald Hunt (Worcester, from 1975 to 1996); Roy Massey (Hereford, from 1976); and David Briggs (Gloucester, from 1995).

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WATKINS SHAW/JOHN C. PHILLIPS

Threnody (from Gk. *thrēnōdia*: 'lamentation'). A poem, or its musical setting, expressing a strong feeling of grief for the dead; the term has much the same meaning as 'lament'. 'Threnody' has also been used as a title for purely instrumental compositions of an elegiac nature, such as Penderecki's *Threnody for the Victims of Hiroshima* for 52 solo strings (1960). For the tragicomic threnody in the last act of his opera *Albert Herring* (1947) Britten used a structure similar to that of the classical *thrēnos*, which alternated a ritornello for chorus with solo passages.

MALCOLM BOYD

Thrēnos (Gk.: 'lamentation'). Ancient Greek lament for a dead person, analogous to the Roman NENIA (also, according to Maas, the leader of such a lament). The latinized plural form of the term (*threni*) is used in the title of the biblical book of *Lamentations*; it was so used by Stravinsky in his setting of texts from that book (*Threni*, 1958); it also occurs as the designation of a category of chant sung during Lent in the Mozarabic rite (*see* MOZARABIC CHANT, §4(vii)).

The music of lamentation was intended to praise the deceased and provide a release for the intense emotions of the bereaved; its power in dissipating grief is well attested in ancient culture. Plutarch (*Table-Talk*, 657a) observes that *thrēnoidia* (threnody) and the *epikedeios aulos* move the emotions and cause tears to flow, thus little by little consuming and removing distress; Aristides Quintilianus (*On Music*, ii.4) notes that music was employed in certain 'funeral rites to break off the extreme of passion by means of melody'. Details about the type of music, performers and number of accompanying instruments appear in sources as diverse as the Talmud, Lucian and the Twelve Tables.

In ancient Greece the term *thrēnos* seems to have covered all different types of lament, but it was used particularly for that which accompanied the laying-out

(*prothesis*) of the corpse, usually on the day after death. This lament was performed by a leader (*exarchos*) who was interrupted by choral refrains; although friends and relatives participated in the lamentation, it is apparent that mourners (normally women) were also hired to provide music and other services. Plato (*Laws*, vii, 800e) refers to the performance of 'Karian music' over the corpse by hired mourners; Josephus (*Jewish War*, iii.9.5) reports that hired auletes played threnodies during an extended period of mourning after the battle of Jotopata; and Cicero (*Laws*, ii.23.59) observes that the Twelve Tables limited the expense of funerals to 'three veils, a purple tunic and ten auletes'.

The aulos was the normal accompanying instrument and was specially favoured during the *ekphora* (carrying-out); the Karian women, famous as professional mourners, used the aulos during *thrēnoi*. The Sirens are depicted on gravestones and elsewhere, from the 4th century BCE, as mourners, tearing their hair, beating their breasts or playing the aulos like human mourners. Laments were also composed as aulos solos (*nomoi thrēnētikoi*) from an early period. Lydian and Mixolydian *harmoniai* were favoured (Plato, *Republic*, iii, 398e–399a).

The distinctions to be drawn between the term *thrēnos* and other words for laments are not always clear. The *epikēdeion* was claimed even in antiquity to have been sung only at a burial (*kēdos*), but may be a simple synonym for *thrēnos*. The terms *goos* and (less commonly) *ialemos* may have referred to less sophisticated and less literary laments than the *thrēnos*. The term *kommos* referred (though perhaps not exclusively) to the literary laments of Attic tragedy. According to Aristotle (*Poetics*, 1452b24–25), the *kommos* was the common lamentation of the chorus and the characters on the stage. The Byzantine treatise *On Tragedy* (4; ed. Browning) considered it to be one of the five parts of choral song: *parodos*, *stasimon*, *emmeleia*, *kommos* and *exodos*. Examples of the *kommos* can be identified, and these clearly illustrate the highly dramatic effect created by the antiphonal exchange between the actor and the chorus. The *kommos* between the chorus and Xerxes in Aeschylus's *Persians* (1038–76), for example, is elided with the *exodos* and builds up to a tremendous climax through a group of seven strophes and antistrophes and an epode. Beginning with the sixth strophe, specific references are made to the action taking place on stage and in the orchestra.

Besides laments for the dead, Greek tradition included special laments for gods and heroes (e.g. Adonis and LINUS), perhaps still reflected in medieval *staurotheotokia* (laments of the Virgin Mary at the cross) and other Byzantine chants such as the *epitaphios thrēnos* (lament for Christ in Holy Week), and laments for the fall of cities. The HYMENAIOS and the *thrēnos* represent two extremes of music in daily life: one marks the beginning of adult life, the other the end. Because they were both so closely tied to particular individuals and events, it is hardly surprising that so few fragments of these two types survive.

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GEOFFREY CHEW/THOMAS J. MATHIESEN

Thresoriers. *See* TRAZEGNIES family.

Through-composed (Ger. *durchkomponiert*). A term describing a composition with a relatively uninterrupted continuity of musical thought and invention. It is applied in particular in contexts where a more sectionalized structure might be expected, as with a STROPHIC song text, an opera divided into numbers or an instrumental piece divided into movements.

In the context of art song, 'through-composed' describes settings in which a repeating verse structure is contradicted by the use of substantially different music for each stanza, unlike most hymns and folksongs, where strophic texts are reinforced by an equivalent repeating musical structure. *Das Wandern*, the opening song of Schubert's *Die schöne Müllerin*, for example, is strophic, with the same music repeated for each text stanza, while *Halt!* (the third song of the cycle) is through-composed, with new music for each stanza. Furthermore, a song cycle as a whole, with its potential for the complex organization of constituent songs, may, unlike a collection of independent songs, be thought of as a larger-scale example of through-composition.

The term 'through-composed' is also applied to other repertories. Both the verse and the music of most medieval and Renaissance courtly songs, for example, use conventional repeating patterns such as those of the *formes fixes*, but the unusual continuous structure of *O rosa bella* (attributed to Dunstaple) stands out from this tradition as an example of through-composition. The polyphonic mass cycle may also arguably be seen as a large-scale form dependent on the principle of through-composition.

The term is sometimes also applied to instrumental music. Haydn's Symphony no.45 ('Farewell'), for example, can be considered through-composed because cross-connections between the movements foster a sense of continuity throughout the work. The symphonic poem of the 19th and 20th centuries, however, in which a number of themes may be developed or 'transformed' throughout the work, presents more obvious opportunities for through-composition than does the multi-movement symphony.

Operas whose librettos are set to music throughout may be seen as more through-composed than those, such as German Singspiele or French *tragédies lyriques*, that contain spoken dialogue or dance. Wagner's music dramas, with their large-scale continuous structures and leitmotivic cross-references, may be seen as archetypal examples of through-composition in opera.

IAN RUMBOLD

Through imitation. *See* DURCHIMITATION.

Thuille, Ludwig (Wilhelm Andrae Maria) (*b* Bozen [now Bolzano], 30 Nov 1861; *d* Munich, 5 Feb 1907). Austrian

composerof Savoyard ancestry. He received his first musical instruction from his father, an amateur musician. After his parents' death, he went in 1872 to live with his step-uncle in Kremsmünster, where he served as a chorister in the Benedictine abbey, studied the violin, piano and organ, and received a good secondary education. In 1876 the generous widow of the conductor and composer Matthäus Nagiller adopted him and took him to Innsbruck. She provided for his general education, his expenses, and for his theory, piano and organ studies with Joseph Pembauer, who in 1879 commended his brilliant student to Joseph Rheinberger at the Königliche Musikschule in Munich. There he also continued to study the piano (under Karl Bärmann), graduating with honours in 1882. As a composition student Thuille was musically conservative, an ardent admirer of Viennese Classicism and firmly steered by Rheinberger's academicism. However, a decisive change suddenly occurred in his style through his association with Alexander Ritter, a forceful figure who converted him and his boyhood friend Richard Strauss into rich orchestral colourists in the late Romantic vein. Ritter diverted Thuille's attention to opera of Wagnerian proportions and encouraged the young composer to cultivate bold harmonic ideas.

After a year as private music tutor to the household of Baron Theodor von Dreyfus, in 1883 Thuille received an invitation to teach at the Königliche Musikschule (later the Akademie der Tonkunst) as well as a composition stipend from the Frankfurt Mozart-Stiftung. He soon began to win acclaim as a chamber pianist, accompanist and composer. In 1888 he was appointed professor in Munich and three years later conductor of the Munich Liederhort, an esteemed male choral society. By the turn of the century Thuille had become a leading figure in the city's musical life; as a professor of theory and composition at the Akademie der Tonkunst, he exerted a strong and healthy influence: Ernest Bloch, Walter Courvoisier, Walter Braunfels and Hermann Abendroth were among his many well-known students. The large circle of pupils and composers trained by Thuille was known as the Munich School. Thuille received the 'Kgl Ludwigs-Medaille für Kunst und Wissenschaft' in 1902 and other honours subsequently.

Thuille's distinction as a composer rests partly on his cultivation of chamber music at a time when many of his contemporaries were ignoring the genre. His early Sextet op.6 (1891), a rewarding vehicle for piano and wind ensemble with its expert instrumental balance and sweeping lyricism, was an immediate success; still more individual and intense is his mature Piano Quintet op.20 (1901). Unlike many of his contemporaries, he composed operas on fantastical subjects; although his first, *Theuerdank* (1893–5) using a text by Ritter, was unsuccessful, his second, *Lobetanz* (1896), was heard from Riga to Vienna and in New York. It is a mixture of melodrama, music drama and comedy, expertly composed in spite of a weak libretto by O.J. Bierbaum, and it led to another collaboration on a fairy-tale text, *Gugeline*, again with fresh lyrical music but burdened by an even worse libretto. A judicious moderation marks Thuille's style and distinguishes it from the music of his more famous contemporaries. Although his use of harmony was often adventurous, Thuille's innate conservatism restrained him from attempting the extreme experiments of Reger, and in his imaginative, sometimes radiant orchestration he avoided the radical innovations of Mahler. Nor was he attracted by the symphonic poem, as were Strauss, von Schillings and other members of the Munich School; the most appealing traits of his music are its structural clarity and ingratiating melodic invention.

Thuille's *Harmonielehre* (1907), written jointly with Rudolf Louis, remained a standard work long after his death. The textbook is in two parts, the first devoted to diatonic and the other to chromatic and enharmonic harmony, and considers chords not merely in the conventional vertical harmonic sense but also as horizontal contrapuntal textures.

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(*selective list*)

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Theuerdank (Oper, 3, W. Ehm [A. Ritter], after H. von Schmid), 1893–5, Munich, 12 March 1897

Lobetanz (Bühnenspiel, 3, O.J. Bierbaum), 1896, Karlsruhe, 6 Feb 1898 (Berlin, 1897)

Gugeline (Bühnenspiel, 5, Bierbaum), 1898–1900, Bremen, March 1901 (Mainz, 1900)

Die Tanzhexe (Melodram mit Tanz, Bierbaum), 1900, Stuttgart, 1909

Allegorisches Festspiel (J. von Schmaedel), composed 1906

Der Heiligenschein (dramatische Legende, 3, E.L. von Wolzogen), Munich, 1910 [Act 1 sketched by Thuille, orchd W. Courvoisier]

VOCAL

Unacc. male chorus: 12 collections, incl. Weihnacht im Walde (F. Schanz), op.14 (Zürich, 1899); 3 Soldantenlieder (from *Des Knaben Wunderhorn*), op.35 (Zürich, 1906)

Other unacc. chorus: Russischer Vespergesang, 6 mixed vv (1893); Abendlied, 3 female vv (Bierbaum) (Zürich, 1900); Osterlied (A. Boettcher), 3 female/children's vv, in C. Huber: Liederbuch, ii (1904)

Choral with insts: Fridolin (R. Kathan, after F. Schiller), Burleske, soloists, male chorus, orch, 1893; Traumsommernacht (Bierbaum), 4 female vv, vn, harp/pf, op.25 (1902); 3 Gesänge (J. Eichendorff), 3 female vv solo/chorus, pf, op.31 (1904); Rosenlied (Anna Ritter), 3 female vv, pf, op.29 (1904)

1v, pf: 90 songs (52 pubd)

INSTRUMENTAL

Orch: Frühlingsouvertüre, A, 1880; Pf Conc., D, 1881–2; Sym, F, perf.1886; Romantische Ouvertüre, op.16 (1899) [ov. to Theurerdank: see STAGE]; Symphonischer Festmarsch, op.38 (1907) [from Allegorisches Festspiel: see STAGE]

Chbr: Sonata, d, vn, pf, op.1 (1880); Qnt, g, pf, str qt, 1880; 2 str qts: G, 1881, F, 1883; Trio, E♭, vn, va, pf, 1885 (1989); Sextet, B♭, fl, ob, cl, hn, bn, pf, op.6 (1891); 13 Fugues, str qt, 1897; Qnt, E♭, pf, str qt, op.20 (1901); Sonata, d, vc, pf, op.22 (Strasbourg, 1902); Sonata, e, vn, pf, op.30 (Strasbourg, 1904); Allegro giusto, vn, pf, op.39 (1916)

Pf solo: 3 Klavierstücke, op.3 (1883); 3 Klavierstücke, op.33 (1905): 3 Klavierstücke op.34 (1905); 2 Klavierstücke, op.37 (1906)

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Correspondence, *D-Mbs*

EDWARD F. KRAVITT (with ANDREW D. McCREDIE)

Thuma, František Ignác Antonín. *See* TŮMA, FRANTIŠEK IGNÁC ANTONÍN.

Thumb piano. *See under* LAMELLOPHONE.

Thümmler, David Gotthilf (*b* Zwickau, 14 Sept 1801; *d* Zwickau, 25 Aug 1847). German organ builder. After employment under E.F. Walcker in Ludwigsburg, Aloys Mooser (Fribourg) and Bernhard Dreymann (Mainz), he became in 1833 a citizen of his native Zwickau. His craftsmanship follows in the tradition of Andreas and Gottfried Silbermann, but also shows originality. The façades are beautiful and impressive. The departments (with compasses ranging up to f‴) are well-endowed with overtones and independent of each other; a characteristic of his carefully planned specifications is that the Cornett is usually on the upper manual. On the magnificent Tettau organ (1840–41) the 8′ Flauto traverso and quadruple Cornett are capable on their own of filling the church with resonance. Choice materials and careful construction guarantee the high quality of Thümmler's organs, whose tone unites strength and silvery clarity with charm and a warmth of timbre. Important contemporary evaluations, as well as the surviving notable instruments near Glauchau (Schönberg, 1838; Tettau, 1840–41; Remse, 1844) and one in Bad Brambach, Vogtland (1846; two manuals and pedal, 20 speaking stops, manual and pedal couplers), testify to Thümmler's position among the major craftsmen of the 19th century.

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WALTER HÜTTEL

Thumoth [Thumont], **Burk** [Burke of Thomond] (*fl* 1739–50). Irish music editor, composer and instrumentalist. The earliest known references to him occur in Dublin newspapers in 1739 and 1740, when he appeared as a soloist playing concertos on the trumpet and the flute. He also performed in England as a flautist, appearing for instance at Ruckholt House, Leyton, on 14 May 1744.

About 1745–50 he issued two books which provide one of the earliest printed sources of Irish traditional airs. The first consisted of 12 Scots and 12 Irish airs, the second of 12 English and 12 Irish airs. Both books, which contain 'Variations, set for the German Flute, Violin or Harpsichord', were published for John Simpson of London, reprinted *c*1765, and re-engraved and published in one volume about 1785 by S., A. & P. Thompson of London under the title *Forty-eight English, Irish and Scotch airs*. Thumoth's only other known publication is *Six Solos for a German Flute, Violin or Harpsichord, the First Three composed by Mr Burk Thumoth, the Three Last by Sigr. Canaby* (London, *c*1746).

BRIAN BOYDELL

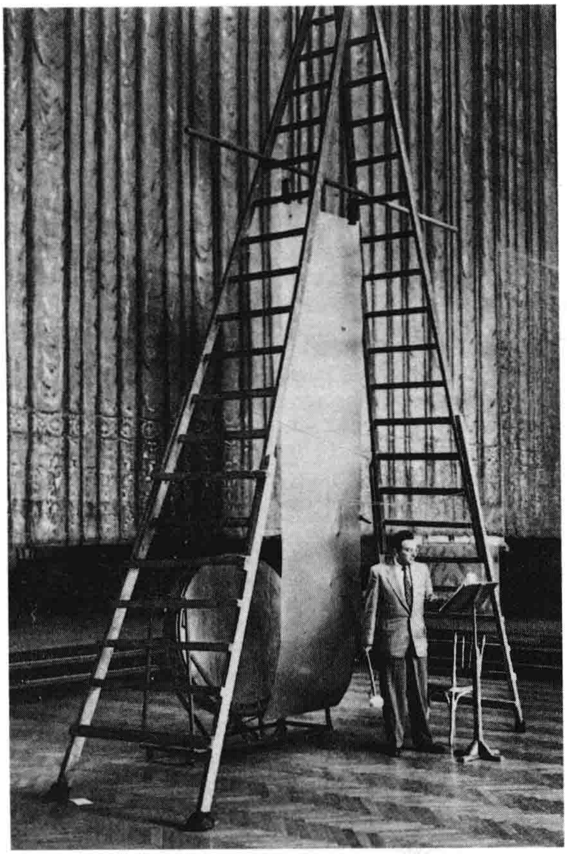
Thump. A little-used 17th-century term for a primitive left-hand pizzicato, limited to open strings (see J. Playford: *Musick's Recreation on the Viol Lyra-way*, London, 1669, and T. Ford: *Musicke of Sundrie Kindes*, London, 1607, where the last piece has the alternative title 'Mr Richard Martin's Thump'; the term is explained on sig.K2*v* and the thump is to be executed with the first or second finger of the left hand).

□

Ṭhumrī (Hin. *ṭhumrā*: 'diminutive', *ṭhumak*: 'jerky or graceful gait'). In North India, either a type of vocal composition and the style in which such compositions are performed (*see* INDIA, §III, 5(i) and (iii)(c)), or a style of *kathak* dance (*see* INDIA, §IX). In the 18th century the term denoted a melody-type (*rāg*), but by the early 19th century it had become a type of song in 'lively measure' (N.A. Willard: *Treatise on the Music of Hindustan*, Calcutta, 1834). It was performed by courtesan singers and dancers. The development of the dance style is associated with the court of Wajid Ali Shah of Lucknow (1847–56). Texts, in the Braj dialect of Hindi, were mainly secular and often erotic. In the early 20th century this type of *ṭhumrī*, known as *bandiś ṭhumrī*, was superseded by the slow-tempo *bol banao ṭhumrī*, which gives scope for improvisation on the musical and textual materials of the composition. This genre was developed by male classical vocalists, and by female vocalists moving away from the courtesan milieu into that of classical concert-music. Texts dealing with Krishna and Rādhā, in which romantic or erotic implications can be interpreted in a devotional light, replaced earlier explicit eroticism. *Ṭhumrī* singers avoid the melodic and rhythmic development and technical virtuosity of *khayāl* and *dhrupad* in favour of direct expression of the romantic (*śṛṅgār ras*) sentiments of the text, enhanced by delicate ornamentation. While some singers (usually female) specialise in *ṭhumrī*, it is also often heard as a lighter encore to a programme of *khayāl*, and it may be rendered instrumentally on the *sitār*, *sarod* and other instruments. The lighter *rāgs* (in most cases close to folk melody-types) and specific *tāls* (*see* INDIA, §III, 4(iv))) are employed for *ṭhumrī*.

RICHARD WIDDESS

Thunder machine, thunder sheet (Fr. *machine à tonnerre*; Ger. *Donnerblech*, *Donnermaschine*). An instrument for special effects used to produce an imitation (or evocation)



Suspended thunder sheet with bass drum for added resonance

of thunder (all types are classified as idiophones). One form is a revolving drum partly filled with balls of hard material: a modification of the 'bronteron' used in theatres for thunder behind the scenes. In the bronteron, either pebbles were poured into a large metal vessel, or bags filled with stones were flung against a metal surface, or lead balls were dropped on a sheet of leather. A further effective imitation was produced by rolling a heavy stone or ball of lead down a slatted ramp. Today it is customary to use recorded sound effects or a thunder sheet, a large metal sheet which is suspended and shaken. The thunder machine or sheet is requested in many orchestral scores, notably in Strauss's *Eine Alpensinfonie* (1911–15) and in Havergal Brian's *Gothic Symphony* (1919–27) and Tenth Symphony (1953–4). In *First Construction* (1939) John Cage scored for five graduated thunder sheets. Henze's *Voices* (1973) includes three thunder sheets.

JAMES BLADES/JAMES HOLLAND

Thunemann, Klaus (*b* Magdeburg, 19 April 1937). German bassoonist and teacher. Originally intending to become a pianist, he did not take up the bassoon until the age of 18. He studied in Magdeburg and later in Berlin, graduating from the West Berlin Musikhochschule in 1961. From 1962 to 1978 he was principal bassoon in the NDR SO in Hamburg. Since that time he has established himself as the foremost teacher of his instrument in Germany where, as professor in Hanover from 1978 and at the Hanns Eisler Musikhochschule, Berlin, since 1996, his class has achieved an international reputation. As soloist he has enjoyed a distinguished career both on the concert platform and in the recording studio. For many years the oboist Heinz Holliger has been his chamber music partner. He has given masterclasses in Japan, the USA and elsewhere. Thunemann published a thoughtful article on the general health aspects of playing the bassoon in *Medizinische Probleme bei Instrumentalisten: Ursachen und Prävention*, edited by Christoph Wagner (Laaber, 1995).

WILLIAM WATERHOUSE

Thuren, Hjalmar (*b* Copenhagen, 10 Sept 1873; *d* Copenhagen, 13 Jan 1912). Danish folklorist. After taking the state examination in theology (1898) he worked as a schoolteacher until 1905. His main area of research was the folk music of the Faeroe Islands, particularly their dance-song; in 1902 he collected material for over 200 recordings there. He also analysed Inuit song from recordings made by William Thalbitzer in east Greenland. Illness prevented him from completing his work on medieval Danish ballads, which remains unpublished. His writings are notable for their originality and thoroughness, and include the following (all published in Copenhagen): *Dans og kvaddigtning paa Faer øerne* (1901); *Folkesangen paa Faer øerne* (1908); *Vore sanglege: danske studier* (1908); *The Eskimo Music* (with W. Thalbitzer, 1911); *Melodies from East Greenland* (1914); and *Faerøske melodier til danske kaempeviser* (1923, ed. H. Grüner Nielsen).

□

Thuringus [Thüring], **Joachim** (*b* Fürstenberg, Mecklenburg, late 16th century). German theorist. He referred to himself as 'S. S. Theol. et Lib. Art. Studiosus et P[oeta] L[aureatus] C[aesareus]'. In 1622 he published in Berlin *Nucleus musicus de modis seu tonis, ex optimus ... musicorum abstrusioribus scriptus*, which he revised and expanded as *Opusculum bipartitum de primordiis musicis* (Berlin, 1624, 2/1625). It is the latter treatise which establishes him as a significant contributor to German music theory in the 17th century.

The *Opusculum* consists of two major parts, 'De tonis sive modis' and 'De compondendi regulis'. Thuringus provided a list of the authorities from which he obtained much of his material. Most of them were German; they include Alsted, Burmeister, Calvisius, Henning Dedekind, Eichmann, Heinrich Faber, Galliculus, Glarean, Eucharius Hoffmann, Listenius, Nucius, Rhau and the composers Josquin and Senfl. As Feldmann has shown, much of the volume comes from the treatise by Nucius, *Musices poeticae ... praeceptiones* (Neisse, 1613), as well as from Burmeister's *Musica poetica* (Rostock, 1603); Feldmann also proved that sections of the treatise rely heavily on the works of Glarean, Hoffmann and Eichmann. But despite its derivative nature the *Opusculum* is an important document, especially for its presentation of the new German concept of *musica poetica*. Thuringus gave definitions of many of the most significant musical figures and apparently helped to transmit the German interest in musical rhetoric to later generations, including J.G. Walther.

See also WORD-PAINTING.

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GEORGE J. BUELOW

Thurinomarus [Thurnmaier, John; Thurnmayer, Jean]. *See* AVENTINUS, JOHANNES.

Thurmond, John (*b* c1690; bur. London, 31 Jan 1754). English dancer, dancing-master and choreographer. He is sometimes confused with his father, the actor John Thurmond (*d* 1727). He was first billed as dancing at the Drury Lane Theatre in 1710, and in 1718 he became the company's dancing-master. He remained there (except for a short period when he danced at Goodman's Fields) until his retirement from the stage in 1737. He danced regularly throughout his career and is best known for the pantomimes with which he proved himself a worthy rival to John Rich. These began with *The Dumb Farce* and *A Duke and No Duke* (both 1719; composers unknown). Thurmond was responsible for the dances in the phenomenally successful pantomime *Harlequin Doctor Faustus* (1723), which was followed by *Harlequin Sheppard* (1724), *Apollo and Daphne* (1725) and *The Miser, or Wagner and Abericock* (1726, revised and given as *Harlequin's Triumph* in 1727). Henry Carey seems to have provided the music for many of these works.

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MOIRA GOFF

Thurn und Taxis. German aristocratic family of patrons of music. They lived in the Low Countries, Frankfurt and especially in REGENSBURG (from 1748). Carl Alexander (prince, 1773–97) was the composer of a sinfonia and keyboard music, now in *D-Rtt*, where the Thurn und Taxis Hofkapelle and Hoftheater library are preserved.

Thursby, Emma (Cecilia) (*b* Williamsburg [now in Brooklyn], NY, 21 Feb 1845; *d* New York, 4 July 1931). American soprano. Her earliest engagements were solo appearances at various churches in Manhattan and Brooklyn. She studied at various times with Julius Meyer, Achille Errani, Francesco Lamperti and Sangiovanni, but her most important teacher was Erminie Rudersdorff. Thursby's engagements through 1878 included appearances with Theodore Thomas and his orchestra, a long tour with Patrick S. Gilmore and his band, and oratorio performances (notably with Leopold Damrosch as conductor). Under Maurice Strakosch's management, she had a brief but phenomenally successful European career between 1878 and 1882. Thursby was praised by critics for her pure voice and sensitive interpretations and was compared favourably with Jenny Lind and Christine Nilsson. Contemporary accounts mention her flawless coloratura technique, her avoidance of scooping, and the evenness of her instrument throughout its unusually large range.

After her return to the USA, Thursby maintained a vigorous concert schedule. Although she knew many operatic roles and included arias in her programmes, she refused to appear in dramatic productions, maintaining that solo recitals gave her the greatest satisfaction. After her last recital in Chicago, December 1895, she devoted herself solely to teaching (her most famous student was Geraldine Farrar) and was eventually appointed professor at the Institute of Musical Art in New York, where she taught from 1905 to 1911. Her papers are preserved in the library of the New York Historical Society.

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JOHN GRAZIANO/R

Thürschmidt, Carl. *See* TÜRRSCHMIDT, CARL.

Thurston, Frederick (John) (*b* Lichfield, 21 Sept 1901; *d* London, 12 Dec 1953). English clarinettist. He was taught by his father from the age of seven, and won an open scholarship to the RCM, where he was a pupil of Charles Draper. During the 1920s he played in the Royal Philharmonic and Royal Opera House orchestras, and in the BBC Wireless Orchestra. In 1930 he became principal clarinet of the new BBC SO, in which he played with great distinction until 1946. He then left to concentrate on chamber music. He gave the first performances of many new works, including Bax's Sonata, Bliss's Clarinet Quintet (which he recorded with its original performers, the Griller Quartet) and Finzi's Concerto. He was the dedicatee of Malcolm Arnold's Concerto no.1, Iain Hamilton's *Three Nocturnes*, Howells's Sonata, Ireland's Fantasy-Sonata, Gordon Jacob's Quintet, Maconchy's Concertino and Rawsthorne's Concerto. His tone, which like his teacher's was without vibrato, was admired for its firmness and clarity. He was also an influential teacher, and taught at the RCM from 1930 to 1953. His pupils included Thea King, whom he married.

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ROBERT PHILIP/PAMELA WESTON

Thyard, Pontus de. *See* TYARD, PONTUS DE.

Thybo, Leif (*b* Holstedbro, 12 June 1922). Danish composer and organist. He entered the Royal Danish Conservatory in Copenhagen in 1940, and studied theory with Høffding, instrumentation with Schierbeck and organ with Emilius Bangert; earlier studies in theory had been with Holmboe. In 1944 he was examined in theory, the history of music and the organ, and in 1945 took the music teachers' examination. He then occupied several important posts as an organist, and was employed as a teacher at the Institute of Musicology, Copenhagen University, and the Royal Danish Conservatory, where he was professor between 1965 and 1990. He has been a member of the board of Det Unge Tonekunstnerselskab (1948–56), the board of Dansk Komponistforening (1964–72) and the board of the Danish section of the International Schütz Society.

His contribution to organ music has been significant. Not only has he written many important works for the instrument (including *Liber organi*, 1968, and *Concert II 'St Andrew's'*, 1957), but he has also cooperated with Danish organ builders, particularly Frobenius, on the

development of technical improvements, and has written textbooks on organ playing and has been a concert organist in Denmark and abroad. Thybo has nevertheless composed substantially for other instruments and genres. His early works were inspired by composers such as Hindemith and Bartók, later by Britten and Stravinsky. He undertook an organ transcription of Stravinsky's *Dumbarton Oaks* in 1952, which laid the basis for his investigation of the very specific possibilities of the modern organ. The strongly constructive modernism and electrophonics of the postwar period has, however, been alien to him. He instead holds onto thematic work, often using an intuitive and entirely personal composition process, which constantly takes him further towards re-evaluation, pure cultivation and refinement of the material; this is summarized in the textbook *Alternative satstekniske studier: Improvisation og komposition for orgel* (1999). As a religious man, Thybo finds inspiration partly in the Christian musical tradition and partly on a broad level through the history of music and literature. He has written works to texts by Shakespeare, Baudelaire and Rilke, and has written choral arrangements and variation works, including on 'Sumer is icumen in' (for organ, 1985).

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Opera: Den udødelige historie [The Immortal Story] (K. Blixen, after Ostman), 1971, Vadstena, 1971

Orch: Conc. for Str, 1957; Pf Conc., 1961–2, rev. 1982; Conc., fl, chbr orch, 1965; Org Conc., ?1966; Vn Conc., 1969; Sinfonia breve, brass, str, 1978; Tuba Conc., 1979; Conc., trbn, timpani, str, 1982; Conc., tpt, trbn, str orch, 1982

Choral: Markus-Passion, SATB, 2 fl, 2 ob, eng hn, 2 bn, timp, str, 1962–3; TeD, SATB, fl, eng hn, 2 bn, 2 tpt, 3 trbn, db, 1965; Profetia, cant., S, B, SATB, org, 1965; Halleluja, SATB, org, 1970; Ps xc, SATB, org, 1972; Rosa rorans, 2 female choirs, 2 fl, bn, hp, 2 vn, va, vc, db, 1973

Solo vocal: In dieser Zeit (Ger. texts banned during World War II, old High Ger. texts), T, vocal qt, 2 fl, eng hn, tpt, org, str qt, 1967; Der heilige Ursprung des Meistergesanges, S, Mez, various Renaissance insts, cimb, 1970; Hymn of Creation, S, org, 1973; Camino de Santiago (Sp. medieval hymn), S, org, 1975; Aus dem Stundenbuch, S, org, 1982; In effigiem Thomas Kingo, S, B, SATB, wind, hp, org, 1984; Sonnengesang (St Francis of Assisi), Mez, org, 1992

Chbr: Non si levava ancor, rec, eng hn, bn, hn, 1965; Hommage à Benjamin Britten, fl, vn, va, vc, 1968; Intrada og capriccio, hn, 2 tpt, 2 trbn, tuba, 1977; Str Trio, 1980; Flarva I–VI, fl, va, hp, 1982–91; Trio, fl, va, vc, 1985; Str Qt, 1990

Org: Praeludio, pastorale e fugato, 1948; Dumbarton Oaks, 1952 [after Stravinsky]; Conc. I 'St James', 1952; Conc. II 'St Andrews', 1957; Contrasti, 1965; Liber organi, 1968; Sumer is icumen in, 1985; 7 mosaikker, 1987; Praeludium – Interludium – Hymne, 1990

Pf: Sonate, 1982

Principal publishers: Egtved, Hansen, Samfundet til Udgivelse af Dansk Musik

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L. Thybo: *Alternative satstekniske studier: Improvisation og komposition for orgel* (Roskilde, 1999)
'Thybo, Leif', *Kraks blå bog 1998*, 1247

ERIK H.A. JAKOBSEN

Thysius [Thijs], **Johan** (*b* Amsterdam, 13–21 Aug 1621; *d* Leiden, bur. 8 Oct 1653). Dutch lawyer. His father was Anthony Thijs, a merchant in Amsterdam. Thysius enrolled at the University of Leiden on 13 August 1635 and read philology and law. Between 1646 and 1648 he travelled in France and England to further his studies. Returning to Leiden he registered again on 27 August 1648 and graduated in law on 21 August 1652.

He owned an important library and founded the Bibliotheca Thysiana. In it is preserved a manuscript lutebook in French seven-line tablature. Though several scholars have suggested more hands, the volume was probably compiled by the Amsterdam minister Adrian Joriszoon Smout (*b* Rotterdam, *c*1580; *d* Rotterdam, Feb 1646), as a reference 'Johan Thijs wt d' Auctie van Smoutius' in the manuscript suggests, from his student time in Leiden (1595–1601) into at least the 1620s. With some 452 pieces, mostly for solo lute, it is the richest Dutch collection of lute music and one which shows the international aspect of musical taste in the Netherlands at that time. The manuscript contains intabulations of Dutch, English, French and Italian songs, Reformation psalms, motets and some 164 dances, mainly French, English, Italian and Dutch in origin, as well as six fantasias, including one by Francesco da Milano. Claude Le Jeune, Claude Goudimel, Orlande de Lassus, Peter Philips and Jan Pieterszoon Sweelinck may be singled out among the composers of the songs on which the lute intabulations are based, and John Dowland, Robert Jones and Thomas Robinson are among the composers of the dances. A few pieces come from collections by E. Adriaensen published in Antwerp in 1584 and 1592. Interestingly, many of the numerous English song and dance tunes are also found in the Fitzwilliam Virginal Book. The pavan by 'Signor Thysio' in Rude's *Flores musicae*, ii (Heidelberg, 1600) is not by Johan Thysius, as Eitner supposed.

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R.B. Evenhuis: *Ook dat was Amsterdam*, i (Amsterdam, 1965), 271–3, 311–14
F. Noske: 'Early Sources of the Dutch National Anthem (1574–1626)', *FAM*, xiii (1966), 87–94

HANS RADKE

Tibaldi, Giovanni Battista (*b* Modena, 2nd half of 17th century; *d* ?Rome, after 1736). Italian violinist and composer. He worked for Cardinal Ottoboni from 1695 to 1737, and for Cardinal Pamphili from 1700 to 1710. In 1701 he was in the service of prince Urbano Barberini of Palestrina, and between 1708 and 1718 he received a fixed wage as a 'cammeriere' for Ruspoli. A member of the Congregazione di S Cecilia from 22 September 1707, he was *guardiano degli strumentisti* in 1708 and *guardiano dei maestri di cappella* in 1726. He participated in numerous musical performances in Rome; from 1708 to 1718 he took part in the celebrations for the design of the Accademia del Disegno di S Luca. A caricature of him by Pier Leone Ghezzi, dated 1 January 1720, reports: 'Tibaldi

the violin player, who in Arcangelo Corelli's time cut a fine figure, but is no longer called on to perform, because he plays in the old style' (*I-Rvat*).

Two collections of trio sonatas by Tibaldi survive, both printed in Rome (in 1701 and 1704 respectively) and reprinted in London. A sinfonia was printed in 1701 with a serenata for three voices by G.A. Costa, and in Amsterdam, about 1717, a *svago o capriccio di otto battute a l'imitationo del Corelli* was printed with Tommaso Albinoni's sonatas for solo violin. Some of Tibaldi's sonatas appear alongside the works of other Italian composers, including Corelli and Vivaldi, in *The Complet Tutor to the Violin* (London, 1727) and *Medulla musicae*, also printed in London about 1727.

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ANGELA LEPORE

Tibaldi, Giuseppe (Luigi) (*b* Bologna, 22 Jan 1729; *d* *c*1790). Italian tenor and composer. He studied singing with Domenico Zanardi and composition with Martini (his counterpoint exercises are in *I-Bl*). In 1747 he was admitted to the Accademia Filarmonica as a singer and in 1750 as a composer; he served as *principe* in 1759, 1777 and 1783. In 1751 he succeeded Giuseppe Alberti as *maestro di cappella* at S Giovanni in Monte of Bologna, but after a few years decided to devote himself entirely to a career as an operatic tenor, becoming one of the few leading opera singers who had a disciplined training in counterpoint. He sang in the most important European opera houses, taking leading roles in the premières of Gluck's *Alceste* (Vienna, 1767) and Mozart's *Ascanio in Alba* (Milan, 1771). His 19 letters to Martini (in *I-Bc*) written between 1750 and 1775, are a valuable source of information about Italian opera at the time. His few extant compositions (in *I-Bc*, one in *Bsp*) are sacred pieces dating from the time of his study with Martini, except for a later set of *Duetti notturni* for two sopranos and continuo (in *I-Bsp*).

His son, Ferdinando Tibaldi (*c*1750–1785), was also a singer and composer.

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A. Schnoebelen: *Padre Martini's Collection of Letters in the Civico Museo Bibliografico Musicale in Bologna: an Annotated Index* (New York, 1979)

HOWARD BROFSKY

Tibbett [Tibbet], **Lawrence** (*b* Bakersfield, CA, 16 Nov 1896; *d* New York, 15 July 1960). American baritone. After beginning his career as an actor and as a singer in church and light operas, he studied with Joseph Dupuy and Basil Ruysdael in Los Angeles and with Frank La Forge and Ignaz Zitomirsky in New York, which led to his Metropolitan début as Lewicki in *Boris Godunov* (1923). A week later he sang Valentin in *Faust*, but recognition did not come until 1925 when he sang Ford in *Falstaff*, eclipsing Antonio Scotti in the title role; he eventually succeeded Scotti in the leading Italian roles and remained a principal with the company for 27 seasons, noted, in his prime, for his legato and vivid acting. He sang in the premières of Taylor's *The King's Henchman* (1927) and *Peter Ibbetson* (1931), Gruenberg's *The Emperor Jones* (1933), Hanson's *Merry Mount* (1934) and Seymour's *In the Pasha's Garden* (1935). He also took part in the first Metropolitan performances of *Jonny spielt auf*, *Peter Grimes*, Hageman's *Caponsacchi*, *Simon Boccanegra* and *Khovanshchina* (in which he made his last Metropolitan appearance in 1950, as Ivan). He also sang in San Francisco, Chicago, Paris, Vienna and Prague, and at Covent Garden created the title role in Goossens's *Don Juan de Mañara* (1937). His dark, pliant voice and matinée-idol appearance made him popular in films as well as light opera, and he was a significant force in early American radio. In 1950 he appeared on Broadway in *The Barrier*, and his last stage role was in the musical comedy *Fanny* (1956). He is perhaps best represented by his *Otello* recordings, which reveal him as an Iago of sly wit, his ample fervour in the 'Credo' counterbalanced by a silken *pianissimo* in 'Era la notte'. He also sang Germont in the live 1935 Metropolitan recording of *La traviata* with Rosa Ponselle. He published an autobiography, *The Glory Road* (Brattleboro, VT, 1933/*R*).

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MARTIN BERNHEIMER/R

Tibbits, George (Richard) (*b* Boulder, Western Australia, 7 Nov 1933). Australian composer. He studied architecture at the University of Melbourne, where he became senior lecturer in urban studies and architectural history. Unusually among Australian composers, he has no professional musical connections and works in deliberate isolation from the country's intense musical politics. The early influences on his music included Indonesian music, Perle, Babbitt and Cage; then, in the late 1950s, he produced 'brutalist' music based on urban life. By the early 1960s he had rejected this aesthetic for lyricism, and in 1965, while in England on an extensive town-planning project, he took an interest in European rock and pop groups. In later works he has turned to parody and collage of antique models. His music in general is notable for irony, intellectual humour and an avoidance of pretension.

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Orch: Pili, wind qnt, 2 str qt, 1966; Fanfare for the Great Hall, orch in groups, 1968; Neuronis Nephronicus and his Lowly Queen, small orch, 1968; I Thought you were all Glittering with the Noblest of Carriage, 1969; Serenade, small orch, 1969; Beside the Rivering Waters of …, 1970; Antediluvia, str, 1971; The Rose Garden of the Queen of Navarre, mand orch, 1975; Vn Conc., 1975; Pf Conc., 1983; Fantasy on the Panetary Tones, org, orch, 1985; Sym.: the Castle at ABC, 1985; Sym. on Sydney Sings Today Hip-Hip-Hooray, 1995; Sym. in Valle Tenebrosa, 1995

Vocal: 5 Songs, A, pf, 1969; Golden Builders (V. Buckley), S, small chorus, ens, 1972; Five Bells (K. Slessor), S, str qt, 1972; Shadows, S, hpd, str orch, 1974; The Ice Fishermen–Lake Erie (A. Taylor), S, orch, 1969–73, rev. T, str qt, brass qt, db, 1981; Battue near Alberton, on a Massacre of Aborigines, Bar, ens, 1978; 4 Poems of Vincent Buckley, B, vc, 1988

Chbr and inst: Silop, fl, cel, 1963; Qnt, fl, cl, va, vc, pf, 1964; Trio, fl, va, hpd, 1964; Qashq, fl, cl, hn, pf, 1966; Homage to Stravinsky, fl, va, pf, 1967; Str Qt, 1968; Variations, pf 4 hands, 1969; Stasis, pf, 1970; Fantasy on the ABC, org, 1975; Gateau, wind qnt, 1975; Str Qt, 1978, lost; Folk Song, pf, 1980; Happy Birthday Bicentennial Trio, vn, vc, pf, 1986; Str Qt, no.4, 1989; Str Qt, no.5, 1992

Principal publisher: Albert

THÉRÈSE RADIC

Tibetan music. The Tibetan cultural area spans five different countries along the Himalayan mountain range. There are an estimated 6 million Tibetans within the People's Republic of China in an area that includes the Tibet Autonomous Region (TAR) - that approximately covers former central Tibet, or Utsang, a part of eastern Tibet, or Kham - as well as in parts of former Kham (East) and Amdo (Northeast) regions, which are now autonomous prefectures or districts in the provinces of Qinghai, Gansu, Sichuan and Yunnan. There are Tibetan-speaking communities also in Ladakh, Sikkim, Assam, Zanskar, Lahul and Dharamsala in India, in northern Nepal and Bhutan, and in Baltistan in Pakistan (fig.l). Despite different geographical, historical and political circumstances, Tibetans in this cultural area share many characteristics, including music, script, language and religion.

I. Background, history and research. II. Monastic music. III. Traditional music. IV. Contemporary pop music.

I. Background, history and research

The history and musics of the Tibetan cultural area have always been intertwined. From the 7th to 12th centuries, Indian influence became strong as Mahayana Buddhism and Tantrism entered Tibet and co-existed with the indigenous Bon religion. Tibet was a dominant military power in Inner Asia in the 8th century, during the period of the early kings (7th-9th century). In the 13th century the country came under Mongol influence, although it was never completely conquered. Chingghis Khan campaigned against the northern Tibetans (Tanguts) in 1206, and in 1226-7 his grandson, the Mongol Yüan dynasty emperor Khubilai Khan, settled Tibet's tributary status by recognizing 'Phags-pa, leader of the *sa-skya-pa* Buddhist school, as its religious authority. During the Ming dynasty (1368-1644) different Tibetan factions made alliances with both Mongol confederations and the Chinese. The re-establishment of close relations between Tibetans and Mongols during the 16th century is evidenced by the power of the Mongol prince Altan Khan to create and bestow the title of third Dalai Lama (applied retrospectively to his two predecessors) upon the religious leader of the reformist Buddhist *dge-lugs-pa* school. From 1644 to 1911 overlordship over Tibet continued under the Manchus; when the Qing dynasty fell in 1911, the 13th Dalai Lama tried to gain recognition for Tibet's independence.

Research on Tibetan music has been affected by these political events. Prior to the 1960s various musics were collected and studied by Westerners, for instance by A.H. Francke in 1905 (folksongs), Roerich in 1942 (epics) and G. Tucci in 1949 (folksongs). Field research in Tibet became impossible after the 1960s, and Western scholars have had to rely on other methods. Tibetan refugees have been used to provide data from which to construct a model of pre-1950 Tibetan society, and the Tibetan-speaking peoples of the southern Himalaya have provided primary materials for comparative analysis. Research topics have included Buddhist music, notation and the masked dance-drama, social and cultural contexts of performance, ritual characteristics and history.

During the liberalization period of the 1980s, music studies in Tibet were undertaken by the Han Chinese and some Tibetans. For ideological reasons, these have concentrated on the music of folk performers. Since 1990, interest in the contemporary situation in the TAR has grown. Within China, a project called *Zhongguo minzu minjian yinyue jicheng* [Anthology of Folk Music of the Chinese Peoples] began in the 1980s to document the traditional music and dance of every province (*see* CHINA, §IV), including Tibetan genres in the TAR, Gansu, Qinghai, Yunnan and Sichuan provinces. The anthology focusses on compilation and systemization; historical and social analyses are based on Chinese political orthodoxy. Since the end of the 1990s, a limited number of Western researchers have had access to Tibet (e.g. I. Collinge, M. Schrempf, I. Henrion-Dourcy), scholars who hold radically different theoretical and methodological perspectives from Chinese and Tibetan scholars in the People's Republic of China.

Representations of Tibetan music arouse the same passionate debates among ethnomusicologists as the area's political and legal status, history and ethnicity provoke on the international stage. This article brings together a range of differently-orientated specialists. Mirroring the foci of research, a division has been made between the monastic music and dance of Bon and the four Buddhist schools – *rnying-ma-pa, bka'-brgyud-pa, sa-skya-pa* and *dge-lugs-pa* – and traditional musics and dance, although the latter may also be deeply infused with religious beliefs and ritual.

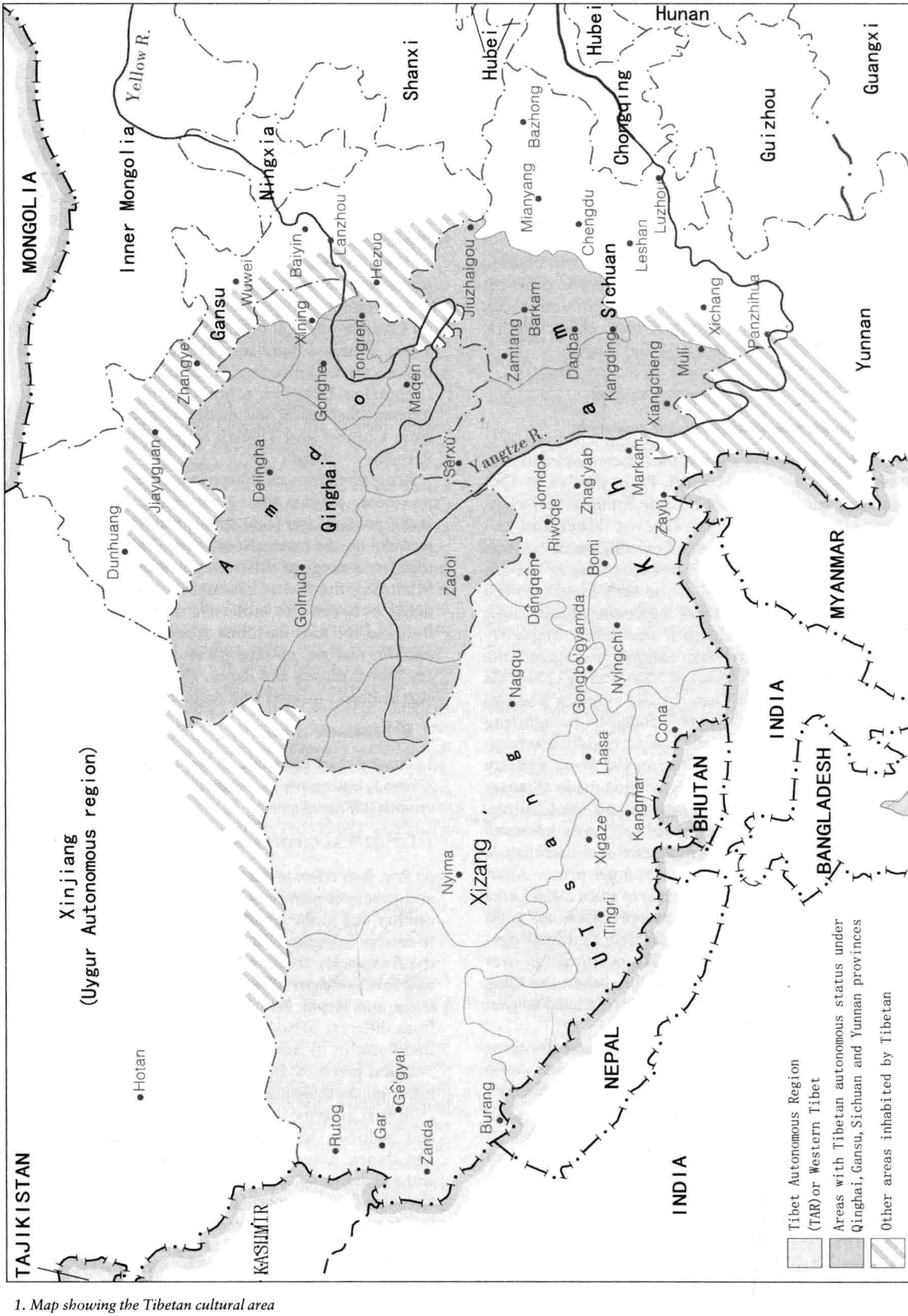
II. Monastic music

1.Liturgical chant and music: (i) Bon (ii) Buddhist schools. 2. *'Cham*. 3. Instruments. 4. Notations: (i) Voice (ii) Drum and cymbals (iii) Aerophones.

1. LITURGICAL CHANT AND MUSIC.

(i) Bon. Bon refers to the pre-Buddhist system of beliefs and practices prevalent in Tibet until about the 8th century and to the textually-based doctrine that began to emerge from the 11th century onwards. Its followers, the Bonpo, are found especially in Kham (Sichuan) and southwestern Tibet, with some communities in India and Nepal. Bon has incorporated many ideas from different periods of Tibetan history, resembling Buddhism in its monastic organization, doctrine and liturgical practices. However, it retains distinct literary, historical, mythological and cultural identities.

Ritual activity is associated with liturgical texts and includes chant, recitation, instrumental music and dance. Liturgical texts are essentially metric and are delivered as *recto-tono* recitation; in various formulae for intonation (*skad*), which can be adapted to the metrics of the text; and using chant (*dbyangs* or *gyer*). Most texts are recited and are usually preceded by a short chant. The longer *dbyangs* or *gyer* are offered to protective deities and are used for propitiating the important deities Phur-ba and



1. Map showing the Tibetan cultural area

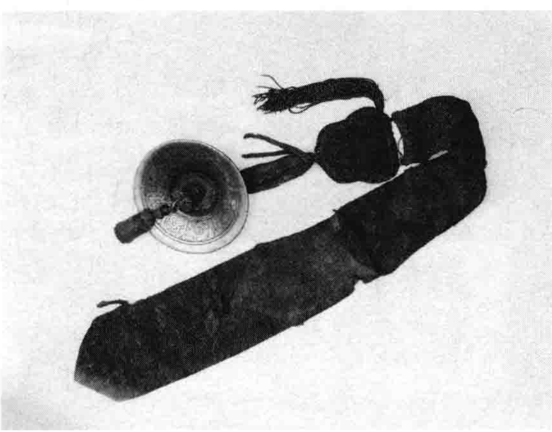
Khro-bo. Unlike in Buddhist schools, no neumatic notation is used. However, chant is organized into components similar to neums, which are named and allow for clear identification of single and compound units.

The most characteristic instrument of Bon is the flat bell, *gshang* (fig.2). It is used to punctuate the drum formulae that link the various sections of a ceremony. The smaller version of the Bonpo flat bell is known as *sil-snyan*; the Buddhist instrument of the same name is known as *sil-chol*. Drums (*rnga*) and cymbals (*rol-mo*) are required for the performance of any ceremony. These instruments may be accompanied with various patterns at specified points by long trumpets (*dung-chen*), double reed aerophones (*rgya-gling*) and sometimes short trumpets with a receding bell (*ko-yo*) and conch-shell trumpets (*dung-dkar*).

(ii) Buddhist schools. There are four main Tibetan Buddhist schools: 'the old ones' or *rnying-ma-pa*, so called because of their attachment to the oldest texts transmitted from India; 'those of the oral tradition', the *bka'-brgyud-pa*, who have divided into numerous branches over the course of centuries; 'those of Sa-skya', the *sa-skya-pa*, called after their main monastery in central Tibet; and the reformed school of the 'virtuous', the *dge-lugs-pa*, who have stood foremost on the political scene since the 15th century and from among whom the Dalai Lama is chosen.

The development of monastic life was encouraged by these schools as well as the reformed Bon, and it is estimated that before 1959 several thousand monasteries were active in Tibet, some of which served as universities and hosted thousands of monks. Lengthy theoretical studies were undertaken in these monasteries, and the liturgical calendar, which was extremely dense, included substantial musical performances. After the near destruction of monastic traditions in the 1960s and 70s, calendrical and other rituals are once again being held, at least partially, in Tibet and in the eastern provinces of Amdo and Kham. Contemporary monastic institutions in India, Nepal and Bhutan have maintained the programmes of traditional studies and the liturgical calendar. They are responsible for performing complex rituals for the benefit and protection of the faithful.

The dates of the celebrations vary according to the religious school or even the different monasteries that have developed from the same 'mother-monastery'. However, services in honour of Târa and Mahakala are



2. *Gshang, the flat bell characteristic of Bonpo monastic music, showing wooden clapper (British Museum, London)*

performed daily and there are regular weekly and monthly rituals, for example, the *tshes-bcu* ritual in honour of Padmasambhava, which is held on the 10th day of each month in *rnying-ma-pa* monasteries. One of the most solemn rituals – the *dgu-gtor* – is held during the final days of the final month of the Tibetan calendar. It can last for more than one week (from the 23rd to 30th day of the 12th month in the *rnying-ma-pa* monastery of Zhe-chen in Bodnath) and is the occasion of a considerable display of music and ritual dances.

The musical sections of various celebrations depend to a great extent on oral tradition but also refer to manuals of notations compiled by past precentors (see §4 below). They make great use of vocal chorus and imply the intervention of numerous musical instruments (see §3 below). The texts of the rituals are usually in verse and have been elaborated by various scholars after canonical texts or spiritual visions. They are enunciated in various ways. *Recto-tono* recitative (*'don-pa*), sometimes performed at an extremely rapid tempo, is used for the repetitions of mantras deriving from Indian tradition. They represent in sound the Buddhas and tutelary (*yi-dam*) or protective (*chos-skyong*) deities invoked during the rituals. Psalmody is used with simple melodic formulae, often called *rta* (lit. 'horse', but here meaning [musical] 'mount' or tune), which correspond to one or two lines of seven or nine syllables or, more rarely, to four-line stanzas. These formulae are sometimes repeated with a progressive rise in pitch from stanza to stanza until the end of the text. The 21 stanzas of praise to the 21 Taras are a well-known example of this musical practice of 'systematic rise'. A slow and solemn way of chanting, called *dbyangs* (lit. 'vowel'), involves placing meaningless syllables (*tshig-lhad*) between the syllables that make up the text. They are chanted around a fundamental sound with its timbre modified or ornamented according to procedures peculiar to each tradition and varying from one monastery to another. Depending on the solemnity of the ritual, the *dbyangs* may be either 'short' (less elaborate) or 'long' (more elaborate). Some, particularly in *rnying-ma-pa* and *bka'-brgyud-pa* traditions, have evocative titles such as 'growl of the tigress', 'big summer drum' (which evokes thunder) and 'eddying lake waters'. It was to preserve the memory of these *dbyangs* that the neumatic notations from the *dbangs-yig* were devised (see §4 below).

In his short *Musical Treatise* (*Rol-mo'i bstan-bcos*), which has been quoted continuously since the 13th century, the 'Great scholar of Sa-skya [monastery]', Sa-skya Pandita, describes the qualities of the chant that will be 'pleasant to hear' (*snyan-pa*), with sweetness, a relaxed character and clarity of enunciation. The chorus of monks, following the *dbu-mdzad* (precentor), do their best to obtain such a result, but the ideal remains difficult to achieve in practice, partly due to the differing ages of the monks and novices.

Among the *dge-lugs-pa*, particularly in the Tantric colleges of Rgyud-stod and Rgyud-smad, the monks cultivate an extremely low register and use what is considered to be 'the Tantra voice' (*rgyud-skad*) or, more colloquially, 'the *mdzo* voice' (the *mdzo* being a cross between a yak and a cow), described in the West as biphonic chant. Each singer emits a deep fundamental tone, simultaneously producing a distinct harmonic or partial of that fundamental (*see* OVERTONE-SINGING).

Side by side with these ritual forms of chanting, a prominent place is given to didactic chants (*mgur*), which are widely used by religious scholars and mystics to pass on their teaching to their disciples or to the Buddhist faithful in general. The most famous ones are attributed to the poet and saint Mi-la ras-pa, who lived in the 11th–12th centuries. Most of the great Tibetan mystics have composed and still compose such *mgur* chants, which have been (and are being) carefully collected by their disciples. The texts are mostly in lines of seven syllables, and they are sung to melodies that are close to those of the popular repertory.

2. 'CHAM. The Tantric masked dance-dramas known as *'cham* are spectacular ritual and social events in ethnic Tibetan areas. They date back to the establishment of monastic communities of both the Bonpo and Buddhists in Tibet and are a syncretistic ritual form that includes Tibetan, Indian and Chinese cultural elements. There are various types of dances, some of them particular to certain monastic schools. *'Cham* is distinct from the ritual dances known as *gar* (see §III, 2 below), in that it is publicly performed by mostly masked monks in the courtyard of a monastery for the spiritual benefit of its lay community. In *'cham* the monk-dancers (fig.3) are considered to embody temporarily the deities (fig.4) or enlightened persons whom they portray. A *'cham* dance is a religious act variously believed to expose the participants to the sacred power (*byin-rlabs*) of the deities present, to generate faith and to yield religious merit.

'Cham are usually performed as part of larger ritual cycles on significant dates in the lunar calendar. They constitute the culminating events of festivals, such as the expulsion rites conducted at the end of the Tibetan year, or celebrations of the lives of famous Tantric masters and popular saints such as Mi-la ras-pa (1040–1123), in which the dances have a more narrative or didactic character. A ritually important set of unmasked dance figures are the 'black hats' (*zhwa-nag*), named after their symbolic black headgear. More secular human characters contribute entertaining interludes.

'Cham performances are accompanied by a monastic ensemble that sits beside the dance area (*'cham-ra*). Ritual instruments such as *rnga* (drums), *sbug-chal* and *sil-snyan* (cymbals) provide the beat (*rdung*) for the dance steps. *Rgya-gling* (oboes) and *dung-chen* (long trumpets) contribute melodic passages (fig.5). A separate pair of *rgya-gling* players welcomes the dancers into the dance area with invocational music. The dancers emerge through the main entrance of the temple, which serves as a preparatory room (*'cham-khang*), and begin to circle around the dance area. This may be marked out with concentric circles and auspicious symbols.

'Cham dances usually consist of three phases. Initially, the monks meditate inside the temple on the highest tutelary deity (*yi-dam*) invoked, such as rDo-rje phur-pa, and transform themselves into the various deities of his mandala, some of whom later appear in the dance. Next, *'cham* itself is performed, the dancers re-enact the major actions of the rites, especially the sacrificial killing (*bsgral-ba*) of an effigy (Sanskrit *liṅga*) symbolizing obstructive or evil forces, and an exorcistic rite (*gtor-rgyab*) is performed outside the monastery. The concluding phase occurs in the temple, where the participating monks are ritually divested of their roles.



3. Monk-dancers performing Atsara 'cham



4. Embodiment of a deity in a 'cham performed in Amdo Sharkhog

Biographical sources often record that *'cham* originate in the dreams or meditative experiences of famous Bon and Buddhist lamas. The revealed choreography and iconography of new dances may be recorded in dance manuals (*'cham-yig*) or passed on by oral tradition through a lineage of lamas who are dance masters (*'cham-dpon*).

While no written history of *'cham* and its many different forms exists, it is apparent that the monastic dance traditions and styles of different Tibetan religious schools have influenced one another. Although the monasteries tend individually to determine the protective deities, historical narratives and personages, certain prominent deities occur in many *'cham* forms, including powerful protective goddesses such as dPal-ldan lha-mo in Buddhist dances or Srid-pa'i rgyal-mo in those of the Bonpo, and gShin-rje, 'Lord of Death', with his stag-headed minions.

Apart from their ritual function, *'cham* have also been adapted as tourist spectacles for foreign audiences, both in Chinese-controlled areas and in exile. Touring *'cham* troupes also perform adaptations of the dances in Western concert halls and museums as displays of Tibetan cultural identity, with a political and economic agenda.

3. Instruments. Monastic rituals employ a range of musical instruments, consisting of idiophones (bells, various kinds of cymbals, wooden semantrons), membranophones (small hourglass drums with whipping clappers, large double-headed frame drums), and aerophones (long and short trumpets, conches and oboes). The Tibetans themselves distinguish between instruments made to resound (*'khrol-ba*), instruments played by striking (*brdung-ba*) and instruments played by blowing (*'bud-pa*).



5. Masked characters of 'cham at the monastery of Hemis in Ladakh, with two rgna (double-headed frame drum with handle), two dung-chen (long trumpets) and, behind the drum players, two rgya-gling (oboes)



6. *Ḍamaru (hour-glass drum) and dril-bu (handbell) played by 'cham character in copper masks, Zhe-chen monastery, Nepal*

Instruments made to 'resound' by shaking them include the small handbell, *dril-bu* (Sanskrit: *ghaṇṭā*), whose proportions and decoration are defined in canonical treatises. It is held in the left hand and represents 'wisdom' (*shes*); it forms a pair with the ritual *rdo-rje* sceptre (Sanskrit *vajra*), held in the right hand and representing the 'skilful methods' (*thabs*) necessary to attain enlightenment. The *rdo-rje* and *dril-bu* derive from Indian traditions and feature prominently in the iconography associated with many Buddhas, divinities and religious masters.

The small *ḍamaru* hourglass drum may have its body made of two half-skulls with the tops set end to end, known as a *thod rnga*, but it is more usually made of wood or plastic. Its two skins are struck alternately by the impact of pellets (fig.6). A special kind of *ḍamaru* is known by the Tibetan term *cang-te'u*. Large cymbals with a small central boss, known as *sil-snyan*, are played with a horizontal movement; their crystalline sound is considered as proper for the offering of sound and in the worship of peaceful (*zhi-ba*) deities. The flat bell *gshang*, used by the Bonpo, corresponds to the Buddhust *dril-bu*.

Instruments sounded by striking include the big, double-headed frame drum known as the *rgna*. It is found in different sizes and two forms: the 'offering drum' (*mchod-rnga*), suspended from a wooden stand and struck vigorously with a pair of straight sticks; and the 'hand drum' (*lag-rnga*), so called because of its handle, held in the left hand and struck with a cross-shaped stick (fig.7). Many legends tell the story of its origin. The large cymbals with a voluminous central boss, called *sbug-chal* or *rol-mo* and clashed with a vertical movement, are also considered 'struck'. Their loud sound makes them suitable for the worship of terrifying deities (*drag-po*), and in *dge-lugs-pa* and *rnying-ma-pa* monasteries the chant-master uses them for guiding the other performers. Small *ting-shags* cymbals, whose resonance is very specific, are rarely used in communal rituals. The wooden *gaṇḍi* semantron, the length and proportions of which are defined in scriptures translated from Sanskrit, was formerly used to summon the monks for various activities but today is employed only to call them to the communal ceremony of the confession of sins held once or twice a month. In certain other circumstances it has been replaced by a gong (*mkhar-rnga*).

Instruments played by blowing are prominent in ritual music and are always played as pairs of identical instruments. Conches are known as *dung-dkar* (Sanskrit: *śaṅkha*), and are a symbol of the proclamation to the world of Buddhist law. They summon the community to certain ceremonies, and their sound mingles with that of the *sil-snyan* and *mchod-rnga* in music played to accompany offerings. The task of blowing them is often entrusted to young novices. Trumpets 'of the legs of men' (*mi rus-pa'i rkang-gling*), made from human femurs, are often replaced by metal substitutes with bells in a variety of shapes. On these are played short phrases that have names (when the instrument is mentioned in the text of a hymn or as part of the instrumental ensemble) referring to the number of times the player takes a breath, for instance 'breathing three times' (*gsum-'bud*), 'breathing five times' (*lnga-'bud*).



7. *'Offering drum' (mchod-rnga) suspended from wooden stand and 'hand drums' (lag-rnga), Zhe-chen monastery, Nepal*



8. Rgya-gling (oboe) players at a 'cham performance, Zhe-chen monastery, Nepal

The telescopic metal trumpets known as *dung chen* or *rag-dung* are of different lengths, from about 1·70 metres to 3 metres or more (fig.5). They are played in association with drums, cymbals, the bell and the *ḍamaru*, during processions and in the interludes marking the different parts of a ritual. The repertories of different monasteries generally comprise a dozen pieces, known by descriptive names and associated with particular deities or rituals.

The shrill sounding *rgya-gling* (fig.8) consists of a wooden pipe with seven equidistant finger-holes, a metal mouthpiece and a richly ornamented metal bell. They are played using a circular breathing technique that allows the performer to play continuously for over half an hour. The composition of pieces for *rgya-gling*, within a range that never goes beyond the octave, is based on the linking of melodic formulae indefinitely repeated and varied.

Although Tibetan iconography has included a kind of lute as an attribute of dByangs-can-ma (the Tibetan equivalent of the Indian goddess of speech and music, Sarasvatī) and to Yul-'khor-srung (the Tibetan form of Dhṛtarāṣṭra, king of the celestial musicians and guardian of the region of the east), no chordophones are played in the ritual music of Tibetan Buddhism.

4. Notations. Tibetan notations, which have graphic conventions peculiar to different traditions, and to different monasteries within the same tradition, are principally concerned with the performance of chant during rituals. The term *dbyangs* ('vowel') is generally used to designate these chants, which are characterized by the introduction of meaningless syllables (*tshig-lhad*) between significant syllables (*tshig-rdzogs*) of the text. *dByangs* centre on a single note taken as a point of reference, its pitch and timbre being imperceptibly modified by various ornamental procedures, a process described by Ellingson (1979) as 'tone contour melody'.

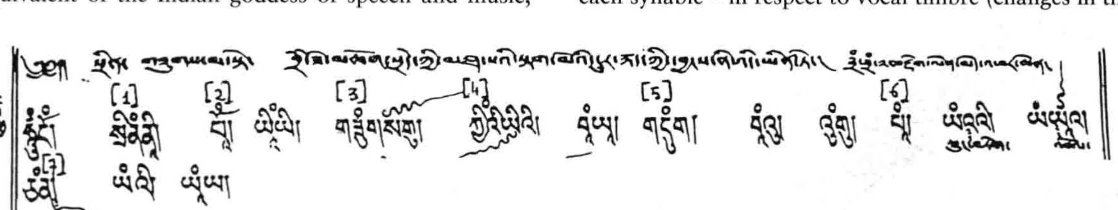
These various types of notations and the commentaries accompanying them cannot be used in practice without the aid of oral tradition, of which the precentors (*dbu-mdzad*) are the repositories. They are aids to memory, giving no precise information about the pitch or duration of the sounds performed.

(i) Voice. Notations for the voice (*dbyangs-Yig*, 'writing of *dbyangs* chants') are preserved in manuscripts and mainly reserved for the use of precentors; they are read from left to right. The beginning of the text to be chanted (written in *dbu-can* or *dbu-med* script) is given along with the meaningless syllables (*tshig-lhad*) to be introduced between the syllables of the text. These may be in an invariable phonetic form (*ya/a*), or in a phonetic form that varies according to the nature of the preceding syllable, which they reproduce like an echo. Indications relating to the playing of the drum or cymbals accompanying the chant are marked. Neumatic signs in the form of curves placed above the syllables may be elucidated by commentaries in small characters placed between the lines of the text and the notation signs.

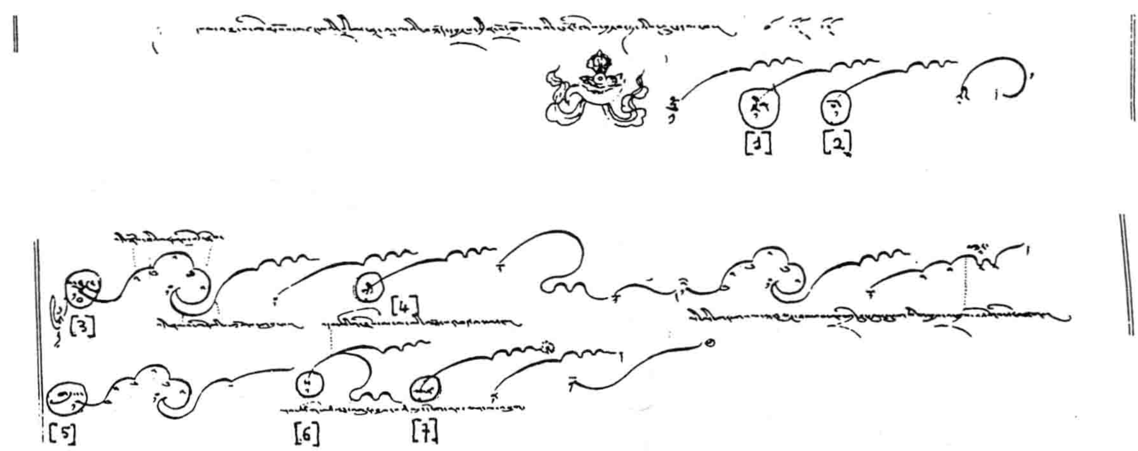
Figs.9–11 are taken from different traditions and show increasing complexity. Those of the *sa-skya-pa* school are the most straightforward, giving the text and the meaningless syllables, with small empty circles (*rnga-thig*) just above to indicate drum-beats. The undulating signs (*sbrul-shad*) placed vertically or obliquely above or below certain syllables define the movement of the drumstick before striking the drumskin.

Fig.9 shows the first line of a chant in praise of Mahakala, a protective deity of Tibetan Buddhism. The textual syllables, here numbered [1] to [7], were written in red ink, and the additional syllables (*tshig-lhad*) in black.

In fig.10 (from the *karma bka'-brgyud-pa* monastery, Dpal spungs) the same text is accorded a more elaborate notation. This notation has curves of a neumatic character and indicates the various 'modifications' to be made to each syllable – in respect to vocal timbre (changes in the



9. Sa-skya-pa tradition: notation of the first verse of Srin-gzugs-ma



10. Bka'-brgyud-pa tradition: notation of the first line of Srin-gzugs-ma

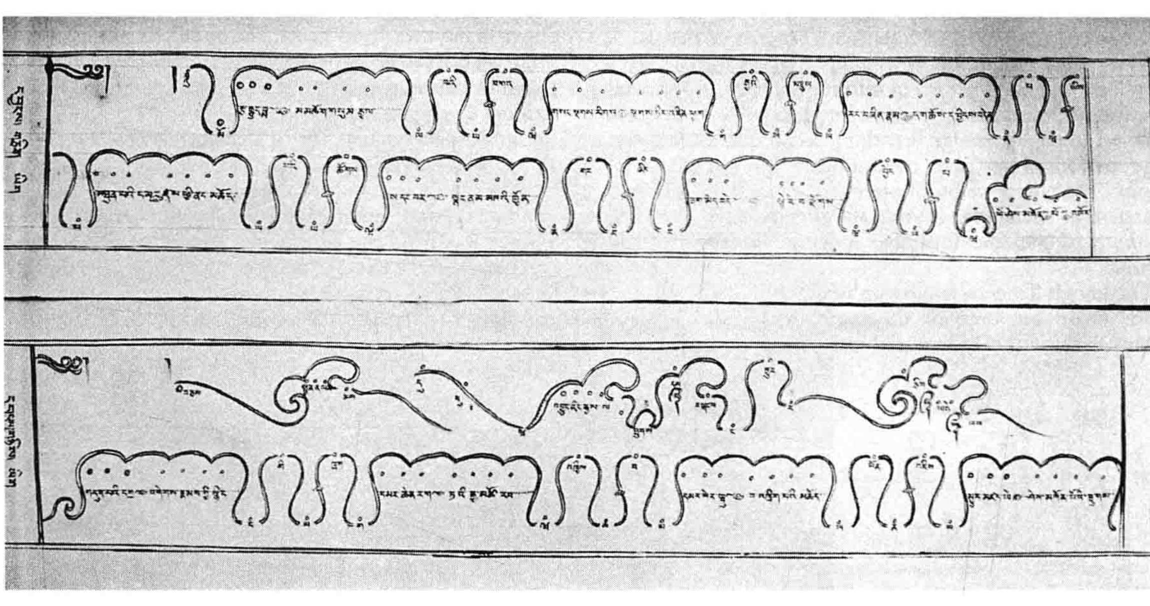
supporting vowel sounds), attack, the introduction of various ornaments (single, double or triple *'gyur*) or the requisite dynamics, indicated by a thickening of the line – as well as indicating the drum-beats to be performed at the beginning of each neumatic sign.

Fig.11 shows a line of notation from the *dge-lugs-pa* tradition on three levels, consisting of regular curves surrounding the syllables of the text and the additional syllables (*tshig-lhad*). The upper and middle levels contain the words of the text, while the lower level is reserved for the *tshig-lhad*. Each syllable is surmounted by a small empty circle denoting the striking of the cymbals. Finally, the caesura after the first three syllables and before the last syllable of each nine-syllable line is indicated by a sign resembling a stylized lotus (encircled in the figure).

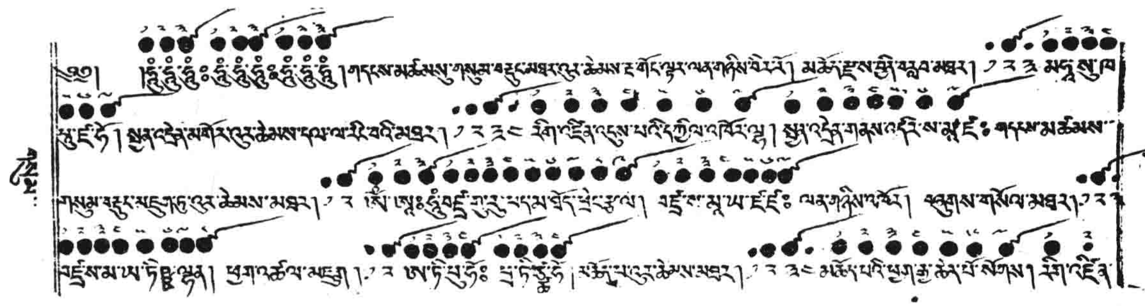
(ii) Drum and cymbals. Various instructions for the playing of these instruments occur in manuals of vocal notations, often specifying the number of beats to be struck before or after a chant, for example 'three beats' (*gsum-brdung*) or 'nine beats' (*dgu-brdung*). This basic count may be modified by the addition of onomatopoeic effects (*ber*, *sbram*, *thang*) or extra beats, shown by the syllable *byas*, various types of 'responses', etc. Some monasteries collected the rhythmic formulae in specific manuals called either *rnga-grangs* ('count of the drum') or *rol-tshig* ('words of the cymbals').

In fig.12 the rhythmic formulae are classified according to the rituals in which they occur. Each beat is shown as a full circle, which may be small, medium-sized or large, depending on its intensity. These circles are surmounted by figures indicating the order of the strokes or their arrangement within a formula. The undulating lines above indicate a tremolo for cymbals. In many cases the notations are complemented by a text or mantra, its syllables corresponding to a beat struck on the drum and/or cymbals.

(iii) Aerophones. Notations that seem to be derived from vocal notations are used in some monasteries for playing



11. Dge-lugs-pa tradition: part of the notation of rTsa-rgyud-ma



12. Rnying-ma-pa tradition: notations for drum and cymbals

conches (*dung-dkar*), short trumpets made of bone or metal (*rkang-gling*) or long telescopic metal trumpets (*dung-chen/rag-dung*). They differ from tradition to tradition. The most elaborate are for *dung-chen*, based on three sounds: a low (*'dor*), middle (*rgyang/skad*) and high sound (*tir/ti/nhi*).

Fig.13 illustrates the notation of two pieces for *dung-chen*. The first consists of a combination of two neumatic formulae. The notation begins with a *rgyang* played in a particular manner (*'or*) and continues with a *rgyang* held for some time (*rgyang-ring*), depicted by a rising curve swelling at the centre to indicate intensification of the dynamic and followed by a *rgyang* repeated more briefly (*rgyang-thung*). The *tir*, which follows directly, is depicted as a thin, descending line, before the repeat of a long *rgyang*. The central part of the next 'formula' is shown by a series of nine triangles with the syllable *ha* underneath, indicating a violent, broken sound.

The second, shorter piece is associated with the 'summoning' (*'gugs*) of the protective deities and is characterized by the use of a middle sound played very loud (*rtsags*) and a *tir* also played loudly, before a return to several middle sounds interspersed with sudden breaks (*rbad-bcad*), marked by maximum thickening of the line.

There are few notations for *rgya-gling* (oboes). Some are based on fingering, correspond to the playing holes; others, from the *dge-lugs-pa* monastery of rNam-rgyal-grwa-tshang (Ellingson, 1986), are syllabic.

III. Traditional music

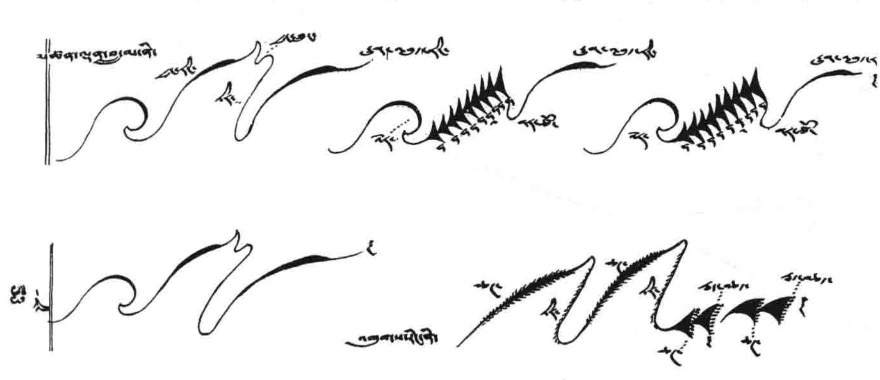
1. Folk music: (i) Styles, melodies and folklorization (ii) Song genres (iii) Song-and-dance. 2. *Gar*. 3. *Nang-ma*. 4. The Gesar epic. 5. *Lha-mo*. 6. Instruments: (i) Idiophones (ii) Membranophones (iii) Aerophones (iv) Chordophones.

1. FOLK MUSIC.

(i) Styles, melodies and folklorization. Unlike the monastic tradition, Tibetan folk music is mainly vocal, with little independent instrumental music. Dances are invariably associated with singing, but not all songs are danced to. Rough distinctions can be made between the styles of central Tibet, Kham and Amdo, and more significantly between (semi-)nomadic, agricultural and pre-1959 'cosmopolitan' urban contexts such as Lhasa. However, these distinctions fail to cover adequately what has evaded any indigenous systemization until recently. Research have largely focussed on central Tibet, with few references to peripheral regions such as Ladakh and Bhutan; compliations initiated in China since the 1980s have thrown light on local traditions in Kham and Amdo.

Traditional music is deeply infused with religion and, to some extent, with literature; the most famous Tibetan poetry evokes musical terminology. Traditional music has drawn on folktales as much as literary sources and, in turn, has inspired popular songs. For example, the 9th-century Dunhuang texts reproduce versified 'songs' (*glu* and *mgur-ma*) attributed to sovereigns and officials; the celebrated yogi Mi-la ras-pa (1040–1123) is held to be the author of 'songs' of religious experience (*mgur-'bum*); and the sixth Dalai Lama (*c*1710) is credited with composing famous 'love songs' (*mgul-glu*). A literary and Buddhist background is evident in the songs' morality and metaphors, but they also draw on oral traditions.

Traditional music, though mainly vocal, is sometimes accompanied by a *gling-bu* (flute) among peasants and nomads. Songs implying dance steps often use chordophones: the *sgra-snyan* (lute), most popular in western and central Tibet, and the *pi-wang* (fiddle), favoured in Kham. Songs are generally strophic, sometimes with refrains. The verses usually contain four lines, although this may vary between two and eight, and lyrics may be improvised with regional variations. The texture is normally monophonic, either solo singers or unison chorus. Antiphony is frequent, sometimes responsorial between soloists and/or groups. Heterophonic elements appear in overlapping antiphony.



13. Bka'-brgyud-pa tradition: notation of two pieces for dung-chen trumpets

Melodies tend to be melismatic with initial ascending, terminal descending and intermediate glides. Proficiency in ornamentation is considered the most important vocal skill. All regional song styles have their own ornamentations, mainly modulations of guttural sounds: *'gyur-khug*, *mgrin-khug* (central Tibet), *'gugs* (Amdo), *ngag-'gyur* (Kham) etc. The pastoral melodies are more ornate, have a wide compass (9th to a 12th), a tense vocal quality and rhythmic freedom. Agricultural songs reflect work rhythms and have a smaller compass, a relaxed vocal quality and little ornamentation. Urban songs have a more literary background and formal style, with more varied thematic material. Specialized vocal techniques also include the rhythmical narrations of *'bras-dkar* ('white rice', denoting auspiciousness), who perambulated at New Year giving good luck greetings to, and collecting donations from households, and the chanted recitations of the wandering *bla-ma*, who told edifying stories such as the biographies of saints and narratives of *lha-mo* theatrical plays (see §5 below)

Chinese policy has attempted to folklorize traditional Tibetan genres. State-supported troupes for the performing arts offer theatricalized versions of traditional music on stage, with elaborate costumes, modified voice timbres and metres, and Chinese and Western instruments accompany songs traditionally performed unaccompanied. Such troupes have a greater impact in Lhasa than in rural Tibet, where traditional singing and dancing has been highly resistant to state influence. A greater long-term effect may arise from the intense exposure, since the late 1980s, given to modern Chinese and foreign popular styles, through television and cassettes. The Tibetan Institute of Performing Arts (in Dharamsala) has been set up to document and preserve the traditions of Tibet but has not managed to avoid folklorization. Before 1959 there was no notation for Tibetan traditional music; Chinese numerical transcription has become the standard method of notation, used both in Tibet and by Tibetans in exile.

(ii) Song genres. The generic term for songs and dances is *glu-gar*. The recently forged terms *dmangs-glu* and *dmangs-gzhas* indicate 'popular songs', and the combined *glu-gzhas* is generic for 'songs'. The Tibetan differentiation between *glu* and *gzhas* is not clear. *Gzhas* tends to be more popular among the peasants of central Tibet and parts of Kham, whereas *glu* is more often used in western Tibet, Kham and Amdo, and among nomads. *Gzhas* can be danced to, whereas *glu* are entirely vocal. *Gzhas* tend to be rhythmical, with a fixed stanza structure (four hexasyllabic lines is the most common) and an emphasis on conveying the text (except *la-gzhas*, love songs from Amdo and Kham, and *gzhas-chen*, from central Tibet, which are closer to *glu*). *Glu* tend to be more melismatic, with an emphasis on ornate melody (except *glu-shags*, responsorial criticizing songs, and *gtsang-glu*, the songs from Tsang, which are closer to *gzhas*).

Glu represent a large category of songs of various lengths, for example *'brog-glu* (nomads' songs), *la-glu* (courting songs), *khram-glu* (robbers' songs) and *glu-chu* (friendship songs). In rural Amdo and Kham, *glu* is often applied to songs that mark stages in major festivals, often with religious content, such as those for the beginning of a celebration (*'go-glu*) and those recalling cosmology and history (*chags-glu*), as well as praises (*bstod-glu*) and lamentations (*smreng-glu*).

Kha-mtshar are light, humorous songs. *Tshig-kyag* (central and western Tibet), *glu-shags*, *la-kha* (Amdo) and *la-glu* are all repartee songs, a common and ancient feature of Tibetan singing. They metaphorically tease, criticize or verbally outwit an opponent. In Amdo, when the competition becomes too intense, someone will rise from the audience to sing a *bar-byol* or *bar-zhugs-pa'i glu*, which provides a quietening interlude.

La-gzhas (pronounced *layi*), by far the most popular regional songs of Amdo, are love songs between young people. Etiquette necessitates that they hide from their relatives, monks or elders, hence their name, 'songs for (hiding behind) the mountain pass'. *La-glu* is the term used among nomads and in parts of Kham, where they are sometimes called *(dga'-)gzhas*. Wedding songs appear at all phases of the nuptial ceremonies, sometimes involving specialist singers.
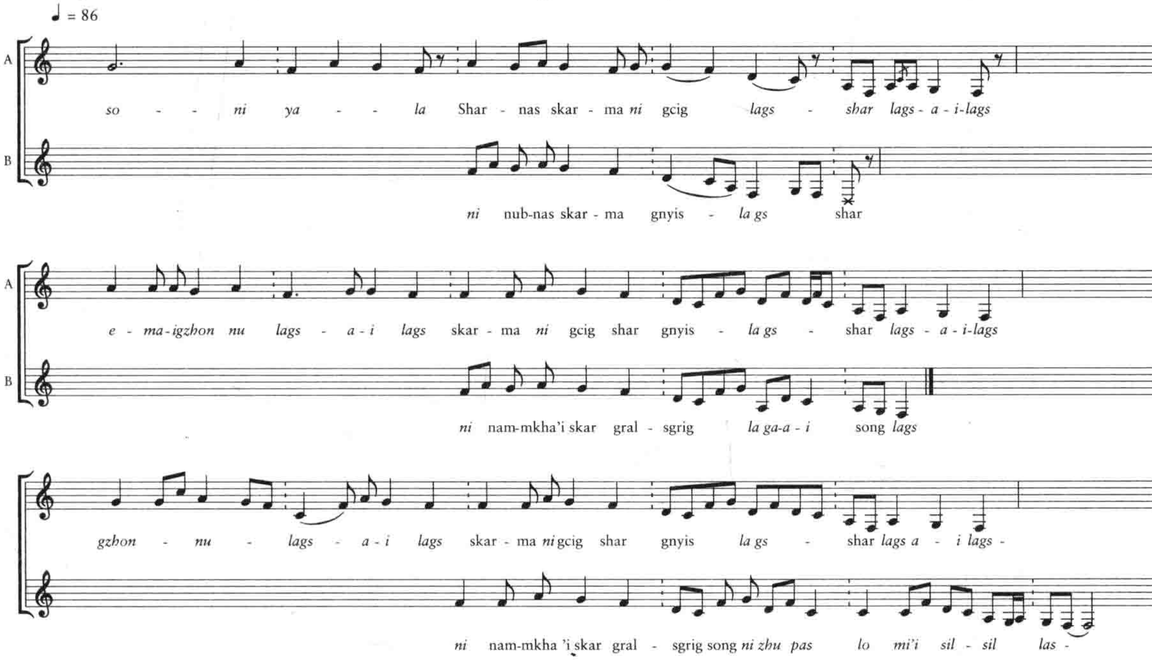
Work songs (now known as *las-gzhas*) are most popular in central Tibet but are also found in Amdo (where they are known as *ba-lo*). They accompany the agricultural cycle from ploughing to harvest and all the herding activities of the nomads (*glu*), as well as log-carrying, house-building and carpet-making. The tune and rhythm is determined by the nature of the job and the physical movements associated with it. *Ar-gzhas* (roof-smoothing songs) are sung in antiphonal lines with parlando elements.

Khrom-'gyur-gzhas were, until the 1950s, satirical street songs of Lhasa. They were an accepted anonymous way of lampooning prominent officials. *sTod-gzhas*, 'songs from western Tibet' (ex.1), have spread all over central Tibet and, recently, Amdo. The songs are accompanied by a *sgra-snyan* (lute) and a lively dance and are either performed solo or by a few performers. There are two main styles: the more jovial is from the Sakya area and the more reserved from Ngamring; the first has gained great popularity in Lhasa (see §3 below). *mNga'-ris sgra-snyan rdung-len*, songs from Amdo on the *stod-gzhas* model, have become very popular in Tibet since the 1980s. They are accompanied by the *sgra-snyan* (lute) and the mandolin. There are various other widespread singing customs: drinking songs, which have different tunes in each region; *mda'-gzhas*, the 'arrow songs' for archery competitions in Kongpo; *mo-gzhas* (Tsang) and *mgur-mo* (Kham), 'divination songs', often about love between young people; and children's songs (*byis-pa'i glu* in central Tibet, *shayi* in Amdo).

Songs have survived under the Chinese communists by going under cover or by adapting their lyrics to suit the new regime. Some standardization has taken place: complex and locally restricted arts have disappeared (e.g. *ral-pa* performances, *gzhas-chen* and *rbad*), whereas *sgra-snyan zhabs-bro* songs have now become the most dynamic popular tradition in central Tibet.

(iii) Song-and-dance. Song-and-dance styles, linked to ceremonies and gatherings, vanished with the abolition in the late 1950s of the traditional religious context of celebrations. They were revived in the early 1980s in a somewhat impoverished form, in which sequences were abbreviated and costumes and songs had been lost. Some styles found their way in to the new official celebrations (*bro*, *sgor-gzhas*). Song-and-dance genres accompany important celebrations such as New Year, weddings, *'ong-bskor* (a field circumambulation in summer) and religious festivals. These genres are ceremonial, generally

Ex.1 *sTod gzhas* from central Tibet (transcr. M. Helffer with Norbu Dewang); coll. P. Crossley-Holland



involving an introduction that confers good wishes, slow and fast sections, both divided into prescribed sequences, and an auspicious conclusion. They often present offerings and prayers to local gods and buddhas. Participants, both men and women, may number in the hundreds. Most songs are antiphonal and unaccompanied but may be punctuated by a stamping dance.

sGor-gzhas in central Tibet and *bro* in Kham are immensely popular dances performed in a circle, sometimes in concentric circles. *Gral-gzhas* are performed in a straight line. *Bro* has characteristic large movements with long sleeves, and songs are performed in a high and loud voice. *Gling-bro* refers to the epic hero Gesar. There are sometimes competitions between villages (*bro-brdung* in Kham, *sgor-gzhas* in central Tibet) that can last for a whole night. *Khams-gzhas* is a generic term, known to all Khampas as referring to the round dances performed in Kham accompanied by the *pi-wang* fiddle, with softer demeanour and less formal lyrics than *bro*. The most famous are the *'Ba'-gzhas*, from Bathang, whence the style originated. It also includes part of the *ral-pa* repertory, a complex performing tradition in which wandering, often family-based performers paid homage to Mi-la ras-pa. Accompanied by long-handled drums, cymbals and bells, these performers executed spectacular spins, contortions and acrobatics (fig.14). They also performed popular songs on the *Khams-gzhas* model.

Gzhas-chen ('great songs') belong to a small group of songs believed to have been composed in the 7th century. They were performed as a ceremonial welcome for important guests, as well as for the arrival of the bride during a wedding. Men danced in armour, and women wore splendid jewellery. The performance was highly



14. Swirling drum beaters in the ral-pa (wandering performers) tradition, Sikkim, c1951

structured, with many sections and historical allusions. Related to this genre are the *rgya(l)-gzhas* of Tingri region, the *bro-chen* of Dechen (Kham) and possibly the *gar-shon* of Ruthog and Pureng (Ngari), although they are the only ones to use kettle drums and *sur-na*.

Songs-and-dances with military connotations included the *ljags-rkyang* and *rbad* of central Tibet, which stimulated heroism before the battle and honoured the protectors after victory. *rBad*, responsorial songs danced in armour, were included in *'ong-bskor* festivals and weddings. The still performed *jiare* of Drukchu and Thepo (in Amdo) involves the same general features and contains many epic stories. *Bro(-pa) gzhas(-ma)*, believed to have originated at the court of Trisong Detsen in the 8th century, are popular in Lhokha and Shigatse. In these, men dance while beating drums attached to their waists, and women sing. Dances of Amdo include *ldings-zlos* (pronounced '*dodi*'), a female ritual of Drukchu and Thepo, and *gar*, or *rtsed-rigs* (Labrang, Rebgong), which includes allusions to animals, for the solemn opening of a major festival.

2. 'GAR'. Tibetan court music and dance (*gar*, 'dance') is performed by a troupe of dancing boys (*gar phrug-pa*) formerly maintained at the Dalai Lama's court. The accompanying ensemble (*gar-pa*) of paired kettledrums (*lda-man* or *brda-ma*) and oboes (*surna or bsu-rna*) also provided instrumental pieces for a wider range of ceremonial functions, connecting the tradition with the broader distribution of drum-and-reed ensembles throughout the Tibetan cultural area.

The core repertory comprises 'male dances' (*pho-gar*) and 'female dances' (*mo-gar*), supplemented by other dances including a sword dance (*dri-gar*) and those imitating certain animals or birds (e.g. the peacock dance, *rma-bya gar*). Except for the sword dance, which was performed by adult males, all were performed exclusively by the *gar phrug-pa* at court ceremonies for the Dalai Lama. These took place in the Assembly Hall of the Potala Palace on the first two days of the New Year (*lo-gsar*), at the great 'procession of the offerings of the assembly' (*tshogs-mchod ser-bang*) in honour of the fifth Dalai Lama, during the summer *zho-ston* festival held in the Norbulingka Palace, and at enthronements of Dalai Lamas and Regents.

Purely instrumental pieces were played by the *gar-pa* musicians when the Dalai Lama appeared in public ceremonies and spectacles, for example at the Jokhang temple during the Great Prayer Festival (*smon-lam*) and at the death anniversaries of past Dalai Lamas. Processional pieces (*phebs-rnga*, 'drumming for the [auspicious] descent') were played whenever the Dalai Lama embarked on an official journey. Variants were played when riding on horseback.

The main instrumental ensemble typically consisted of up to four each of *lda-man* pairs and *surna*, occasionally with the addition of a ten-piece gong-chime (*mkhar-rnga bcu-pa*). In less formal indoor settings some *gar* pieces could be performed in the 'soft style' (*'jam-rol*), on a flute (*gling-bu*) and single pair of *lda-man*. Alternatively, *gar* tunes (*gar-glu*), including some dance-tunes, were sung by the *gar phrug-pa* as praise-songs (ex.2*a*). In such cases the loud drums and reeds were replaced by an ensemble of chordophones including the *sgra-snyan*, *rgyud-mang* and *pi-wang* (all common with the *nang-ma* ensemble), as well as two lutes that are now obsolete. These were the *tam-bu-ra* (apparently similar to the Mongolian *hiil huur*, but plucked) and *ghan-chag* or *ga-ndza* (a bowed lute resembling the Central Asian *ghidjak*).

With the exception of similar ensembles maintained at some of Tibet's leading monasteries – notably Tashilhunpo (Zhaxiluenbo), the seat of the Panchen Lama – the *gar-pa* were almost exclusively maintained by the Dalai Lama's government in Lhasa as a guild, called *gar-pa'i skyid-sdug*, comprising about 70–80 members. The head of the organization (*gar-dpon*) had the status of a government official and was in charge of intense training and discipline. New recruits were selected from the provinces, as demand dictated, according to age, appearance and social class.

Gar pieces open with a non-metrical prelude (*sngon-'gro'i rag*, ex.2*b*) played by a solo *surna* (or *gling bu*, in the 'soft style'), freely accompanied by a single pair of *lda-man* with characteristic pulsating rhythms. The ensuing 'song' (*gar-glu*, ex.2*c*), whether sung or rendered instrumentally by the ensemble, is one of a number of set tunes, with the occasional addition of instrumental interludes (*'gyur-kha*). The *gar glu* melodies are strophic and bi-thematic, and the hexa- or heptatonic themes have long, often unequal phrases sustained in an even dynamic. When played loudly on the *surna*, a continuous line is maintained by staggered (rather than circular) breathing, in a heterophonic style with glides, trills and variations in vibrato speed and width. Throughout, the resonant drumbeats of the *ldaman* provide slowly-measured cadential patterns.

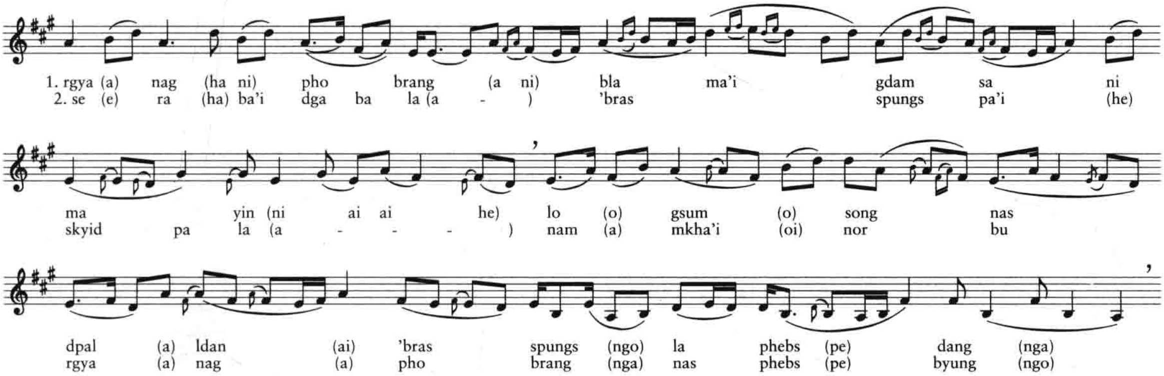
The origins of *gar* are uncertain. It is popularly believed to have evolved during the reign of Songtsen Gampo (620–49 CE), though the present instrumentation suggests a date no earlier than the Yuan period (1271–1368). Recent research suggests that *gar* is associated, though not exclusively, with the South Asian NAQQĀRAKHĀNA. An important Tibetan treatise attributed to Sangye Gyatso (1688), Regent to the fifth Dalai Lama, attests that *gar* was introduced in the 17th century to central Tibet from Ladakh. Ladakh maintained a court ensemble of *lda-man* and *surna* for official ceremonies. The similarity of the instruments, contexts and musical forms with those found in *gar* suggests that Ladakh may have played a key role in the development of *gar* from earlier Middle Eastern traditions.

Gar began to decline even before the Chinese invasion. A form of syllabic notation (contained in the 1688 treatise), which seems to have been uniquely associated with *gar*, had already been forgotten when performances ceased after the Dalai Lama's flight to India in 1959. In exile, official *gar* performances were revived in the 1980s in the service of the Dalai Lama's government and as part of programmes presented by its cultural organization, the Tibetan Institute of Performing Arts. Political reforms in Tibet led to a controlled revival under the guidance of PASANGS DON-GRUB GAR-DPON (*b* 1918), the last *gar-dpon* to have served a ruling Dalai Lama in Tibet itself.

3. 'NANG-MA'. *Nang-ma* has been termed by some observers 'the classical music of Tibet'. It was an essential background for the festivities of officials and noble families of old Lhasa, whence it spread to the city of Shigatse. Wealthy sponsors could invite amateur or professional musicians to perform. Performances involved singing, dancing, playing instruments or, for some lute players, doing all three at the same time. In the 1920s and
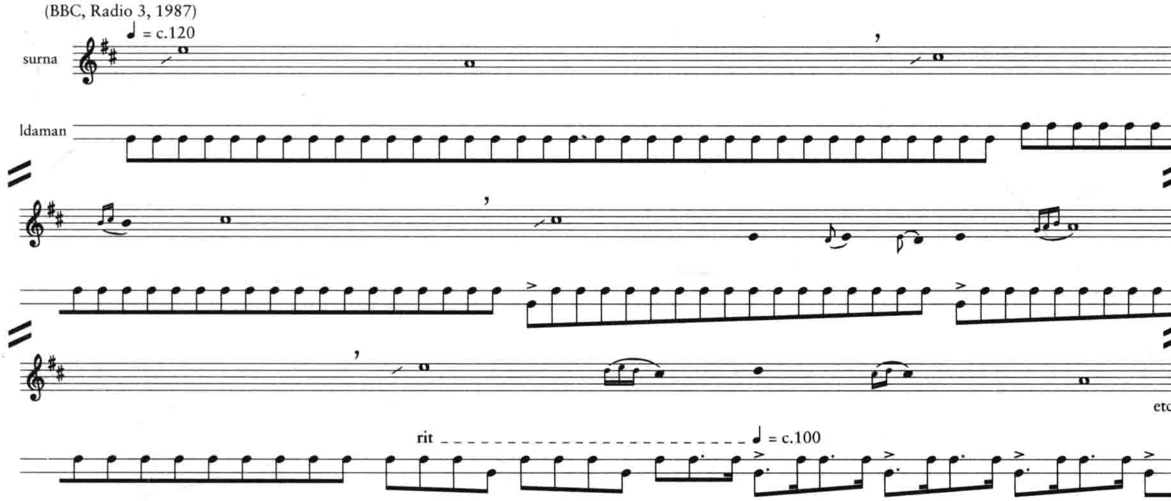
Ex.2

(**a**) *Dri gar gyi glu 'rgya nag pho brang'* [sword dance song: 'The Chinese Palace']; transnotated from Gyaltsen (1985, pp.82–6)
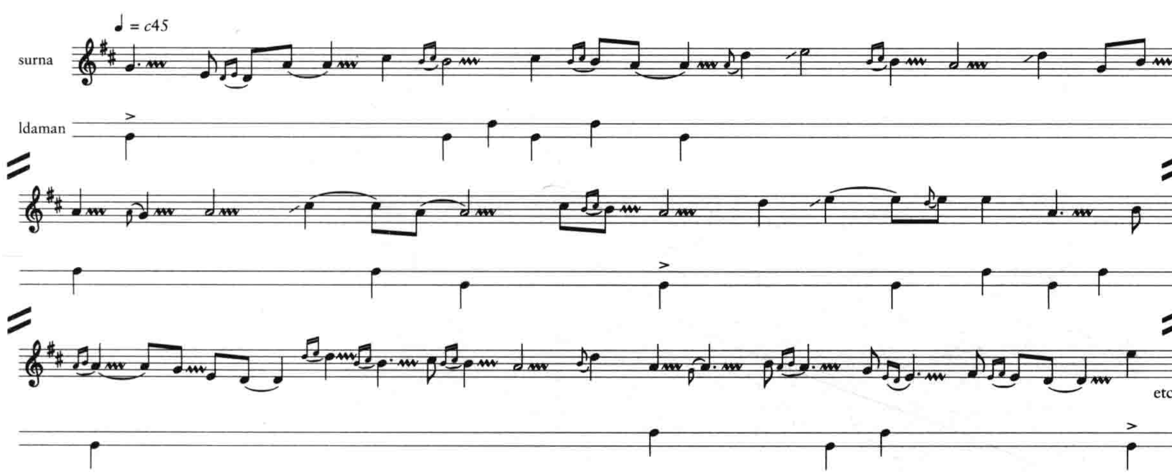


[1. 'The palace of the Chinese Emperor is not a fitting seat for a lama. After three years, please return to glorious Drepung.'
2. 'Happy are the monks of Sera, joyful are the monks of Drepung. The Heavenly Jewel is returning from the Chinese Palace.']

(**b**) Extract from *gar* prelude; transcr. from performance given by TAR *gar* troupe in 'Music of the Royal Courts' concert series (BBC, Radio 3, 1987)



(**c**) Opening of instrumental *gar-glu;* transcr. from performance given by TAR *gar* troupe in 'Music of the Royal Courts' concert series



30s, the style expanded. Dance-songs from western Tibet (*stod-gzhas*, pronounced and sometimes transliterated '*töshe*'), and a few from central Tibet, were absorbed into the instrumental mould of Lhasa *nang-ma* music. Some *stod-gzhas* had already spread to Lhasa, but had not been influenced by genres in Lhasa. These new songs came to be known as 'Lhasa *töshe*'; '*nang-ma stod-gzhas*' referred to the performance style which alternated both types of song. It became the capital's most popular form of song-and-dance, and it has recently come back into favour.

The origins of *nang-ma* are unclear. Most Tibetan scholars usually place them in areas to the west of Tibet, as with *gar* and *stod-gzhas*, the name deriving from the Kashmiri *naghma*, meaning 'song'. Muslim musicians from Baltistan, Kashmir and Central Asia did play an important role in Lhasa. However, instruments such as the *yang-chin* (hammer-dulcimer), the *ho-chin* and the *dal-chin* (fiddles) are borrowed and/or derived from China, though the melodic patterns appear to be predominantly Tibetan. The musical structures are reminiscent of those of the *gar-glu* but have different melodies. The Lhasa minister Doring Pandita (rDo-ring bsTan-'dzin dPal-'byor) is said to have brought a *yangqin* from China in 1793 and to have established an instrumental ensemble by putting it together with the lute, flute and fiddle. He also introduced the Chinese *gongche* notation system (Tib. *kung-khre'i phu'u*), which was used until the 1950s.

The *nang-ma'i skyid-sdug* ('the *nang ma* group of mutual support through good and bad times') was the largest and most famous society performing *nang-ma* (and Lhasa *töshe*) in Lhasa, coming into prominence at the beginning of the 20th century. It performed for a few government functions, such as official autumn picnics (fig.15) and the Saga Dawa celebration held at the Lukhang, where it played on a boat in the middle of the lake. During the bathing festival, the society performed the *sa-gzhi las-mo*, a fixed set of *nang-ma* songs performed with special dances and costumes. The group comprised about 60 members, both men and women, including several aristocratic and merchant members and a few Muslim performers of Ladakhi, Kashmiri and Hui origins. Only 12 were full-time professionals who acquired great popularity, for example Rabsel Abdul Rehman, Bhayi Wali and bSod-nams sKyid-'dzoms. A-JO RNAM-RGYAL was the society's last teacher and most famous member, who renewed the genre by creating Lhasa *töshe*. The society was disbanded after his death in 1942.

In contemporary Tibet there are about 48 *nang-ma* songs and 53 Lhasa *töshe*. The verses are generally in the standard *gzhas* metre of four six-syllable lines, with repetition of refrains after two lines in *töshe*. Subjects include greetings, good wishes, love and social life, as well as praises for buddhas, monasteries or one's birthplace. Some *nang-ma* songs are borrowed from the sixth Dalai Lama's 'love songs' (*A-ma-le-ho*, *Bya la bya*) or from the *tshig-kyag* songs (*rGya-gar shar*, *'Dzoms-pa rnam-gsum*). Famous *töshe* include *Jo-lags bKra-shis*, *sGam-pa la-mo* and *Zla-ba'i gZhon-nu*.

The composition of the accompanying instrumental ensemble is flexible and relies on the personnel available, usually having about six people. It may consist of two *sgra-snyan* (plucked lutes) and two *pi-wang* or *ho-chin* (fiddles), big and small, tuned to an octave; also a *'phred-gling* (side-blown flute) and a *yang-chin* (Chin. *yangqin*: 'hammer-dulcimer'). Additional bells, *ting-shags* and *'gyer-kha* give a rhythmic pulse. All instruments play the same melodic line, which is the singer's melody, and the instruments follow the voice. Heterophony only comes from ornamentation, octave transposition and sometimes an ostinato provided by the lute. The *nang-ma* scale is mainly heptatonic. The prelude of *töshe* songs is pentatonic and the main part is usually hexatonic, sometimes pentatonic. After a prelude, which is different for *nang-ma* and *töshe*, there are two sections: a slow section for the song (called *dal-gzhas* for *nang-ma*, *rgyang-gzhas* for *töshe*) and a fast section for the dance (*mgyogs-gzhas* for *nang-ma*, *'khrugs-gzhas* or *khyug-gzhas* for *töshe*). The last section includes a song in *töshe* but not in *nang-ma*. Pieces conclude with a lively dance. However, the tripartition – prelude, song, dance – is flexible, and sometimes there is a concluding slow section, or there is no fast or slow section. A *töshe* generally ends with a standard coda. Unlike *nang-ma*, the melody in *töshe* is the same in both sections. In addition to the standard prelude (and coda for *töshe*), song sections are linked by



15. Nang-ma ensemble, including pi-wang (fiddle), sgra-snyan (plucked lute) and gling-bu (flute) performing during an official picnic for the government in Lhasa, c1936

an instrumental interlude that gives the singer a rest. This is a *'jog*, or 'vocal resting place'. It can appear inside a song (*bar-'jog*) or between the slow and fast sections (*mjug-'jog*). It takes the singer's last note, known as *ma-sgra* ('root sound'), and ornaments and extends this as a temporary tonic.

Banned during the 1960s and 70s because of its association with the Tibetan ruling classes, *nang-ma* and *töshe* music was revived at the beginning of the 1980s. The songs performed by government troupes display Chinese vocal and instrumental influence. However, some people have tried to revive the style from personal experience, in particular the influential BSOD-NAMS DAR-RGYAS ZHOL-KHANG. In Tibet and in exile, *nang-ma* has shifted from a Lhasa-based privileged music to become an emblem of the elegance of Tibetan secular music. However, the traditional repertory has shrunk from 100 to about 15 songs. Since 1997, Lhasa has seen a new and very popular form of revival, the '*nang-ma* houses', a Tibetan version of the karaoke bars in which people from the audience sing and dance traditional *nang-ma* and *töshe* on a stage.

4. THE GESAR EPIC. A variety of epic narratives (*sgrung*) may have been performed in earlier times, but the one full-scale narrative now performed is the epic of Gesar (or Kesar) of Ling (*gLing Ge-sar*). The epic includes the story of Gesar's miraculous birth (in response to an appeal to the gods by the people of Ling, oppressed by demonic forces); his childhood and youth; the horse-race by which he wins the throne of Lingh and his first wife, Drukmo (*'Brug-mo*); and a series of episodes (more or less indefinitely extendable) in which Gesar encounters and defeats various human or demonic adversaries, in almost all cases the rulers of states surrounding Ling. The historical Kingdom of Ling was a small state in east Tibet, and the epic is important in east and north-east Tibet (Kham, Amdo). It is also found, however, in the far west (Ladakh, Baltistan). Many places throughout Tibet are associated with characters or events in the story. Gesar is an important figure in Tibetan folk religion and is associated above all with nomadic pastoralists.

In traditional performance the solo bard (*sgrung-mkhan*), usually male, alternates between prose narrative and songs sung by the various characters in the story. The prose narrative is recited in heightened speech with exaggerated tonal inflections, also used for a variety of other traditional genres. The songs, each introduced by a mantra (usually *om mani padme hum hrih*), are sung to a small repertory of melodies that correspond to different characters, character-types or activities. While each singer has his own melodies, many of these tunes are widely known. Some singers use a large number of melodies, but many respected singers use relatively few. The emphasis is on the text; the short melody covers two (sometimes three or four) lines of text and is repeated until the end of the song is reached. The verse-form of the epic will fit any tune. The texts begin with an invocation to the character's patron deities and an announcement of the place and the character's identity. The body of the song frequently takes the form of prediction, divination, command or the boasting of a warrior.

The most respected singers of the Gesar epic are 'inspired' bards (*'babs-sgrung*) who are thought to be chosen by the gods while young through a shamanic-style illness, after which they are trained by a sympathetic lama. They learn the stories through visionary techniques and are sometimes thought to remember them from past lives, in which they took part in the story. When they perform, the epic is described as 'descending' on them. This may be represented in performance by the bard's hat, a symbolic device referring to the hat worn by Gesar himself.

Previously bards would travel, singing for a few days in each village, unless they attracted the patronage of a wealthy Gesar enthusiast and secured longer-term employment. In east Tibet especially, many wealthy families traced their descent from characters in the epic and were happy to employ a visiting bard. After the epic began to be written down (the oldest texts are from the 18th century) some of these families built up large manuscript collections of popular episodes. Not all, or even most, of the travelling epic bards were 'inspired'; others learnt the stories through listening to older bards or from manuscripts. 'Inspired bards' were regarded as the most authoritative, however, and manuscript versions are often based on their performances.

The narrative may be understood in terms of the power of the Buddhist teachings and deities. Gesar and the other characters linked to high Buddhist patron deities inevitably win, however, employing all kinds of trickery and deceit in order to succeed, often exploiting the weaknesses (arrogance, pride, self-conceit) of their enemies. This provides a revealing glimpse into Tibetan folk religion, in which Buddhist deities are as much a source of magical power as guides to enlightenment. Gesar's enemies are either demons or adherents of the Bonpo and other 'heretical' (*mu-stegs-pa*) traditions, and consequently they must be converted or destroyed in order to establish the realm of the Buddhist Dharma.

In the late 19th century, a group of mainly *rnying-ma-pa* lamas of the *ris-med* movement, of whom the most prominent was *Mi-pham Rin-po-che* (1846–1914), developed an interest in Gesar, creating rituals in which he and other epic characters are treated as Tantric deities. This has continued until the present day, and some religious communities perform major rituals, *'cham* and other dance traditions using Gesar and other characters from the epic. *Mi-pham* and his colleagues were responsible for the first printed version of the epic, and other lamas have written episodes intended primarily as vehicles for Buddhist teachings. Not all lamas view the epic positively, however, and its performance was traditionally forbidden at the major central Tibetan monastery of Drepung (*'Bras-spungs*), whose protective deity is sometimes described as antagonistic to Gesar.

The epic was suppressed along with other elements of traditional culture during the Cultural Revolution, but on the whole has been viewed positively by the Chinese authorities. A national campaign to preserve and record the epic was started in the 1980s. In recent years many manuscript episodes have been printed in Tibetan both in Tibet and among refugees, along with some transcriptions of performances by contemporary bards. The epic has been used as a basis for plays and a TV series (on Qinghai TV), and there have been experiments in performing the songs with instrumental accompaniment, but so far none of these has achieved much popularity in comparison with the traditional performance mode. Professional performances are relatively rare these days, but many

Tibetans, especially from Kham or Amdo, know some tunes and sing parts of the epic for pleasure, alone or with friends.

5. 'LHA-MO'. *(A-lce) lha-mo* is often translated as 'Tibetan opera' but is better described as 'Tibetan musical theatre'. It depicts Buddhist concepts such as Karma, renunciation and compassion, but it is a secular art form, distinct from the ritual monastic dances (*'cham*). There is a clear division between the numerous amateur troupes of Tibet (reconstituted in the 1980s after a 19-year ban) and members of the professional Tibetan Institute of the Performing Arts, who perform *lha-mo* in a relatively traditional way, and the professional troupes within the Tibet Autonomous Region, who play an abbreviated and reformed style of *lha-mo*. The most famous of these is the Bod-ljongs Lha-mo tshogs-pa (more commonly called by the Chinese Zangju tuan), the TAR Opera Troupe of Lhasa.

A-lce lha-mo ('elder sister, female celestial'), from the name of a character in the prologue, originated in central Tibet. It may have been drawn from sources such as the ceremonial spectacles of the Tibetan imperial period (7th–9th century), local songs and dances and Indian Buddhist drama. However, the founding of a specific theatre tradition in Tibet is ascribed to the 15th-century yogi and scholar Thang-stong rGyal-po. During the reign of the fifth Dalai Lama (17th century) the *bkra-shis zhol-pa* style was created, still performed today and sometimes called 'white mask *lha-mo*', from the colour of the main character's mask in the prologue. It is considered a precursor of the 'blue mask *lha-mo*' style, which has more eleborate stories and melodies and which developed into the *lha-mo* style of today (fig.16). The Zho-ston ('yoghurt festival'), established in the 17th century, celebrated the end of the monastic summer retreat. This became a major theatrical festival organized in Lhasa by and for the Tibetan government. Twelve troupes of performers from central Tibet were required to leave their fields and travel to Lhasa to perform for the Dalai Lama's court. The sKyor-mo-lung group, whose traditions are perpetuated by both the Tibetan Institute of Performing Arts and the Zangju tuan, was the only professional one, with famous performers such as A-LCE DVANGS-BZANG, MIG-DMAR RGYAL-MTSHAN and NOR-BU TSHE-RING. By maintaining strict control over the quality of performances, the institution of the Zho-ston greatly encouraged *lha-mo* and inspired the lamas of Amdo and Kham, studying in Lhasa, to found troupes when they returned home.

All the troupes of these regions were of monastic origin. *Lha-mo* was widely performed in Kham only from the beginning of the 20th century and was greatly influenced by local *'cham* performances and traditional music. In Amdo, where the performance style is the most remote from that of central Tibet, the theatrical tradition is very recent (since the 1940s). It is called *rnam-thar* and uses new stories, local music and dialect. The southern region of Mon (rTa-wang) also has a distinctive *lha-mo* tradition dating from the end of the 19th century.

The written form of a narrative is called *rnam-thar* ('spiritual biography'), a term generally reserved for a high lama's spiritual path. Each troupe adapts the text into a *'khrab-gzhung*, a libretto separating dialogues, narrated and sung episodes. The plays number only eight, although there may have been four or five more stories in the past, and they invariably bear as a title the name of the hero or heroine. The stories are either adaptations of Indian tales (*Dri-med Kun-ldan, gZugs-kyi Nyi-ma, 'Gro-ba bZang-mo, Chos-rgyal Nor-bzang, Padma 'od-'bar* and possibly *gCung-po Don-yod Don-grub*) or local legends (*sNang-sa 'od-'bum*) and historical events (*rGya-bza' Bal-bza'*). During the Cultural Revolution only one Beijing-model opera was performed in Tibetan: *lGang-bzhu dmar-po* ('The Red Lantern'). Since the 1980s many new librettos that diverge from the traditional lines have been compiled in the professional work units in Tibet. In exile, the new plays have remained closer to *a-lce lha-mo*.



16. rGyal-mkhar lha-mo portraying the main character, the hunter, in the prologue of Tibetan musical theatre, A-lce lha-mo, in rGyal-mkhar Cos-dzong, Tibet, 1997

Tibetan musical theatre contains ritual elements, chiefly in the prologue and the finale. Performed during the harvesting season, it is linked with the propitiation of local gods in order to ensure prosperity. It can also be performed in the winter season for money. Traditionally it is performed outdoors, under an awning in a monastery courtyard or on a village threshing ground, surrounded by spectators. One play lasts the entire day, sometimes two or three days. *Lha-mo* was traditionally sponsored by wealthy people, monasteries or the Tibetan government for Zho-ston; it is now funded by local administrations in Tibet. Troupes comprise 10–20 actors, mainly agricultural workers and sometimes including a few women, who were banned from the stage during the pre-1959 Zho-ston. Before the 1950s, actors in Kham and Amdo were mainly monks. This was rare in central Tibet, but one monastic troupe did acquire great fame, the *rMe-ru spro-gseng* of Lhasa, which acted out satirical imitations of

officials. Some masks are used, either flat ones worn on the forehead or full masks to represent gods and demons; make-up is rare and costumes bright. Professional government troupes within China perform on a stage inside a theatre, rather than outdoors. The plays are shortened to three hours and are revised along political lines or are new. These use modern instrumental music and ballet dances; the actors do not wear masks, and they use facial expressions inspired by the operas of the Cultural Revolution.

A *lha-mo* performance consists of three sections: *'don*, *gzhung* and *bkra-shis*. The standard prologue purifies (by the *rngon-pa*, hunter-fishermen) and consecrates (by the *rgya-lu*, princes) the stage and calls on female celestials (*lha-mo* or *rigs-lnga*) to sing and dance. Offerings and prayers are made to the image of Thang-stong rGyal-po, erected on the altar on the stage. The second section is the drama itself, overseen by a performance master who narrates the plot and regulates the length of the performance by summarizing or expanding scenes. In the last section the actors sing valedictory praises and wishes for prosperity, while the sponsors offer ceremonial scarves and restitution.

The main part of the play alternates narration, songs, dance and *srub-'jug*, comic interludes with improvisation and mime. Scenes are cut with stylized dances sometimes accompanied by songs – either slow (*dal-'khrab*) or fast (*mgyogs-'khrab*). The instrumental music, restricted to a drum (*rnga*) and a pair of cymbals (*sbub*), provides the pulse for either the prelude or interlude dance motives. In Kham, monastic instruments such as *dung-chen* (long trumpet) and *bsu-sna/surna* (oboe) are also used. In Amdo, a large instrumental ensemble is used, with *yang-chin* (hammer-dulcimer), *pi-wang* (spike fiddle) and *gling-bu* (flute).

Narration (*kha-bshad*), both in metred verse and ordinary speech, is given by the teacher of the troupe in a parlando *recto-tono* style. Fast and rhythmic, this chant ends with a vigorous shout, the cue for the actor to enter the stage and/or start singing. The *lha-mo* songs, called *rnam-thar*, are the most spectacular musical features of the performance. These are alternate monologues interspersed with dances, in verses generally composed of two lines of nine syllables. In Kham and Amdo they are closer to local songs, but in central Tibet they are uttered in a unique and tense gutteral style. They have initial upward and terminal downward glides, in free rhythm and metre with a register of about an octave. The melody line is ornamented with glottalizations (*mgrin-khug*). This throat vibration varies regionally and according to the status of the character portrayed; for instance, slow and detached vibrations represent a king. The antiphonal chorus is performed by everyone on the stage, giving rise to heterophony between the singer and the chorus and within the chorus itself.

The main character sings only one melody throughout the play, in two styles designated by their length: *rta-ring*, long melody, and *rta-thung*, short melody. *Rta-ring* is the most ornate, sung in a solemn context, whereas *rta-thung* is easier to sing and gives the singer a rest. These personal melodies cannot be borrowed by other characters or used in other plays, though there are also melancholy (*skyo-glu*) and common tunes (*dkyus-gdangs*) that can be sung by anyone in the right context. Recent innovations include tunes mixed with traditional songs (*gzhas-ma rnam-thar*) and inverted tunes (*gdangs-log*). Composers associated with government troupes within China have now broken the restriction of singing only one *rnam-thar*, and tunes are mixed with those from different characters and different plays. The most striking feature of their modernization of *lha-mo* is the accompanying orchestra comprising Tibetan, Chinese and Western instruments.

6. Instruments. Except for drums and cymbals, traditional music uses different instruments from those used in monastic music, and different instruments are used in different areas. As traditional music is chiefly vocal, instruments mostly accompany singing and dancing. Apart from instrumental versions of *nang-ma* or traditional songs, and the long preludes for *gar* and *Khams-gzhas*, purely instrumental music is rare.

(i) Idiophones. *Sbub-chal* are loud brass cymbals (used in *ache lha-mo*), and *sil-snyan* are small cymbals (used in *ral-pa*). *Ting-shags* are a pair of small cymbals linked by a lace of leather. The *(g)shang* is a large flattened bell with an internal tongue (used for *ral-pa*). Rows of bells fixed on to a strap are called *'gyer-kha* (used in *nang-ma*), and *chu-ril* comprises four rows of bells decreasing in size (used in *dodi*).

(ii) Membranophones. The *rnga* is a double-headed frame drum and may be large (*rnga-chen*) or small (*rnga-chung*). It either has a long handle held in the left hand (used in *A-lce lha-mo* and *ral-pa*), or is fixed on to the dancer's waist as in *bro*, central Tibet. In the *klu-rol* festival of Rebgong (Amdo), a single-sided metal-framed drum, *rnga*, with calf skin and a short handle is used. *brDa-ma* (or *lda-man*) are kettledrums akin to the Indian *tabla*, mounted on a metal (in *gar*) or wooden frame (in the *gar-shon* of Ngari).

(iii) Aerophones. *Gling-bu* (flutes) are either end-blown (*gzhung-gling*) or side-blown (*phred-gling*). They are made of bamboo, apricot-wood, sandalwood, eagle or vulture bone (*dung-rus gling-bu*), or, rarely, of copper (*zangs-gling*) for the vertical wide-mouthed flute used in parts of Amdo. Archaeological finds also show ocarina-type clay flutes (*rdza-gling*). Flutes may be single or double, and all have seven finger-holes. They are used in most traditional musics. The *bsu-sna* or *sur-na* are oboes made of wood. They are very similar to the *rgya-gling* monastic oboe, but they have a different sound and are not played with circular breathing. They have seven holes in the front and a thumb hole on the back. They are used in *gar*, *gar-shon* of Ngari, and traditional music of the Himalayan borderland regions such as Ladakh, its neighbouring regions and Sikkim. The jew's harp *kha-wang* (Amdo, Kham) or *gugzi* (nomads of Ngari) is a slit bamboo plate held in the mouth, vibrated with the voice and a piece of string; sometimes jews harps are also made of brass or iron.

(iv) Chordophones. The small spike fiddle called *pi-wang* in traditional contexts, and *ho-chin* in *nang-ma* music, is related to the Chinese Huqin. Either tenor (*ho-chin*) or bass (*dal-chin*), it has a long wooden neck and a cylindrical sound box often made of wood, bamboo or yak horn. The back is open and the front of the sound box is covered by sheep skin (*pi-wang*) or python skin (*ho-chin*). The two strings, often tuned a 5th apart, have a horse-hair bow, shorter than its Chinese counterpart, running between them. Fingering techniques are different from those used in China. A few instruments have two

double strings. The three-string spike fiddle, *ghan-chag*, of Kashmiri type with an external bow and silk strings, is used in *gar-glu*.

The plucked lute *sgra-snyan*, 'pleasant sound', found in traditional music throughout the Himalayas, is called *rgod-po* in parts of western Tibet and *mNga'-ris sgra-snyan* in Amdo. It has a long unfretted neck and is played with a plectrum. In central Tibet there are various sizes, usually a big and a small one. The three double strings are tuned to *B–B–e–e–a–a* in Tingri or *B–B–e–e–A–A* in Lhasa. The instrument has three or five strings in Nepal, seven strings in Bhutan. It is made of peach wood, rarely sandalwood, apart from the lower part of the sound box, which is covered by goat- or python skin. Traditionally strings were made of horse-hair or silk; today they are made of nylon. The *tambura*, a lute plucked with the fingers instead of a plectrum, is used in *gar-glu*. The necks of both the *pi-wang* and *sgra-snyan* end in carved animal-heads (horse, dragon, eagle, sea monster), which may allude to the shamanic symbolism of the steed carrying the consciousness to another experiential realm.

The *yang-chin*, from the Chinese *yangqin* ('foreign zither'), is a hammered dulcimer. Sometimes called by the Tibetan *rgyud-mang(s)*, 'many strings', it has a wooden trapezoidal box resonator and 25 strings that pass over movable bridges. It is played with two soft-headed sticks and is used in *nang-ma*.

The origin of Tibetan chordophones is difficult to assess. Literary sources mention these three types of Tibetan instruments, but terminological confusion makes it difficult to ascertain exactly what they were like. Influences on the *sgra-snyan* might have reached Tibet through India or Central Asia and those on the *pi-wang* through Central or Inner Asia and/or China. The hammered dulcimer may have originated in Europe or the Middle East around the 15th century and spread eastwards to Tibet, probably via China.

IV. Contemporary pop music

Tibetan contemporary pop music first appeared in the early 1980s, primarily from singers who belonged to official Performing Arts work units, such as TAR or Lhasa song-and-dance troupes (*bod-ljongs glu-gar tshogs-pa* and *lha-sa glu-gar tshogs-pa*), for example Chamba Tsering. Pop music was influenced by two major sources: the music of Tibetan artists outside of Tibet (living in India or Nepal), whose songs were remixed and recorded, usually with different words; and Western music refashioned by Chinese artists, including contemporary pop and rock music and Italian opera.

The first singer to become popular all over Tibet was Dadron. Her first album came out in 1990 before she moved to the USA in 1994. Soon after Dadron made her appearance, a new generation of young singers, who had not been members of any official troupe, emerged; of these about ten performers or bands have become well known. Most are self-taught, non-professional performers, and their cassettes are usually privately produced, (sometimes homemade) recordings with non-official distribution. Despite the obvious influence of Dadron, each performer has his or her own form of expression in various vocal and musical styles, from 'mellow slow' to 'medium hard-rock' and different traditional sounds.

Contemporary Tibetan pop music is closely connected to traditional folk music. The musicians come from many parts of 'ethnic' Tibet: KARMA comes from central Tibet, YADONG from Kham and JAMYANGKYI from Amdo. Folk melodies from the artists' home regions have undoubtedly inspired them, and most of the singers have performed traditional songs at some point in their careers (some starting as traditional singers), either with traditional instrumentation or in remixed rock versions.

Though many performers rarely compose their own songs, they can usually choose the composers and lyricists with whom they work. The lyrics often deal with traditional subject-matter, describing Tibetan life or retelling cultural classics such as the Gesar epic or the love song *ma-skye a-ma'i*, written in the 18th century by the sixth Dalai Lama.

In 1997 *nang-ma-khang*, sometimes called Tibetan karaoke, appeared in Tibet. A *nang-ma-khang* is a bar decorated in Tibetan style where pop singers, traditional singers and musicians, both working independently or from official work units, perform music ranging from traditional (*nang-ma*, *stod-gzhas*, *lha-mo*) to contemporary pieces, including Indian and Western rock and pop.

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CAROLE PEGG (I), RICARDO CANZIO (II, 1(i)), MIREILLE HELFFER (II, 1(ii), 3–4), MONA SCHREMP (II, 2), ISABELLE HENRION-DOURCY, TSERENG DHONDUP (III, 1, 6), A. MARK TREWIN (III, 2), ISABELLE HENRION-DOURCY (III, 3, 5), GEOFFREY SAMUEL (III, 4), LAETITIA LUZI (IV)

Tibia. Ancient Roman wind instrument (an AEROPHONE). It is occasionally referred to as a *fistula* (Lat.: 'pipe'). In construction and function it is substantially the same as the Greek AULOS; the existing differences resulted from the divergent histories of the two nations. The tibia played a very prominent role in Etruscan life, appearing with conical bell-extensions on the pipes to increase the volume. Professional players performed during the lying-in-state, sacrificial rites and magic lamentations for the dead, and a tibia would often lead the dance in banquet scenes, accompany a boxing match, follow the hunt or even accompany the scourging of slaves. The instrument formed an essential ingredient in marriage ceremonies. It was equally important to the early Romans. Ovid's verses, which relate that 'the tibia sang in the temples, it sang in the games, it sang at mournful funeral rites', are corroborated by the abundant iconographic evidence showing it being played in precisely those circumstances (see illustration) and also in wedding processions, at formal meals and as an accompaniment to manual work.

Roman tibia players (*tibicines*) were organized during the republic in the guild-like *collegium tibicinum romanorum*. Plutarch listed the *tibicines* as the first of the trade groups organized by the ancient Roman king Numa. There is an element of myth about this, but nevertheless it affirms the long-standing importance of the tibia, as does the legend of the tibia players' strike, told by both Ovid and Livy. In 309 BCE the tibia players were discontented because certain of their privileges had been curtailed – in Livy's version, their ancient custom of eating in the Temple of Jupiter – and they therefore went into voluntary exile at Tibur. The Senate, distressed that the sacred rites might be unaccompanied by tibia playing, managed to get the players drunk, load them into a cart and return them to Rome before they had recovered full consciousness. Their former privileges were restored, and in addition the tibicines were permitted once a year to go about the city in full regalia playing their instruments; this was the origin of the mid-June festival called the *Quinquatrus minores*.

In 204 BCE, during the second Punic War, the orgiastic cult of the Asiatic Magna Mater Cybele was introduced at Rome. Festivals lasting several days were held each year to commemorate the dedication of her temple on the Aventine. The cult image of the goddess was carried to the music of cymbala, tympana and cornua. A particular variation of the tibia, the 'Phrygian aulos', was associated with the cult, a type in which one of the two pipes was longer than the other and terminated in an abrupt hook-like semicircle. (For illustration *see* AULOS, fig.1.) The Romans referred to it as the *tibia berecyntia* after a Phrygian mountain, sacred to Cybele. It was also played during the orgiastic dances of the priests in the temples. The instrument was prominent in Roman literature and iconography and appeared also in the cult of Dionysus and in the theatre.

Its theatrical use again followed Etruscan precedent. By the time of Plautus (*c*254–185 BCE), *tibicines* performed a prelude at the beginning of the play, accompanied the sung portions (*cantica*) and certain spoken verse passages, providing also music between the acts and accompaniments for dance interludes. *Tibicines* from the slave classes were commissioned to compose the music for Plautus's *Stichus* and for the six surviving comedies of Terence (*c*190–159 BCE).

During the later republic and early empire members of the municipal Roman *collegium tibicinum* were freedmen, whereas the trumpeters of the state religion held the rank of priest. With the conquest of Macedonia in 167 BCE and the destruction of Corinth in 146 BCE Greek actors and musicians had flooded to Italy, and guilds of 'Dionysiac artists' provided all the personnel needed for staging public festivals. This increase in theatrical activity, with which went an improved social status for actors and players, induced even emperors to compete with professional musicians. So the tibia gained the loftiest patrons and devotees.

Apart from its religious use, the tibia of imperial times seems to have been played mostly in the theatre, where a prominent figure was the *scabillarius*, a kind of theatrical music director who played the tibia while beating time with his foot on the SCABELLUM. Meanwhile the tibia was developed in size and technical capacity like other Roman instruments: one illustration of tibia shows pipes over a metre in length. Only one factor limited its role in comparison with the Greek aulos: the general richness and variety of Roman wind instruments, such as the tuba (*see* TUBA (ii)), CORNU and LITUUS with their obvious suitability for military and ceremonial functions, and the remarkable HYDRAULIS.

Since the Greek aulos had ethical connotations, it is important to question whether the Roman tibia had them



Tibia players (bottom right), and above them two cornu players and a lituus player in a funeral procession: relief on a Roman sarcophagus from Amiternum, end of the 1st century CE *(Museo Archeologico Nazionale, Aquileia)*

also. There seems almost to have been a reversal of the Greek ideas. In republican Rome the memory of the ancient and honourable history of the tibia gave it a quasi-sacred status whereas the KITHARA was looked upon by the conservative and agrarian Romans as a symbol of Greek refinement and luxury, recently imported along with the other spoils of war from the sacking of Corinth in 146 BCE. However, in time, the Greek string instruments came to be generally accepted; Horace put it thus: 'And you, the tortoise [chelys lyra], at one time neither welcome nor much heard, are now cherished in the temples and at the tables of the rich'. Roman authors even went as far as echoing the Greek preference for the lyre to the aulos: Horace called the sound of the lyre Dorian and the sound of the tibia barbaric. But this was a literary conceit rather than a description of contemporary attitudes. Just as Greek ethical ideas were firmly rooted in actual Greek experience, so the central position the tibia occupied in Roman musical history prevented the development of any seriously negative ethical ideas concerning it.

It should be noted that Tinctoris (*De inventione et usu musicae*, *c*1486) used the term *tibia* to refer to a shawm.

See also FLUTE, §II, 4(i) and ORGAN STOP.

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JAMES W. McKINNON, ROBERT ANDERSON

Tiburce, François. *See* TIBURTIUS VAN BRUSSEL.

Tiburtino, Giuliano [Giuliano Bonaugurio da Tivoli] (*b* *c*1510; *d* Rome, 16 Dec 1569). Italian instrumentalist and composer. He belonged to a family of professional men and landowners in Tivoli. In 1532 he was recruited by Guidobaldo della Rovere, then Prince of Urbino, to perform in a play in Pesaro. Having acquired a reputation as an accomplished player of the violone, as Silvestro Ganassi pointed out, Tiburtino entered papal service; in 1545 he was listed as a 'musico' at the court of Paul III. By 1552 he had taken clerical orders and in 1564 he was still in the papal employ.

Two volumes containing music by Tiburtino were printed by Scotto in Venice in 1549. *Musica diversa a 3 voci* is a collection including a *Missa de Beata Virgine*, 11 motets (nearly all on Marian texts) and a dozen madrigals. Tiburtino's choice of three-voice texture for the whole of this somewhat unusual mixture of genres suggests that the pieces might be paraphrased reworkings of well-known compositions. Awkward spots in the counterpoint and the melodic angularity of the middle voice would seem to betray the hand of an arranger, and not a highly skilled one at that. For the sacred pieces no proof of this has yet been found. Among the madrigals (all written *a note nere* in the fashion of the 1540s), however, there are several confirmed instances of paraphrase; an example is *Quand'io pens'al martire*, a fussy but rather literal reworking of Arcadelt's madrigal of the same name.

To the second 1549 print, *Fantasie et recerchari a 3 voci*, Tiburtino contributed a fantasia and 12 ricercares, textless but described as 'suitable for singing or playing on any sort of instrument'. The volume also contains a few madrigals by Willaert, Rore and others, as well as a group of ricercares by Willaert. Willaert's ricercares were reprinted several times in *Fantasie, Recercari Contrapunti* (Venice, 1551, 3/1593), a collection similar in title to the 1549 print but omitting Tiburtino's pieces.

Tiburtino's ricercares are unlike those of Willaert and are closer in style and technique to the glosas and fantasias of Mudarra, Valderrábano and Pisador than to any Italian ricercares. All are based on hexachord themes, at least several of which are derived from well-known works such as Josquin masses and are monothematic, making use of rhythmic transformation, transposition and a variety of contrapuntal combinations of the theme. In general they show a more skilful hand at work than do Tiburtino's vocal works.

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JAMES HAAR

Tiburtius van Brussel [Bruxellensis] [Berghe, Frans van den] (*b* Brussels, *c*1605; *d* Lier, 5 Feb 1669). Flemish composer. Frans van den Berghe was his baptismal name; he is sometimes erroneously referred to as François Tiburce. He was admitted to the Capuchin order in Bruges in 1625 and was ordained priest some time after 1629. In 1660–61 he became father superior of the monastery at Hasselt. He died of the plague while tending victims of it at Lier. According to Miraeus he is the anonymous composer of the melodies for two sacred songbooks, the texts of which were written by two other Capuchins. The first, by Lucas van Mechelen, comprises *Den bliiden requiem* (1631), *Het cloosterken* (1639) and *Den droeven alleluia* (1674), all three being reprinted together in 1688–9. Music is found only in *Den bliiden requiem* of 1631, with a treble and bass for each text; in the 1688 reprint this music is contained in a separate volume. Moreover, as was usual at the time, each text was furnished with indications for one or more tunes from the widely known Dutch, French, Italian and Latin repertory of song and dance melodies. Both methods were also used in the other songbook, *De gheestelycke tortel-duyve* (1648) by Gabriël van Antwerpen.

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Den Boeck der gheesteliicke sanghen bedeelt in twee deelen: Den bliiden requiem & Cloosterken der gheestelijcke verryssenisse (Antwerp, 1631 and 1639) [2 vols.]

De gheestelycke tortel-duyve (Antwerp, 1648)

Den boeck der gheestelycke sanghen, bedeelt in dry deelen: Den blyden requiem, Den droeven alleluia ende Het cloosterken (Ghent, 1674; rev. 3/1688–9, incl. 142 musicale sangh-vooisen in superius en bassus, op dewelcke konnen gesongen werden alle de liederen, begreepen in de drie deelen van het boeck der geestelycke sangen)

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GODELIEVE SPIESSENS

Tichatschek, Joseph (Aloys) [Ticháček, Josef] (*b* Ober-Weckelsdorf [now Teplice, nr Broumov], 11 July 1807; *d* Blasewitz, nr Dresden, 18 Jan 1886). Bohemian tenor. He had his first music lessons from his father Václav Ticháček, and sang in the choir at the Broumov Gymnasium. In 1827 he was sent to study medicine in Vienna, where he had singing lessons from Giuseppe Ciccimarra, and in 1830 he joined the chorus of the Kärntnertortheater. He soon progressed to comprimario parts, and made his début as a principal in Graz in 1837. He sang in Vienna that year, and also made his Dresden début on 11 August 1837 in the title role of Auber's *Gustavus III*; the following year he was appointed to the Dresden Hofoper. With Wilhelmine Schröder-Devrient, from whose friendship and advice he greatly benefited, and the baritone Anton Mitterwurzer, Tichatschek helped the Dresden Opera set new standards of singing. In 1841 he sang at the Drury Lane Theatre (as Adolar, Tamino and Robert le diable), as well as in Manchester and Liverpool. He was pensioned in 1861 but continued to make appearances until 1870, his voice being remarkably well preserved. His repertory included the principal tenor parts of *Idomeneo*, *Die Zauberflöte*, *Fernand Cortez*, *I Capuleti*, *La muette de Portici* and *La dame blanche*. His range included lyric tenor and *Spieltenor* parts, but he was also the prototype of the Wagner *Heldentenor*, creating the title roles of *Rienzi* (20 October 1842; see illustration) and *Tannhäuser* (19 October 1845).

All opinions agree on the beauty and brilliance of Tichatschek's voice. Cincerus praised his range of expression, even production, intonation and enunciation, although he had reservations about his coloratura. In 1840 Otto Nicolai called him the greatest German tenor, and Cornelius was deeply moved by his Lohengrin in 1867 (although King Ludwig II of Bavaria was in the same year distressed by his unromantic appearance in the part). Berlioz described him in the role of Rienzi as 'brilliant and irresistible ... elegant, impassioned, heroic, his fine voice and great lustrous eyes marvellously effective'. Liszt thought he would be ideal for the role of Cellini and, in a letter to Wagner dated 20 February 1849, described him as 'an admirable artist and a charming comrade and friend'. Wagner, while also liking Tichatschek and



Joseph Tichatschek in the title role of Wagner's 'Rienzi'

admiring his singing ('a brisk and lively nature, a glorious voice and great musical talent'), found him childish and unable to portray 'the dark, gloomy, demonic strain in Rienzi's character'. Tichatschek's simple devotion to his voice, his appearance and his costumes were exclusive of any fuller dramatic perception, and he horrified Wagner at the première of *Tannhäuser* by addressing his outburst in praise of Venus with great passion to Elisabeth.

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JOHN WARRACK

Tick, Jacobus. Composer and choirmaster active in the southern Netherlands, possibly related to HENRICUS TIK.

Tie. In Western notation a curved line between two notes of the same pitch indicating that they form a single note with their combined values. It is used to connect notes separated by a bar-line, and first appeared thus in the *Recerchari, motetti, canzoni* of Marco Antonio Cavazzoni (1523 – a notable publication in many respects; *see also* LEGER LINE). The tie also facilitates the notation of values

that cannot be written as a single note, such as seven quavers (which may be written as minim tied to dotted crotchet) or five crotchets (which may be written as dotted minim tied to minim). Ties were used in early figured basses to show the durations of the different harmonies to be sounded over a held bass note. BEBUNG was indicated in clavichord music by a tie with dots below; and Beethoven's late piano sonatas contain several examples of repeated notes joined by a tie which demand gentle reiteration, as in the Adagio of the Sonata in B♭ op.106.

RICHARD RASTALL

Tieck, (Johann) Ludwig (*b* Berlin, 31 May 1773; *d* Berlin, 28 April 1853). German poet, dramatist, translator and editor. He received his early education in Berlin, where he developed a close friendship with the writer W.H. Wackenroder. After briefly pursuing theological studies at the universities of Halle and Göttingen (1792–3), he made his reputation as a writer of prose fiction with a series of *Bildungsromane* including *Peter Leberecht* (1795), *William Lovell* (1795–6) and *Franz Sternbalds Wanderungen* (1798). His interest in German folk and fairy tales led to the publication, in 1797, of three volumes of *Volksmärchen*, many of which later appeared in *Phantasus* (1812–17), a collection of stories linked by disquisitions on literature. He commemorated Wackenroder's death in 1798 with *Phantasien über die Kunst für Freunde der Kunst* (1799), a volume of his essays to which Tieck appended four chapters, all on musical topics: 'Unmusikalische Toleranz', 'Die Farben', 'Die Töne' and 'Symphonien'. At the same time he joined the circle of young Romantics gathered around the Schlegel brothers and Novalis in Jena. After periods of travel in Italy (1805–6) and England (1817), he settled in Dresden in 1819, and six years later accepted a post as dramatic advisor to the Dresden Theatre. Celebrated for his spirited readings of plays and lyric poetry, Tieck was appointed reader to King Friedrich Wilhelm IV of Prussia in 1841. Although he continued to write imaginative prose during his later years in Dresden, Potsdam and Berlin, he devoted himself increasingly to editorial projects, including the preparation of his own collected works and those of Heinrich von Kleist.

Tieck's long career brought him into contact with many leading musicians of the day. He had a long association with J.F. Reichardt, for whom he wrote a Singspiel text, *Das Ungeheuer und der verzauberte Wald* (1798), which, however, the composer did not set. Their subsequent collaboration on the Romantic opera *Sakontala* was cut short by Reichardt's death in 1814. Tieck was also well acquainted with Spohr and Weber (the latter often attended his dramatic readings in Dresden), and came into regular contact with Mendelssohn during his years in Berlin. He oversaw the 1841 and 1843 productions of Sophocles' *Antigone* and Shakespeare's *A Midsummer Night's Dream* for which Mendelssohn provided choruses and incidental music, although neither was a wholehearted supporter of the other's efforts. Not surprisingly, music plays a significant role in Tieck's literary works. *Musikalische Leiden und Freuden* includes detailed discussions of vocal techniques, prescriptions for a German operatic style grounded in folksong, lively accounts of the contemporary operatic scene and a plea for fidelity to the scores of his favourite composers, Mozart and Gluck. More important still is the outlook on musical aesthetics articulated in his contributions to *Phantasien über die Kunst*. In 'Symphonien', he describes instrumental music as 'independent and free, subject only to its own laws', and capable of 'fantasizing easily but without purpose'. Thus Tieck's view at once draws on the Kantian notion of free or independent beauty and prefigures the theory of absolute music later espoused by E.T.A. Hoffmann.

Tieck's literary ouput in turn served as a source for several generations of German composers. His lyric poetry was set by figures ranging from Reichardt, Zelter, C. Kreutzer, L. Berger, Weber, Schubert and Spohr, to R. Franz, F. Hensel, C. Loewe, Mendelssohn, A. Dietrich, Hauptmann and even Hindemith. Brahms's *Magelone Romanzen* op.33 count among the most accomplished responses to Tieck's verse. The libretto of Spohr's *Pietro von Abano* (1827) was based on Tieck's novella of the same name, and Schumann's *Genoveva* (1847–9) not only drew on a tragedy by C.F. Hebbel but also on Tieck's *Leben und Tod der heiligen Genoveva*. His poetic works provided a modest but notable stimulus to musical creativity.

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Tieferlegung (Ger.). *See* REGISTER TRANSFER.

Tieffenbrucker [Dieffopruchar, Dieffoprukhar, Duiffoprugcar, Thiphobrucar, Fraburgadi]. German family of string instrument makers. They originated in the small village of Tieffenbruck, near Rosshaupten in Bavaria, in the region of Füssen. The family split into two branches, one of which settled in Lyons and soon became naturalized French, specializing in viols and other bowed instruments. The larger branch emigrated to Italy and became established principally in Venice and Padua, making mainly lutes. Tangled family relationships make a satisfactory reconstruction of the family tree impossible: some Tieffenbruckers might have shared only the place of origin, not a close family relationship.

Ulrich [Odorico, Rigo] Tieffenbrucker (i) (*d* before 1560), probably the earliest and one of the least-known members of the family, is said to have worked in Venice and Bologna. Toffolo and Cervelli attribute to him a lute inventoried in 1759 in The Hague, which bore the label 'Ulrich Duiffoprugar Lutario A. 1521'. His children established the Venetian branch of the family.

Gaspar Tieffenbrucker [Duiffoprugcar] the elder (*b* Tieffenbruck, 1514; *d* ?Lyons, 1571), probably a close relative or even a son of Ulrich, was the most famous member of the French branch of the family; his name appears on labels in a number of French variants, of which 'Duiffoprugcar' is perhaps the most common. He settled in Lyons in 1533 and acquired French nationality in 1558. In 1564 his house and workshop were demolished to make way for the building of fortifications for the city and he was unable to get any compensation, a blow from

which he never fully recovered. There is an engraved portrait of him by Woeiriot dated 1565 (see illustration). His eldest son, Gaspar Tieffenbrucker (ii) (*fl* late 16th century), moved to Paris on the death of his father; he married the sister of the Parisian instrument maker Jacques Delamotte, and his workshop was established in the rue Pot-de-Feu in 1582. Johann [Jean] Tieffenbrucker (*fl* late 16th century), another son of Gaspar (i), took over the business on his father's death and seems to have remained in Lyons until at least 1585, when he had settled the outstanding debts.

The other principal members of the family were all of the Italian branch. The sons of Ulrich (i) were Magno Tieffenbrucker [Dieffoprukhar, Dieffopruchar] (i) (*d* 1560), Ulrich [Odorico, Rigo] Tieffenbrucker (ii) (*d* *c*1573) and Jacob Tieffenbrucker [Jacomo] (*d* after 1573). Not much is known about Jacob: he was apparently working in Genoa around 1564, but Venetian documents mention a 'Jacomo di Rigo lauter' in the late 1560s. Ulrich (ii) is described as 'lute maker' in a 1567 Venetian document, but he might have given up his craft, since by 1573 he is called simply 'a merchant'. Magno (i) married in 1529 and had three sons, Magno (ii) (*d* 1576/7), Moisé [Moyses] (*d* 1581) and Abraam (*d* after 1575). After their father's death Magno (ii) and Moisé took over the shop, which had been willed to their mother. Abraam (the black sheep of the family) left in 1561: in 1568, heavily in debt to his brothers, he agreed to a settlement that cut him out of the family business. In 1575 Abraam was accused of heresy by the Inquisition. At the time witnesses stated that he travelled regularly to 'French lands', carrying several hundred ducats' worth of lutes: this might indicate that the French and Italian branches kept in contact. Magno (ii) and Moisé parted their ways amicably in 1571, setting up separate shops. Moisé retained the family shop (at the sign of the 'Black Eagle'), and remained in the family house with his mother. The only son of the three brothers known to have survived into adulthood was Paolo (Paulin), son of Magno (ii), who rented a fairly expensive house with a workshop attached, from 1577 to 1591. Another Magno (iii) worked in Venice from 1589 to 1629: in the past he has been confused with Magno the younger. This third Magno called himself 'son of Rigo' and thus he might have been a cousin of Magno (ii). An ARCHLUTE by Magno (iii), now in the Kunsthistorisches Museum, Vienna, has been extensively copied in modern times.



Gaspar Tieffenbrucker (i): engraving by Pierre Woeiriot, 1565

Other members of the family include Leonardo the elder (*fl* early 16th century), who lived and worked in Padua; Leonardo the younger (*fl* late 16th century), probably the son of Leonardo the elder, who also worked in Padua before moving to Venice in about 1590 and who is said by Baron (1727) to have been the teacher of Michael Hartung; Johann Tieffenbrucker, who was apparently working in Venice in 1592; and Michael (*d* *c*1585) who is mentioned as a lute maker in the Rosshaupten archives in 1554 and 1573.

Wendelin Tieffenbrucker has created many problems for biographers, in part because of the appearance of his name in different forms, including 'Wendelio Venere'. Instruments with his name bear dates spanning an unusually long period, from 1551 to 1611, and have fuelled speculations that this name might have been shared by several members of the family. Archival discoveries by Peter Király (1994) have shown conclusively that 'Venere' was simply a nickname, and that three lute makers of the family, all working in Padua, produced lutes using this name on the label. Wendelin was a son of one of the Leonardos (probably the elder), and he signed his last lute in 1587: after 1591 the labels bearing his name were altered to remove the patronymic, and by this date Wendelin – who had been at least 50 years old in 1576 – had probably passed away. His activity was continued in the 1590s by his nephew, Christoforo Heberle [Eberle] (*b* *c*1546; *d* before 1621), whose son Wendelin Heberle (1576–1643) took over the lute maker shop and the nickname of his great-uncle. Such a continuous use of nicknames through several generations of a family was not at all uncommon in the Renaissance. The initials 'WE', found on some instruments, and the source of considerable speculation in the past, are likely to refer to 'Wendelin Eberle'. Paduan documents also record the death of a lute maker by the name of 'Giorgio Venere' in 1624, at the age of 34. He might be a member of the same family.

A Jachomo Tieffenbrucker seems to have worked in Milan in the 17th century. Moises Tieffenbrucker is known to have worked in Venice in the 18th century, and was apparently the last maker to bear the family name.

Several instruments by members of the family survive in many of the major instrument collections in Europe and North America, most dating from the late 16th century or early 17th. The list includes lutes, archlutes, theorbos and chitarroni, some with later modifications. Many of those instruments, especially those attributable to Magno (ii), are of the highest quality and must have been commissioned by wealthy patrons. An example of Magno's craftsmanship is the lute now in the Castello

Sforzesco in Milan, made of ivory and ebony and richly decorated, that was commissioned by the Duke of Mantua.

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IAN HARWOOD/GIULIO ONGARO

Tielke [Tielcke], **Joachim** (*b* Königsberg [now Kaliningrad], 14 Oct 1641; *d* Hamburg, 19 Sept 1719). German string instrument maker. He possibly studied with Gottfried Tielke (i) (*b* 1639; *d* *c*1688), who may have been his elder brother, in Italy in 1662. When he was about 25, he moved to Hamburg, where in 1667 he married a daughter of the instrument maker Christoffer Fleischer (*fl* *c*1622–*c*48). The only source of information on Tielke's life is a congratulatory work compiled by his friends on the occasion of his golden wedding (it survives in a modern copy, before *c*1939, *D-Hkm*). It is clear that he was well known in Hamburg musical circles, since he and his wife were godparents to the children of several musicians. His eldest son, Gottfried Tielke (ii) (1668–after 1719) was a prominent viol player and a member of the Hofkapelle at Kassel (1700–20).

Tielke's instruments were much sought after by royalty and nobility in his lifetime. A surprisingly large number survive, nearly 100 in all: various kinds of lutes, guitars, citterns, violins and especially viols. His versatility is rare in makers of his time; his instruments are very fine musically and often lavishly decorated with bas-relief, carving and intarsia, the designs derived from engravings (by artists such as Niklaus Manuel Deutsch, Adrian Muntinck and Bernard Picart; see illustration), 16th- and 17th-century emblem books and contemporary embroidery patterns.

For further illustrations *see* CITHRINCHEN and GUITAR, fig.8.

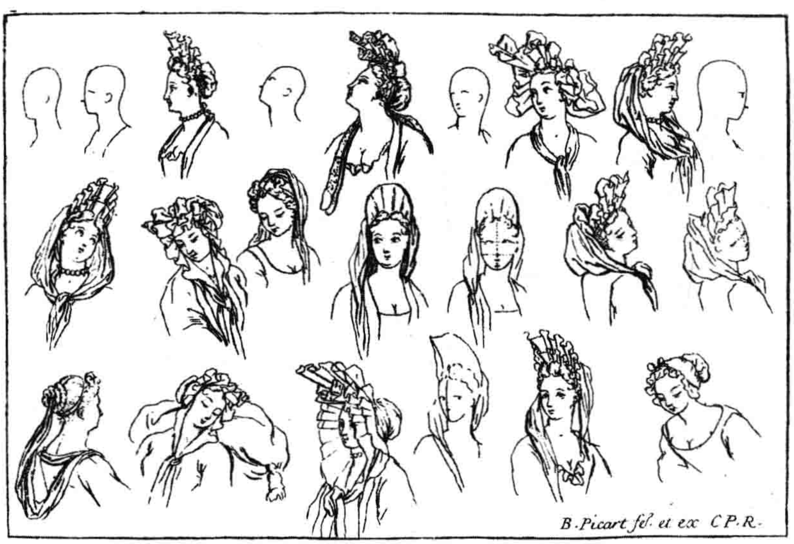
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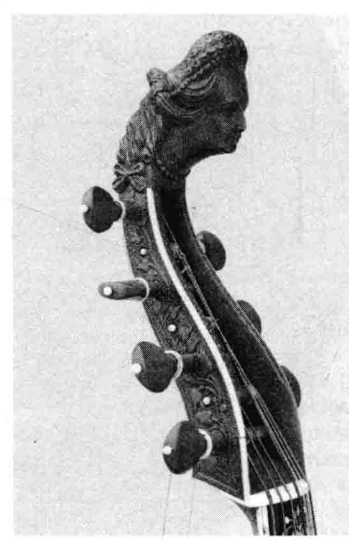
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IAN HARWOOD/ALEXANDER PILIPCZUK

Tieme, Clemens. *See* THIEME, CLEMENS.

Tiensuu, Jukka (Santeri) (*b* Helsinki, 30 Aug 1948). Finnish composer and keyboard player. He studied the piano and the harpsichord at the Sibelius Academy in Helsinki and won the Maj Lind national piano competition in 1972. In the same year he gained diplomas in composition and piano after composition studies with Heininen. He continued to study composition in Freiburg, where his teachers were Ferneyhough and Klaus Huber. He also studied electronic music, the harpsichord, conducting and Baroque music. He has taught at the Sibelius Academy and at IRCAM in Paris. He returned to Finland in 1977, since when he has been active as a performer, teacher and





Scroll and pegbox of a seven-string bass viol by Joachim Tielke, 1699 (Museum für Kunst und Gewerbe, Hamburg); the design of the female head may have been derived from etchings (left) by Bernard Picart in '12 planches des principes du dessin propres pour Eventaillistes', 1703–5 (Albertina, Vienna)

festival organizer. He was artistic director of the Helsinki Biennale festival of contemporary music in 1981, its first year, and in 1983. In 1981 he also founded the contemporary music festival during the Viitasaari (central Finland) Time of Music, whose artistic director he was until 1987. His wife, who was one of his composition pupils, is the composer Anneli Arho.

As a composer Tiensuu has from the beginning been orientated towards the avant garde. His attention has focussed, especially in his early work, on tone colour and harmony, his point of departure being analysis of the sound spectrum and the properties of an instrument's upper harmonic series. Even in his earliest compositions he made use of microtones (e.g. in the *Largo* for strings, 1971); in notation he abandoned the use of conventional bar-lines and adapted various space/time notations. *M* for harpsichord, strings and percussion (1980) is one of the best examples of Tiensuu's use of a microtone technique. In this work the harpsichord is tuned to an untempered scale using sequences of pure major thirds and fifths. The work's timbral properties, in addition, recall electronic music rather than traditional music for strings. As in many of his other works, here he surrenders to a certain randomness, giving the performer an opportunity to improvise in a Baroque manner. He makes a particularly deep bow towards 17th-century harpsichord and lute composers in his *Prélude non-mesuré* for piano (1976). It applies the principles of their free-rhythm preludes; in the first and last of its 12 sections only pitches are given, leaving all other parameters for the performer to decide.

Tiensuu has said, 'I do not compose out of a composer's duty to enlarge the repertoire. In our time every emerging work must have its own special reason for emerging'. This point of view has led him, particularly in his work of the 1970s and 1980s, to aim at beginning each new composition afresh, free from a particular stylistic standpoint. From the latter half of the 1980s onwards, however, he has been more stylistically consistent than before. With his style evening out somewhat, modernist severity has relented on occasion and, at the same time, his output has decreased, largely due to a much more demanding schedule as a harpsichordist. One noteworthy aspect of his artistic image is his interest in the less well-known of the Baroque repertory as well as in present-day modernism. In this he appears to be striving consciously for a kind of timelessness.

Puro (1989) for clarinet and orchestra is a turning-point in his orchestral music. His earlier emphasis on thinking in blocks of sound, as in *MXPZKL* (1977, revised 1985), gives way to an evenly flowing texture. The title *Puro* can be read as either the Finnish for 'brook' or the Italian for 'pure'; the work's orchestral sound is crystalline, its tone playful. The orchestral works *Halo* (1994) and *Alma I* (1995, with tape) return to the sound-world of *Puro*: in *Alma I* especially, the echo effects between woodwind and violins are a direct sequel to *Puro*'s 'flow'. The most successful of Tiensuu's chamber music of the 1990s has been *Arsenic and Old Lace* (1990) for harpsichord tuned in microtones and string quartet.

WORKS

Orch: Largo, str, 1971; Tanka, high voice, small orch, 1973; Fiato, wind orch, 1974; MXPZKL, 1977, rev. 1985; M, amp hpd, perc, str, 1980; Puro, cl, orch, 1989; Lume, orch, tape, 1991; Halo, sym. for orch, 1994; Plus V, accdn, str, 1994; Alma I, orch, tape, 1995; Vento, cl choir, 1995; Alma II 'Lumo', 1996

Chbr: Conc. da camera, concertante vc, fl, eng hn, cl, bn, 1972; Ouverture, fl, hpd, 1972; Aspro, cl, trbn, vc, pf, 1975; Rubato, any ens, 1975; Lyric Trio, Mez, fl, pf, 1975; Sinistro, accdn, gui, 1977; Yang [for 1 or 2 ens]: Yang I, fl/b fl, b cl, pf, perc, vn, va, vc, db; Yang II, b cl, trbn, accdn, hp, vn, va, vc, db, 1978–9; Le tombeau de Beethoven, ob, vc, pf, tape, 1980; Passage, chbr ens with live elec, 1980; /L, amp pf (4 hands), 1981; P=Pinocchio?, S, fl, b cl, hpd, vn, vc, tapes and computer in real-time, 1982; . . . kahdenkesken., pf 4 hands, 1983; Tango lunaire, ob/fl, cl, vn, vc, any kbd inst, 1985; ,mutta, 3 accdn, 1985, rev. 1987; Le tombeau de Mozart, vn, cl, pf, 1990; Arsenic and Old Lace, hpd, str qt, 1990; Plus I, cl, accdn, 1992; Plus II, cl, vc, 1992; Plus III, vc, accdn, 1992; Plus IV, cl, accdn, vc, 1992; Aion, 2 accdn, 1996; Fra tango, 3 accdn, 1996; Nemo, chbr ens, 1997

Solo inst: Cadenza, fl, 1972; 4 Etudes, fl, 1974; preLUDI, LUDI, postLUDI, gui, 1974; Solo, pf, live elec, 1976; Prélude non-mesuré, pf, 1976; Dolce amoroso, gui, 1977; Aufschwung, accdn, 1977; Narcissus, ob, tape, 1979; Prélude mesuré, hpd, opt. live elec, 1983; Fantango, any kbd inst, 1984; Interludes I–IV, tape, opt. hpd, 1987; Manaus (Ghost Sonata), kantele, 1988; Grround, pf, 1990; oddjob, va/vn/vc, elec, 1995

Choral: Tokko, male chorus, computer-generated tape, 1987

Tape: Prologi, 1993; Logos 1, 1993; Logos 2, 1993; Epilogi, 1993; Sound of Life, tape, 1993 [radiophonic composition]; Ai, 6-track tape, 1994

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OSMO TAPIO RÄIHÄLÄ

Tiento (Sp.: 'touch'; Port. *tento*). A term derived from the Spanish verb *tentar* ('to try out', 'to attempt', 'to test'), and applied exclusively to instrumental music from the mid-15th century onwards, first in the Iberian peninsula and then in Latin America. Until the mid-16th century tientos were played on various instruments (ensembles, plucked strings, keyboard); from the end of the 16th century they were written chiefly for keyboard instruments, particularly the organ. 20th-century composers revived the form, writing tientos for ensembles or orchestras. The plural, tientos, also designates a flamenco genre for solo guitar.

Alfonso de Palencia provided the first documented example of the practice of 'trying out' (*tentar*) a keyboard, string or wind instrument (*Batalla campal entre perros y lobos*, *c*1550): this piece, now lost, served as prelude to another work. The earliest tientos to have survived independently are the 13 for solo vihuela in Luys Milán's *El maestro* (1536). They do not differ in formal respects from his *fantasías* but introduce certain characteristic technical and expressive devices (*dedillo*, *dos dedos*) and contrasting tempos (*tañer de gala*) designed to enable the performer or pupil to try out the vihuela ('tentar la vihuela'). These features were new in European composition, but the tiento's improvisatory nature and free form link it to the Italian TASTAR DE CORDE or RICERCARE. After Milán, no other work was given the title 'tiento' or 'tento', but the introduction of technical features remained a function of many vihuela *fantasías* (see FANTASIA).

Alonso Mudarra (*Tres libros de musica e cifra para vihuela*, 1546) and Miguel de Fuenllana (*Orphenica lyra*, 1554) both composed a series of eight tientos for vihuela in each of the ecclesiastical modes. These are short homophonic compositions (not exceeding 68 semibreves) that serve as preludes to the following suite of pieces. They also have a didactic aspect, providing a practical

realization of the theoretical parameters of each mode. Works of this type no doubt continued to be performed, but without being written down. They thus constituted an 'underground' genre in transmission, of which a postlude from the end of the 16th century (*Ramillete de flores*, 1593) is possible evidence. The last piece in Mudarra's volume is a tiento for harp and organ.

By the time of the appearance of Juan Bermudo's theoretical treatise *Declaración* (1555) and Luis Venegas de Henestrosa's *Libro de cifra nueva* (1557), the term seems to have lost its earlier significance as a preliminary or introductory piece: Venegas used the term synonymously with *fantasía*. Keyboard instruments, particularly the organ, were now preferred to the vihuela, harp or ensembles, according to archival evidence. The tiento adopted the polyphonic 'motet style', which is also seen in the fantasia and the ricercare, (the terms were interchangeable at this period), and made free use of fugal entries and imitative counterpoint. Apart from two impressive tientos by Pere Vila (whose *Libro de tientos* is lost), one by Pedro Soto, three by F.F. Palero, some anonymous pieces, and ricercares and tientos by Julio Segni (three taken from *Musica nova*, 1540), the main body of tientos in Venegas's collection are contributed by 'Antonio', the blind court organist Antonio de Cabezón, who perhaps carried the tiento to its highest level of inspiration. Cabezón composed 29 tientos, 12 of which were published by his son Hernando in *Obras de música para tecla, arpa, y vihuela* (1578). Their range is impressive, and makes difficult any clear cut definition of the form. They combine the rigour of imitative writing with the freedom offered by diminution devices (*glosa*, *llano* and *glosada*), and are some of Cabezón's finest works; all have the expressiveness and intensity characteristic of his music. His melodic motifs are often inspired by Gregorian chant and are sometimes used as a cantus firmus so that the pieces can be performed during the liturgy. They may be defined as 'modal organ' tientos or even as 'psalmodic' tientos, and make clear use of compositional techniques such as troping. The same imitative structure and modal organization are found in the *tentos* of the Portuguese composers Antonio Carreira, Heliodoro de Paiva and, at the beginning of the 17th century, Manuel Rodrigues Coelho, who took the *tento* to its peak in the 24 examples in his *Flores de musica* (1620).

The tiento for organ, which continued to use parody technique, flourished until the early 18th century, modified and enriched by various practical and stylistic developments. The creation of the organ *de medio registro* at the time of Cabezón's death prompted the *tientos de medio registro*, showcases for instrumental virtuosity, by composers including Francisco de Peraza, Francisco Correa de Arauxo (1626), Sebastián Aguilera de Heredia (1627) and Pablo Bruna. Correa de Arauxo's *Libro de tientos y discursos de música práctica* (1626) for organ includes 62 tientos, graded by mode and difficulty. Apart from its didactic function, the tiento here serves as a vehicle of great affective power: phrases are still imitated between parts in the manner of the traditional tiento, but the mood is increasingly disturbed by sudden changes of timbre and improvisatory effects, in addition to the use of dissonance and ornamentation.

Similarly, the appearance around 1660 of the expressive *órgano de ecos* led to the appearance of tientos by Miguel Lopéz, Andrés Lorente and Antonio Martín y Coll that explored the new dynamic contrasts. These instrumental innovations, and the introduction of trumpet stops such as the *trompetería horizontal*, were combined with harmonic developments to give rise to the *tiento de falsas* that explored false relations (parallel with the *durezze* works that appeared in Italy), by composers from Aguilera de Heredia to J.B.J. Cabanilles. Cabanilles exploited fully the resources of the instrument and the new methods of writing; maintaining a balance between old and new styles, his tientos crowned the evolution of a form that had many ramifications. In his *Tiento de batalla*, for example, imitative phrases serve as illustrations of the rival trumpet-calls of conflicting factions (vividly portrayed by brash trumpet stops: the purely tactile quality of the tiento ('trying out the instrument') is seen raised to its highest degree.

In the first half of the 18th century tientos were written chiefly by Mediterranean composers (Llusa, Clausells), who moved away from the modal organ tiento, developing tonal and formal structures that tended towards the prelude and fugue. Thereafter, the tiento, like other early genres, did not attract composers until the second third of the 20th century. Examples are found in works by Rodolfo and Cristobal Halffter, Maurice Ohana and Manuel Castillo.

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BEN RIDLER/LOUIS JAMBOU

Tierce (i) (Fr.). An obsolete name for the interval of a THIRD; it survives only as the technical name for the partial of a church bell that lies a 3rd above the fundamental (*see* BELL (i), §2).

L.S. LLOYD

Tierce (ii). An open metal ORGAN STOP that sounds two octaves and a major 3rd above the note played, thus corresponding to the 5th harmonic partial of that note.

L.S. LLOYD

Tierce coulé (Fr.). A type of ornament. *See* ORNAMENTS, §§7 and 9.

Tierce de Picardie [Picardy 3rd]. The raised third degree of the tonic chord, when it is used for the ending of a movement or composition in a minor mode in order to give the ending a greater sense of finality. The term was introduced by Rousseau in his *Dictionnaire de musique* (1767); its etymology is unknown. It was commonly used in the 16th century and throughout the Baroque era and was regarded by some writers as standard. In the Classical period it was used much less frequently, though an analogy may be drawn with the practice of ending a minor-key work with a short section in the parallel major, found for example in the string quartets of Haydn (op.64 no.2, op.74 no.3 and op.76 no.2) and Beethoven (opp.95 and 132).

JULIAN RUSHTON

Tierce flute. Flute a minor 3rd above the normal flute. *See* FLUTE, §II, 3(ii).

Tierney, Harry (Austin) (*b* Perth Amboy, NJ, 21 May 1890; *d* New York, 22 March 1965). American songwriter and pianist. He studied at the Virgil School of Music, New York, and in 1911–13 toured the USA as a concert pianist. In 1915 he was in London as a staff pianist and composer for the music publisher Francis, Day & Hunter, and returned to the USA the following year in the same position for Remick. From 1913 to 1930 he wrote songs for revues and musical comedies, including *The Passing Show of 1916*, *Irene* (1919, with the songs 'Castle of Dreams', based on Chopin's 'Minute Waltz', and 'Alice Blue Gown'), *The Broadway Whirl* (1921), *Up She Goes* (1922), *Kid Boots* (1923), and four editions of Ziegfeld's *Follies* (1916–24, including the spelling song 'M-i-s-s-i-s-s-i-p-p-i', 1916). *Rio Rita* (1927, with 'Ranger's Song') was one of the first musicals to be adapted to film (1929). From 1930 to the early 1940s he wrote songs for Hollywood; his waltz songs in particular suited the graceful and sophisticated style of musical comedy and early films. Some of his music manuscripts are in the Library of Congress.

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DEANE L. ROOT

Tiersot, (Jean-Baptiste Elisée) Julien (*b* Bourg-en-Bresse, 5 July 1857; *d* Paris, 10 Aug 1936). French musicologist and folklorist. In 1876 he entered the Paris Conservatoire, where he became a pupil of Savard for harmony and Massenet for composition, and also studied the organ with Franck and music history with Bourgault-Ducoudray. He was appointed assistant to the Conservatoire librarian in 1883. Two years later he competed for the Bodin Prize of the Académie des Beaux-Arts with his *Histoire de la chanson populaire en France;* this work, which was published in 1889, brought him a commission from the government to collect folksongs in Savoy and the Dauphiné. The result was published in 1903 as *Chansons populaires recueillies dans les Alpes françaises.* With Charles Bordes, he supported the efforts of the Schola Cantorum to bring old music before a wider public, and he founded the Concerts Historiques du Cercle St Simon. He also contributed to the revival of interest in Berlioz and to the promotion of contemporary Scandinavian, Russian and Czech music in France. In 1909 he succeeded Weckerlin as head of the Conservatoire library, a position he held until 1921; he was also president of the Société Française de Musicologie. He edited the letters of Bach, Rameau, Mozart and Berlioz and a collection of *Lettres de musiciens écrites en français.* His own writings include books on French Revolutionary music, on music in the comedies of Molière and on Rousseau, but his chief importance rests in his work as a folklorist. Besides the French Alpine volume, parts of his collection of songs from Bresse and French Canada were also published, and his ten-volume *Mélodies populaires des provinces de France* has remained a classic.

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La messe 'Douce Mémoire' de R. de Lassus (Paris, 1893)

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La chanson populaire et les écrivains romantiques (Paris, 1931)

J.-S. Bach (Paris, 1934)

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Adam de la Halle: Le jeu de Robin et de Marion (Paris, 1896)

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'La musique de J.-J. Rousseau', *BSIM*, viii/6 (1912), 34–56 [incl. transcr. of the motet *Ecce sedes hic tonantis*]
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Noëls français (1901)
Chansons populaires recueillies dans les Alpes françaises (Grenoble, 1903)
with G. Doncieux: *Le Romancéro populaire de la France* (Paris, 1904) [incl. musical index]
Forty-Four French Folk Songs and Variants from Canada, Normandy and Brittany (New York, 1910/*R*)
Cinquante chants populaires pour les écoles (Paris, 1911)
Vieilles chansons pour les coeurs sensibles (Paris, 1911)
Sixty Folksongs of France (Boston, 1915)
Chansons populaires françaises (Paris, 1921)
Montagnardes et bourrées (Paris, 1930)
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SIMONE WALLON

Tiessen, Heinz (*b* Königsberg, 10 April 1887; *d* Berlin, 29 Nov 1971). German composer, teacher and critic. After a period of study with Erwin Kroll in Königsberg, Tiessen studied composition (P. Rüfer) and theory (Wilhelm Klatte) at the Stern Conservatory in Berlin. He worked as a music critic for the *Allgemeine Musikzeitung* from 1911 until 1917, when Richard Strauss helped him obtain a position as co-répétiteur at the Königliche (later Staatliche) Oper in Berlin. After World War I Tiessen played a central role in Berlin's musical life as Kapellmeister and composer at the Volksbühne, co-director of the Melos-Gesellschaft with Jarnach (after 1923), co-founder of the German division of the ISCM (in which he was active from 1922 to 1933), and conductor of the Junger Chor (1924–33), among other activities. In 1930 he became professor of theory and composition at the Hochschule für Musik in Berlin. After the National Socialists came to power in 1933 he had to step down from most of his official positions. During this time he composed little, yet retained his post at the Hochschule and conducted the Berliner Singe-Gemeinschaft. After the war Tiessen was director of the Berlin (formerly Stern) Conservatory (1946–9) and later taught again as a profesor of composition at the Hochschule (1949–55). In 1955 he was made director of the music division of the West Berlin Akademie der Künste. His pupils included Erdmann, Vogel and Celibidache. He was decorated with several awards, among them the Federal Cross of Merit (1953) and the Berliner Kunstpreis (1957).

Strauss had a powerful influence on Tiessen's early works, particularly on his monumental symphony *Stirb und Werde*, which Scherchen and others performed throughout the 1920s. His lieder of this period demonstrate his allegiance to Schoenberg's atonal works and to the Expressionist movement – he was the first person to apply the term Expressionist to music. And yet, in spite of his experimental stance, expressively exaggerated melodies and sometimes asymmetrical rhythms, he never abandoned tonality. His work closest to atonal music is the set of Six Piano Pieces op.37, which Erdmann performed to enthusiastic critics in Madrid in 1923. Tiessen was also well known for his incidental music, for example for Max Reinhardt's staging of *Hamlet* (1920), and he began composing film music early in his career (*Die 5 Frankfurter*, 1922). His lifelong devotion to the sounds of nature and birdcalls is revealed in two popular early works, the *Natur-Trilogie* op.18 for piano and the *Amsel-Septett* op.20. After World War II he stopped composing almost completely.

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(*selective list*)

for complete list see Schlösser, 1979

Stage: Salambo, ballet, op.34, 1923; Der Kirschkern (incid music, O. Hesse), 1919–34
Orch: Eine Ibsenfeier, op.7, 1909, unpubd; Sym. no.1, op.15, 1911, unpubd; Stirb und Werde, sym., f, op.17, 1912; Rondo, op.21, 1914–15, rev. 1924; Totentanz-Suite, op.29, vn, orch, 1918–27, rev. as Visionen, 1954; Hamlet-Suite, op.30, 1922; Musik, str, op.32a, 1920–22; Vorspiel zu einem Revolutionsdrama, op.33, 1921–6; Ernste Hymne, op.50, wind, 1940–41, unpubd; Salambo-Suite, op.34a, 1956; Konzertante Variationen, op.60, pf, orch, 1962
Chbr: Sonata, op.2, vn, pf, 1906, unpubd; Trio, op.11, 1906, unpubd; Amsel-Septett, op.20, fl, cl, hn, str qnt, 1915, rev. 1957; Str Qnt, op.32, 1920; Duo Sonata, op.35, vn, pf, 1923/4; Kleine Suite, 2 vn, op.42, 1938; Amselruf, op.43a, rec, pf, 1956; Divertimento, op.51, fl, ob, cl, hn, bn, 1942–55
Pf: 5 Klavierstücke, op.5, 1908–9, unpubd; Sonata, C, op.12, 1910; Eine Natur-Trilogie, op.18, 1913; 3 Klavierstücke, op.31, 1915–23; 6 Klavierstücke, op.37, 1924–8; Kleine Schularbeit, op.43, 1930–33; 5 Klavierstücke, op.52, 1944–5
Vocal: 3 Chorlieder, op.19, 1910–18; 4 Chorkompositionen, op.38, 1916–30; Ein Frühlingsmysterium (B. Schönlank), op.36, solo vv, chorus, orch, 1926/7; Aufmarsch (M. Barthel), op.40, chorus, spkr, wind, 1930; 4 Chorlieder, op.44, 1929/34; 2 Lieder, op.54, 1945; Die Amsel (M. Dauthendey), op.62, S, orch, 1966–7; many musical plays
Lieder: opp.1, 3, 4, 6, 8–10, 13, before 1910; opp.16, 22–4, 28, 31, before 1918; opp.41, 48/2b, 53, 55, 56

MSS in *D-Bda*

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Musik der Natur: über den Gesang der Vögel, insbesondere über Tonsprache und Form des Amselganges (Freiburg, 1953/*R*)
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TAMARA LEVITZ

Tietjen, Heinz (*b* Tangier, 24 June 1881; *d* Baden-Baden, 30 Nov 1967). German Intendant, director and conductor. He was born of Anglo-German parents and after a

brief career in business he worked as conductor and director at Trier in 1904, becoming Intendant in 1907. He held similar posts in Saarbrücken (1921), Breslau (1922) and Berlin (1925), where at the Städtische Oper he had a notable partnership with Bruno Walter. Both men favoured modestly innovatory stagings of an essentially mainstream repertory centred on Mozart, Wagner and Strauss. In 1927 Tietjen was appointed director of all the Prussian state theatres, including those at Hanover, Kassel, Wiesbaden and the Staatsoper and Kroll Oper, Berlin.

In 1931 Tietjen was invited by Siegfried Wagner's widow, Winifred, to become artistic director of the Bayreuth Festival – the first holder of that position not to be a member of the Wagner family. He brought to Bayreuth many leading singers from Berlin, the conductor Wilhelm Furtwängler and the designer Emil Preetorius. He also continued a policy of conservative revolution; by 1943 he had mounted new productions of every work in the hitherto rather moribund festival repertory, departing markedly from the received traditionalism of Cosima's stagings. Here also Tietjen resumed his conducting career with performances of *Lohengrin* and the *Ring*; recordings reveal a lighter, swifter approach to the music dramas than that of many contemporaries.

After the war Tietjen was recalled to his old post at the Berlin Städtische Oper (1948–54), where his work of rebuilding a company helped launch the career of the young Hungarian conductor Ferenc Fricsay and secured the reputation of the composer Werner Egk. Tietjen's last permanent post was in Hamburg (1956–9); in his last year there he was invited back to Bayreuth by Wieland Wagner to conduct performances of *Lohengrin*.

Tietjen's multi-faceted career owed much to his diplomatic gift for self-promotion and lack of rigorous political scruples. His work as a director was hardly in the vanguard of contemporary European staging, but his choice of design collaborators (notably Preetorius) often gave an imaginative stimulus to his own conventional epic stagings. The wide range of his activities set a precedent for contemporary German Intendanten, whose role could no longer remain purely administrative.

MIKE ASHMAN

Tietjens [Titiens], **Therese (Carolina Johanna Alexandra)** (*b* Hamburg, 17 July 1831; *d* London, 3 Oct 1877). German soprano. She studied in Hamburg and Vienna, making her début at Altona in 1849 as Donizetti's Lucrezia Borgia, a role with which she was to be closely associated throughout her career. In 1850 she was engaged at Frankfurt, where she sang Louise in the first performance of Lortzing's *Die Opernprobe* (1851). After appearances at Brno and Vienna, she made her London début at Her Majesty's Theatre in 1858 as Valentine in *Les Huguenots*, and then sang in London every year until her death. At Drury Lane she sang Elena in *Les vêpres siciliennes* (1859), at the Lyceum Theatre Amelia in *Un ballo in maschera* (1861), and at Her Majesty's Marguerite in *Faust* (1863), Mrs Ford in *Die lustigen Weiber von Windsor* and the title role of Gounod's *Mireille* (both 1864), Medea in Cherubini's *Médée* (1865) and Leonora in *La forza del destino* (1867), all first London performances. Her extensive repertory also included Iphigenia in Gluck's *Iphigénie en Tauride*, Mozart's Countess, Donna Anna, Constanze and Pamina, Leonore in *Fidelio*, Weber's Agathe and Reiza, Semiramide, Anna Bolena, Norma,



Therese Tietjens in the title role of Donizetti's 'Lucrezia Borgia'

Elvira in *Ernani*, Giselda in *I Lombardi*, Leonora in *Il trovatore*, Meyerbeer's Alice and Fidès, and Wagner's Ortrud.

She sang in Paris (1863) and at the Teatro S Carlo, Naples (1862–3, 1868–9), and made her Covent Garden début on 24 October 1868 as Lucrezia Borgia. In 1875, after laying the foundation stone of Mapleson's ill-fated Grand National Opera House on the Victoria Embankment, she made a tour of the USA. She also travelled extensively with Mapleson's company in Great Britain and sang in oratorio at all the important English cathedral festivals. Her final appearance, at Her Majesty's on 19 May 1877, was appropriately in *Lucrezia Borgia*. Although in great pain from the cancer of which she was soon to die, she completed the performance, but then fainted and had to be carried from the stage.

Though ungainly in appearance, Tietjens was a magnificently dramatic artist, with a powerful but flexible voice that could overcome any technical difficulty. The authority of her stage presence and of her singing in such roles as Norma, Medea, Donna Anna, Lucrezia or Leonore (*Fidelio*) made her the true successor to Pasta, Malibran and Grisi, though she was also willing to undertake minor parts, such as Queen Gertrude in Thomas' *Hamlet*, or to appear in operas of artistic merit but with small chance of success, such as Cherubini's *Les deux journées*.

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ELIZABETH FORBES

Tietz, Anton Ferdinand. *See* TITZ, ANTON FERDINAND.

Tīfāshī [Aḥmad ibn Yūsuf], **al-** (*b* Qafṣa, Tunisia, 1184; *d* ?Cairo, 1253). Arab scholar. He studied first in Tunisia and then in Egypt. He travelled in Syria and eventually settled in Cairo. The little of his voluminous output that survives testifies to his wide-ranging interests. In addition to erotic subject-matter it includes an important and well-known gemmological treatise, *Azhār al-afkār fī jawāhir al-aḥjār* ('Flowering thoughts on gem-stones'). His other major extant work, part 41 of a huge encyclopedia, *Faṣl al-khiṭāb fī madārik al-ḥawāss al-khams li-ulī al-albāb* ('Eloquent disquisition on the perception of the five senses'), is concerned with music. Literary rather than scientific in orientation, it concentrates on history, anecdote and human behaviour and preserves a number of song texts. It is of particular interest for its inclusion of a section on dance, a subject rarely discussed elsewhere, for its succinct but broadly convincing historical account of musical developments in Muslim Spain and North Africa, and for the light it sheds on some of the features differentiating the western and eastern Islamic art-music traditions in the 13th century. Given his background, al-Tīfāshī was familiar with both, and was able not only to point to modal and formal distinctions but also to attempt a characterization of differences in melodic style, that of Spain being deemed the most complex and difficult.

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OWEN WRIGHT

Tifḥa. A sign used in Hebrew EKPHONETIC NOTATION. *See also* JEWISH MUSIC, §III, 2(ii).

Tigranian, Armen Tigrani (*b* Aleksandropol [now Gyumri], 14/26 Dec 1879; *d* Tbilisi, 10 Feb 1950.) Armenian composer, choirmaster and teacher. His early artistic character was strongly influenced by his home environment in an area steeped in the traditions of folk craft and of the *ashugh*, or *gusan*, the Armenian folk minstrels. In 1894 he moved to Tbilisi, where he studied music at the Gymnasium, playing the flute, and then at the music college (1898–1902) as a pupil of Klenovsky (theory); he took lessons in harmony and composition with Ekmalian. After returning to Armenia he worked as a school music teacher and choirmaster, played in public, staged his own dramatized arrangements of national songs, and wrote songs on Armenian poetic texts. His first opera, *Anush*, after a well known poem by Tumanian, was performed with success in amateur workshops in various Transcaucasian towns in 1912. The following year he settled in Tbilisi, where he was a manager of the Tbilisi Armenian Music Society. He became a member of the board of Hayartun, the Armenian arts organization (1921–32) and later on he visited Yerevan periodically. He was made an Honoured Representative Artist of Armenia (1935) and Georgia (1936). *Anush* was republished in the 1930s and revived in Yerevan. With this work Tigranian provided the foundations for an Armenian national operatic style. The lyrical, everyday nature of the drama concerning the love of Anush and Saro – who perish as a result of social prejudice – is matched in Tigranian's music, which achieves its national qualities by approaching folksong intonation (even though there is only one direct quotation), and by using folksong forms (*ashugh* improvisations, ceremonial and wedding songs *Hambartsum yayla, Jan-gyulum* and others). The use of the chorus, important in *Anush*, was developed further in *David-Bek*, a heroic piece concerning the Armenians' struggle against Persian invaders in the 18th century; but the folklike melody remained, and here Tigranian employed more quotations, notably from the song *I ninjmaned arkayakan* by the celebrated *ashugh* Baghtasar Dpir. The various nationalities presented in the opera – Russians, Georgians and Persians – are characterized by material approaching their respective folk music. On the large scale, *David-Bek* is organized along symphonic lines, which links it with Spendiaryan's *Almast*. After the composer's death the opera was orchestrated by Khojia-Eynatov. Before *David-Bek* Tigranian had completed *Leyli yev Mejnun* ('Leyli and Mejnun'), a folk drama with songs, dances and instrumental interludes based on the oriental legend, as well as the opera *Kyor Ogli* of which only one act was completed.

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(*selective list*)

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Cants.: K 15-letiyu sovetskoy Armenii [For the 15th Anniversary of Soviet Armenia] (G. Sarian), 1935; Aryunot gisher [Bloody Night] (V. Alazan), 1936
Inst: Haykakan parer [Armenian Dances], pf suite, 1938; Parayin syuit [Dance Suite], orch, 1946; 5 p'yes [5 Pieces], pf, 1948
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SVETLANA SARKISYAN

Tigranian, Nikoghayos Fadeyi (*b* Aleksandropol [now Gyumri], 19/31 Aug 1856; *d* Yerevan, 17 Feb 1951). Armenian composer, ethnomusicologist and pianist. Blind from the age of nine, he was educated at the Vienna Institute for the Blind under W. Schenner (1873–80), where he studied the piano and compositional theory. After his return to Aleksandropol, a town rich in folk culture, he embarked on a career as a composer and ethnomusicologist. He completed his studies in 1893 at the St Petersburg Conservatory under Rimsky-Korsakov and Solov'yov, and then returned to Armenia to collect Armenian, Azerbaijani, Georgian, Kurdish and Persian folksongs. In 1914 he visited St Petersburg, Vienna, Berlin and other cities, lecturing and playing his own compositions. He organized a school for the blind in Aleksandropol in 1922 and taught music there. He was made a

People's Artist of Armenia in 1933; his works were published in Yerevan and St Petersburg.

Tigranian was the first to translate into orchestral terms the peasant music of the Caucasus and near east. His major contribution as a folk music collector was in the notation and arrangement for various instruments of the *mugam* (a vocal-instrumental rhapsodic genre) and the exposition of its characteristic features; many composers, among them Glière, Ippolitov-Ivanov and Spendiarian, have drawn on Tigranian's work in this field. His compositional work grew from his contact with the *ashughs* (folk minstrels) and *sazandars* (singers accompanying themselves on the *saz*), and in particular with the *t'ař* player Melik-Aghamalov. The results bear witness to his profound understanding of folk music; particularly important are the piano arrangements, which delicately underline the individuality of the song or dance. His harmonizations were based on folk modes, and he was able to use the facilities of pedal, ornamentation or rhythm to imitate peasant instruments. At times he used principles of variation development and cyclical unification of several dances. Among his best piano arrangements are *Kyandrbaz*, *Vard koshiks*, *Shavali*, *Duz par* and *Findjhan*; the vocal pieces include *Lusnakn gisher* and *Tun ari*.

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(*selective list*)

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Mugam arrs.: Bayati-kurd, pf (1894); Bayati-shiraz, pf (1896); Eydari, pf/vn, pf (1897); Shakhnaz, pf/vn, pf (1899); Chargyah, pf (1902); Nouruz arabi, pf (1907); Iranskiye mugamï, pf (1938); Shushtar, vn, pf (1933); Findjhan, brass insts (1937); Gyareyli, brass insts (1939)

Other folksong arrs., choruses, orch pieces

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SVETLANA SARKISYAN

Tigrini, Orazio (*b* ?Arezzo, *c*1535; *d* Arezzo, 15 Oct 1591). Italian theorist and composer. In 1560 he was *maestro di canto* at Pieve di S Maria, Arezzo, and in 1562 he moved to the cathedral there, holding various positions in one or other of these churches during the next few years. In 1571 he moved to Orvieto Cathedral, where he remained until he finally returned to Arezzo Cathedral in 1587 in the double position of *maestro di canto* and *di cappella*, which he held until his death.

Tigrini's most important contribution to music is a practical composition manual, *Il compendio della musica nel quale si tratta dell'arte del contrapunto*. Dedicated to Zarlino, whom he called the 'father and beginning of our age of music', it is based primarily on the third and fourth books of Zarlino's *Le istitutioni armoniche* (1558). Zarlino's approval of the *Compendio* is implied in his gracious reply to Tigrini's dedication printed at the beginning of it. Tigrini cited other treatises; much of the material in the *Compendio* comes from Vicentino's *L'antica musica* (1555), and can therefore be considered a summary and extension of the teachings of Willaert. Tigrini's manual is a good introduction to the works of Zarlino and Vicentino, who presented much of their practical material in a discursive and rather disorganized manner; Tigrini extracted the essential details, presenting them in an orderly way. He showed how such different elements as modes, fugues and cadences are interrelated and in some cases he clarified ambiguities: Zarlino discussed cadence types only for two voices, using terms and defining forms and functions that are sometimes hard to understand or find in compositions for several voices; Tigrini explained that most of these were used only in duos (then becoming rare), and gave examples of cadences in music for three to six voices. Tigrini's small amount of extant music shows expert writing in a strict style. His madrigals for six voices, in particular, show contrapuntal mastery but little evidence of the new trends in text expression seen in the work of his more progressive contemporaries.

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Il primo libro de madrigali, 4vv (Venice, 1573), inc.

Musica super psalmos omnes qui totius anni cursu ad Vesperas et Completorium decantari solent . . . una cum Canticis Beatae Mariae Virginis, liber primus et secundus, 4–5vv (Venice, 1579), inc.

Il primo libro de madrigali, 6vv (Venice, 1582)

Il secondo libro de madrigali, 6vv (Venice, 1591[24]), inc., 1 repr. 1601[5]

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Il compendio della musica nel quale brevemente si tratta dell'arte del contrapunto (Venice, 1588/*R*1966)

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C.V. Palisca: 'The Revision of Counterpoint and the Embellished Style', *Studies in the History of Italian Music and Music Theory* (Oxford, 1994), 3–29

IMOGENE HORSLEY

Tihanyi, László (*b* Budapest, 21 March 1956). Hungarian composer and conductor. He studied composition with Sugár (1974–9) and conducting with Kórodi (1977–82) at the Liszt Academy of Music, becoming a senior lecturer there in 1979. In 1985 he founded Ensemble Intermodulation, which specializes in performing 20th-century music. Tihanyi's style is influenced by the compositions of Messiaen and Eötvös and the acoustic experiments of Ecole Spectrale. Interrelation between distinct sections often replaces dramatic processes in the structure of his works, many of which are for chamber ensemble. The often abstract musical material is determined by a pitch series or derived from overtones; his music's polished surface attests a fine sense for timbre and instrumentation. Tihanyi's music is often linked with the past: *Irrlichtspiel*, *Nachtszene* and *Winterszenen* were inspired by Schubert's *Winterreise*, while *L'épitaphe du soldat* responds to Stravinsky's *Histoire du soldat*. A spiritual rather than imitative relationship binds these works to their precursors. An interest in astronomy has inspired works such as *Krios*, *Nereida* and *Triton*. Further information is given in M. Hollós: *Az életmű fele* ('Half of the oeuvre', Budapest, 1997), 122–8.

WORKS
(*selective list*)

Orch: Krios (The Month of Ram), 1985; Enodios, 1986; Arkhé, 1989; Tra-duzioni, double orch, 2 str orchs, 6 female vv, 1992, rev. 1994

Chbr: A szelek csendje [Silence of the Winds], fl, cl, bn, tuba, xylorimba, perc, Hammond org, hp, pf, str trio, 1984; Pylaios, 8 insts, 1988, rev. 1994; Irrlichtspiel, vn, ens, 1991; Nachtszene, a fl, b cl, vc, pf, 1991; Winterszenen, ens, 1991; Summer Music, fl + pic

+ a fl, cl + b cl, vn, vc, vib, pf, 1992; L'épitaphe du soldat, cl, bn, cornet, trbn, perc, vn, db, 1994; Nereida, fl, tpt, vc, cimb, hp, synth, perc, 1995; Triton, bn, ens, 1995; Schattenspiel, cl, vc, pf, 1997; Matrix, pf duet, 1998

Vocal: Fehér szavak [White Words] (V. Woolf), S, ens, 1988

Principal publisher: Editio Musica Budapest

PÉTER HALÁSZ

Tijardović, Ivo (*b* Split, 18 Sept 1895; *d* Zagreb, 19 March 1976). Croatian composer. He studied music in Split and Vienna and graduated from the Zagreb drama school in 1922. He then worked as conductor and stage designer at the Split Municipal Theatre (1922–9) before joining the music department of the Edison Bell Penkala recording company in Zagreb (1929–33). Returning to Split, he worked as director-conductor of the opera and as stage manager at the Municipal Theatre (1933–41); he was later stage manager of the National Theatre in Zagreb (1945–9). As a composer Tijardović was primarily drawn to the musical stage; within this field, his best works are those in the lighter genres. Of his operettas, *Mala Floramye* ('Little Floramye', 1926) and *Splitski akvarel* ('A Watercolour of Split', 1928), both written to his own libretti, have had enormous successes and have remained in the operetta repertory. In these works he succeeded in conveying the local colour of Split, also including in the score the then popular international dances, and showed his gift for dramatic development and effective ensembles. His musical style is traditional, with an attractive Mediterranean melodiousness that is enriched with folk elements.

WORKS
(*selective list*)

STAGE
operettas unless otherwise stated

Pierrot Illo; Split, Municipal, 31 Dec 1922
Mala Floramye [Little Floramye]; Split, Municipal, 14 Jan 1926
Kraljica lopte [The Queen of the Ball]; Split, Municipal, 21 Aug 1926
Splitski akvarel [A Watercolour of Split] (I. Tijardović); Split, Municipal, 5 March 1928
Zapovijed Maršala Marmonta [The Order of Marshal Marmont]; Split, Municipal, 30 April 1929
Jurek i Štefek; Zagreb, National, 24 June 1931
Doživljaji u Šangaju [The Adventures in Shanghai] (musl comedy, A.S. Dale), 1933; as Min, Osijek, 6 June 1958
Judita (incid music, after M. Marulić), 1940
Partizansko kolo [Partisan Reel] (ballet), 1944; Split, 21 March 1945
Dimnjaci uz Jadran [Chimneys on the Adriatic] (op, 3, Tijardović), 1949; Zagreb, National, 20 Jan 1951
Marko Polo (op, prol., 3, epilogue, V. Rabadan), 1955; Zagreb, National, 3 Dec 1960
Katarina Velika [Catherine the Great] (musical), 1956; Zagreb, Komedija, 9 April 1960
Dioklecijan (op, 4, B. Radica), 1966
Ribarske svađe ouverture (incid music, after C. Goldoni: *Le baruffe chiozotte*)

OTHER

Orch: Dalmatinka reel, 1928; Ribarske svađe ouverture [Le baruffe chiozotte], 1956; Proljetna ouvertura [Spring Ov.}
Choral: Judita (cant. after Marulić), reciters, S, chorus, orch; 2 other cants., choral songs, folk music arrs.
Chbr music, pf pieces, film scores

Principal publisher: Hrvatsko društvo skladatelja

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K. Kovačević: 'Dva zapažena jubileja: I. Tijardović i J. Gotavac' [2 notable jubilees], *Zvuk*, no.66 (1966), 26–30
A. Tomašek: 'Stvaralaštvo u znaku kazališta: povodom 75-godišnjice rođenja I. Tijardovicá' [Creative work under the heading of theatre: on the occasion of the 75th anniversary of the birth of Tijardović], *Zvuk*, nos.111–12 (1971), 28–31
J. Andreis: *Music in Croatia* (Zagreb, 1974, enlarged 2/1982)

KORALJKA KOS

Tik [Thick], **Henricus** (*fl* mid-15th century). ?English composer. All that is known of him is the attribution, in the above form, of a three-voice mass cycle in Lucca (*I-La* 238). His name heads the untroped Kyrie (the mass survives imperfectly, with the Agnus Dei incomplete). All five movements are unified by a head-motif, mensural scheme, and differently elaborated forms of (presumably) the same tenor cantus firmus, which is unidentified. The rate of tenor movement is assimilated to that of the upper voices.

The name could be a corruption of an English word such as Thick. This might permit an identification with Fich, one of the composers named in Hothby's *Dialogus in arte musica* (ed. A. Seay, CSM, x, 1964, p.65) in a garbled list with a strong English weighting, including at least two other composers represented in the Lucca manuscript. He is also mentioned in a Spanish treatise of 1480 and may have lived in Bruges for some time (Strohm).

Strohm speculated on a possible relationship with Jacobus Tick (*fl* 1434–68), succentor at St Jacob in Bruges in 1463, recorded as composer in the 1460s and as choirmaster at St Pieter in Leiden (Wegman); additional information about Jacobus, to whom no surviving works are attributed, is given in Strohm (2/1990, note to pp.57 and 123).

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R. Wegman: 'From Maker to Composer: Improvisation and Musical Authorship in the Low Countries, 1450–1500', *JAMS*, xlix (1996), 409–79, esp. 414–5

MARGARET BENT

Tikopia. *See* MELANESIA, §IV, 3(iii).

Tikotsky, Yevgeny Karlovich [Tsikotsky, Yawhen Karlavich] (*b* St Petersburg, 14/26 Dec 1893; *d* Minsk, 23 Nov 1970). Belarusian composer of Polish origin. His systematic music education was limited to private studies of the piano and theory with Volkova-Bonch-Bruyevich in St Petersburg (1912–14); in composition he was largely self-taught. He began to compose at the age of 14 (a symphony and some operas on Russian literary subjects), consulting with his friend the composer Deshevov. At his father's insistence he entered the St Petersburg Psychoneurological Institute in 1911, leaving in 1914 without completing the course to study in the physics and mathematics department of St Petersburg University. After war service (1915–24) he found himself in Bobruysk, where he taught in a music school (1927–34), and where his first contacts with Belarusian folk music stimulated more intensive creative activity. His earliest major works included the First Symphony (1924–7) on themes from revolutionary and Belarusian songs (one of the first Belarusian symphonies) and music for stage productions in Minsk. This work necessitated his removal to Minsk, where he taught at the music school (1934–41) and worked as a staff composer for Belarusian radio. During this period he wrote one of the first Belarusian operas, *Mikhas' Podgornïy* (1939).

The patriotic opera *Alesya* was staged in Minsk in 1944 shortly after the liberation of the town from the fascists. Evacuated during the war to Ufa and Gor′kiy, he was subsequently artistic director of the Belorussian State PO (1944–5, 1953–7) and chairman of the board of the Composers' Union (1952–63). His honours included the Order of the Red Banner of Labour (1940, 1949), the Order of Lenin (1944), the titles People's Artist of the Belorussian SSR (1953) and of the USSR (1955), and the Badge of Honour (1963). Together with Churkin, Madaw and Turenkaw, Tikotsky was a founder of Belarusian art music. He made wide use of the folk music of the region, treating it entirely in a 19th-century manner. His pioneering cultivation of the symphony and the opera was of particular importance in the development of music in Belarus.

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(selective list)

Operas: Mikhas′ Podgorniÿ, op.18 (P. Brovka), 1939; Alesya, op.31 (Brovka), 1942–8, rev. as Devushka iz Poles′ya [The Girl from Poles′ye], op.46 (Brovka, Ye. Romanovich), 1952, rev. 1953; Anna Gromova, 1970

Musical comedy: Kukhnya svyatosti [Kitchen of Sanctity], op.6 (G. Gradov, V. Orlov), 1931

6 syms.: op.5, 1924–7; op.19, 1941; op.36, 1948–59; 1955; op.53, 1958; op.65, 1963

Other orch: Trbn Conc., op.9, 1934; Conc., op.47, pf, Belorussian folk orch, 1953, arr. pf, orch, 1954; Prazdnik na Poles′ye [Festival in the Poles′ye], op.48, ov., 1954; Slava [Glory], op.59, ov., 1961; Pyat′desyat let [50 Years], sym. poem, 1966

Belorussian folk orch: 2 suites, op.43, 1950, op.45, 1952

Inst: Pf Trio, op.8, 1934; Sonata-Sym., pf; other pieces

2 orats, songs, choruses, folksong arrs., incid music, film scores

Principal publishers: Belgiz, Muzgiz

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B. Smol′sky: *Belorusskiy muzïkal′nïy teatr* (Minsk, 1963)

I.L. Gusin: *Yevgeniy Karlovich Tikotskiy* (Moscow and Leningrad, 1965)

Obituary, *SovM* (1971), no.3, p.34

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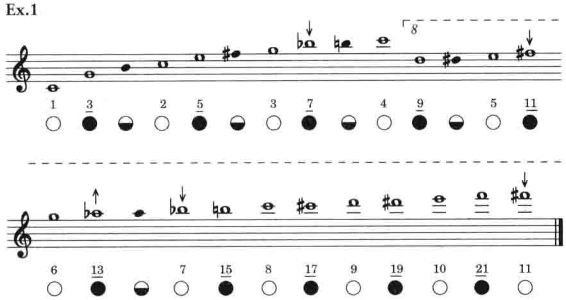
D. Zhuravlyov: 'Ye. Tikotsky', *Soyuz kompositorov BSSR* (Minsk, 1978)

L.M. BUTIR

Tilbury, Adelina. *See* DE LARA, ADELINA.

Tilincă (*telincă*). A large flute of Romania and Moldova. It consists of a metal or wooden tube between 60 and 80 cm long which has no finger-holes. Two types are known: *tilincă cu dop*, which is provided with a stopper called *dop*, making it a duct flute, and the *tilincă fără dop*, which is open at both ends and has a bevelled rim called *rost*. The player holds the *tilincă* obliquely and obtains a large number of notes from the harmonic series by varying breath pressure and opening or closing the distal end with the forefinger. The *tilincă* produces three kinds of higher harmonics: when the end of the tube is open; when the end of the tube is closed with the forefingers; and when the end of the tube is partially closed with the forefinger (ex.1). The complete scale of sounds encompasses the totality of these harmonics set in an ever ascending order of pitch. The first sound produced by closing the end of the tube with the forefinger is very difficult to obtain. While the instrument is rare it is still encountered in northern Transylvania, Bukovina and northern Moldova. In 1949, Mihai Lăcătus, a gifted peasant from Bukovina

Ex.1



Key: ○ = open tube, harmonics 1, 2, 3
● = closed tube, harmonics 3, 5, 7
◒ = intermediate harmonic, written as a full note B, F♯

who could still play the *tilincă*, became such a sensation that playing of the instrument was revived.

TIBERIU ALEXANDRU/PAPANA OVIDIU

Tilkin, Félix. *See* CARYLL, IVAN.

Till, Johann Christian (*b* 1762; *d* 1844). American composer. *See* MORAVIANS, MUSIC OF THE, §3.

Tillière [Tillier, Thillière], **Joseph Bonaventure** (*b* before 1750; *d* after 1790). Cellist and composer, active in France. He was a pupil of Berteau (as were Duport and Janson) and in 1760 played in the orchestra of Prince Conti. In 1770 he was a member of the Académie Royale de Musique and performed in the Paris Opéra orchestra. Tillière's *Méthode pour le violoncelle*, unlike the earlier cello tutor of Corrette, treats the cello mainly as a solo instrument. Beginning with scales, exercises for crossing strings, and fingerings of major and minor 3rds (extensions), he progressed to difficult technical problems: double stopping, holding a position, and the use of the thumb, which, he said, is often found in solo playing to facilitate difficult passages. He included rules for proper bowing and articulation ('il faut employer l'archet et faire sentir la 1re de chaque mesure'), being one of the first cellists to identify and explain reversed bowing procedures for batterie and *brisure* (notes on non-adjacent strings necessitating a jump of the bow) bowing patterns.

His sonatas are melodic in style and make full use of the cello's technical resources, employing double stopping, thumb position, the use of the upper register, arpeggios and string-crossings. Virtuoso figuration appears especially in the minuets with variations, and several sonatas have brief written-out cadenzas. Throughout he exploited the possibilities of resonance and contrasting tone colours of strings stopped in a high or low register and in combination with open strings.

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all published in Paris

Airs et 6 sonatas, vc (1760); 6 sonates, vc (1770); Recueil d'ariettes, menuettes, 2 vc (1773); Recueil d'airs d'opéra-comique, 2 vc (1774); 4 sonates, vc, op.5 (n.d.); 6 duos, 2 vc (1777); 6 sonates, vc, b (1782), also incl. in later edns of *Méthode*; 3 duos, op.8 (n.d.); Conc., vc, 2 vn, va, b (1788)

Méthode pour le violoncelle contenant tous les principes nécessaires pour bien jouer de cet instrument (Paris, 1764; Eng. edn, London, *c*1795 as *New and Compleat Instruction*, rev. 4/1901, by I. Danbe) [1764 edn reviewed in *Mercure de France* (Sept 1774), 213]

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MARY CYR/VALERIE WALDEN

Tillis, Frederick Charles (*b* Galveston, TX, 5 Jan 1930). American composer and music educator. As a youth he studied and played the trumpet and saxophone in local jazz ensembles and was particularly influenced by the music of Benny Carter. He later studied music at Wiley College in Marshall, Texas (BA 1949), at the University of Iowa (MA 1952, PhD 1963) with Philip Bezanson among others, and at North Texas State University (1959–60), where his teachers included Samuel Adler. From 1952 to 1956 he worked as a band director in the US Air Force. He taught at Wiley College (1956–64), Grambling State University (1964–7), Kentucky State University (1967–70) and the University of Massachusetts, Amherst (1977–97).

Tillis, an African American, matured as a composer during the 1960s Civil Rights movement and deliberately adopted a compositional style that combined elements of jazz and black music idioms with serial techniques. His output includes art songs, choral music, orchestral works and chamber music, as well as jazz compositions and music for mixed media. Among his best known works are *Freedom* for chorus (1968), *Ring Shout Concerto* for percussion and orchestra (1974), the Concerto for Trio Pro Viva and Chamber Orchestra (1980), the Concerto for Piano and Jazz Orchestra (1980) and a series of 18 Spiritual Fantasies for various combinations of instruments (1980–98). He is the author of the textbook *Jazz Theory and Improvisation* (New York, 1978).

WORKS
(*selective list*)

Orch: Ov. to a Dance, band, 1961; Designs, nos. 1–2, 1963; Celebration, grand march, concert band, 1966, rev. 1996; Metamorphosis on a 'Scheme' by J.S. Bach, jazz orch, 1972; Ring Shout Conc., perc, orch, 1974; Niger Sym., chbr orch, 1975; Conc., pf, jazz trio, orch, 1979, rev. 1982; Conc. for Trio Pro Viva, trio, orch, 1980; A Latin Tinge, suite, jazz qnt, jazz orch/chbr ens, 1986; A Festival Journey, perc, orch, 1992; 3 Moods, opt. children's chorus, str, 1998

Vocal: Freedom (Tillis), SATB, 1968; 3 Songs from 'Shadows and Distance Nowhere' (L. Hughes), high v, pf, 1971; 5 Spirituals (G. Brooks), SATB, brass, 1974–6; Spiritual Cycle (R. Hayden), 1978; Tribute to Duke Ellington, SATB, jazz trio, 1980; In the Spirit and the Flesh (P.L. Dunbar), chorus, brass qnt, 1987; Songs (Tillis), S/T, pf, 1993; Blow Out the Candles of Your Cake (R. Wilbur), S, vc, pf, 1994; A Sym. of Songs (W. Stevens), chorus, orch, 1998

Chbr and solo inst: Qt, fl, cl, bn, vc, 1952; Qnt, 4 ww, perc, 1963; Spiritual Fantasy no.3, suite, pf 4 hands, 1981; A Wintering, jazz ens, 1994; Fantasy on Sunday in Egypt's Land, jazz ens, 1997

JOSEPHINE WRIGHT

Tillyard, H(enry) J(ulius) W(etenhall) (*b* Cambridge, 18 Nov 1881; *d* Saffron Walden, 2 Jan 1968). English scholar of Byzantine music. After studying at Gonville and Caius College, Cambridge (1900–04), he went to Athens in 1904 and stayed for three years at the British School of Archaeology, studying the modern phase (Chrysantine system) of Greek Church music under J.T. Sakellarides. His interest in the earlier phases of Byzantine music was aroused when he met Hugo Gaisser, and in 1907 he went to Mt Athos to study chant and the old manuscripts in its monasteries. He taught Greek at Edinburgh (1908–17), and held posts successively as professor of classics in Johannesburg (1919–21), professor of Russian in Birmingham (1921–6), professor of Greek in Cardiff (1926–44) and lecturer in classics in Grahamstown, South Africa (1946–9). In the periods 1909–12 and 1922–50 he travelled extensively (to Athens, Moscow, Mt Athos, Mt Sinai, Patmos, Constantinople, Grottaferrata and Leningrad) to study Byzantine mansucripts. In 1931, with Carsten Høeg and Egon Wellesz, he founded Monumenta Musicae Byzantinae. The collaboration between these three musicologists was inspiring not only for themselves but also for future Byzantine studies and scholars.

Because of his knowledge of modern as well as old Byzantine music Tillyard's ideas and theories about the problems in that field have remained valid to an unusual degree. As early as 1911 he stressed the importance of studying the music in the eastern church to determine its influence on Russian, Gregorian and other systems. To an extent rare for a single scholar he examined all periods of Byzantine music in some depth to prove the connection between them (from the 11th century to the 20th). As a result, he detected a basic continuity of the medieval system of neumatic notation in the centuries after the fall of Constantinople in 1453. He also refuted modern Greek theories (e.g. of Konstantine Psachos), asserting that the melodies used in the Greek Church have never changed, only the methods of notation. He made transcriptions from all the periods, starting in 1911 with the modern Chrysantine notation. In 1925 he found the connection between the signatures which indicated the starting-note of a melody, and the mode in which this melody has to be sung, making it possible at last to transcribe the repertory of hymns between 1175 and 1450 (Middle Byzantine notation). He was one of the first to bring some order into the seemingly chaotic development of Byzantine notation before 1170. For notations before Middle Byzantine he invented the names 'Coislin' and 'Chartres', now used by all scholars.

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NANNA SCHIØDT

Tilmant, Alexandre. French cellist, brother of THÉOPHILE TILMANT.

Tilmant, Théophile (Alexandre) (*b* Valenciennes, 8 July 1799; *d* Asnières, nr Paris, 7 May 1878). French conductor and violinist. After studying the violin with Rodolphe Kreutzer at the Paris Conservatoire (winning the *premier prix* in 1819), he played in the orchestras of the Théâtre Italien and the Opéra (from 1825) and in various chamber groups, but rarely performed as a soloist. He was deputy conductor of the Société des Concerts du Conservatoire from its establishment in 1828 until 1860, and deputy conductor (1834–8) and chief conductor (1838–49) at the Théâtre Italien. With his brother Alexandre Tilmant (*b* Valenciennes, 14 Oct 1808; *d* Paris, 13 June 1880), a cellist in the orchestras of the Théâtre Italien and later the Opéra, he presented in the 1830s chamber music concerts whose programmes included works of contemporaries as well as Haydn, Mozart and Beethoven. He also supported contemporary French composers as co-conductor of the Concert des Amateurs in the 1820s and conductor of the Gymnase Musical (1835) and the Cercle Musical des Amateurs (intermittently from the late 1830s to 1870). As conductor of the Opéra-Comique (1849–68) he directed the premières of Thomas' *Le songe d'une nuit d'été* and *Mignon*, and Meyerbeer's *L'étoile du nord*. He was conductor of the Concerts du Conservatoire from 1860 (officially 1861) until 1863. His conducting was praised for its verve, precision, control, sensitivity in accompanying singers and conscientiousness.

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JEFFREY COOPER

Tilmouth, Michael (*b* Grimsby, Lincs., 30 Nov 1930). English musicologist. He was a scholar at Christ's College, Cambridge, studying under Dart, John Stevens and Orr (1951–8; BA 1954); he took the doctorate in 1960 with a dissertation on English chamber music in the 17th and 18th centuries. He has published a number of useful editions of this music, including (among lesser-known works) two suites by John Banister the younger and a trio sonata by Sherard. He was appointed assistant lecturer at Glasgow University (1959), lecturer (1962) and Tovey Professor of Music at the University of Edinburgh (1971). From 1968 to 1976 he edited the *RMA Research Chronicle*, and in 1975 became a director of Scottish Opera. His research, largely confined to English music, shows a meticulous approach to source material, and his writing is marked by its clarity and directness.

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DAVID SCOTT

Tilney, Colin (Graham) (*b* London, 31 Oct 1933). English harpsichordist. After studying the piano as a child, he read modern languages and music at King's College, Cambridge. While at Cambridge he studied the harpsichord with Mary Potts (1956–8), and later had lessons with Leonhardt in Amsterdam. From the early 1960s he has been active as a soloist and ensemble performer in Britain and on the Continent. He made his first appearances in the USA in 1971. Tilney's repertory is wide, embracing music of the principal European schools from

the 16th century to the 18th, with particular emphasis on English music, and many contemporary works. His recordings include *Parthenia*, the complete keyboard works of Locke, Bach's *Das wohltemperirte Clavier* harpsichord works by Frescobaldi and the suites of Purcell and Handel. He is especially concerned with playing music on the most appropriate keyboard instrument, and has made use of a great variety of harpsichords, clavichords and early pianos, both historical instruments and modern replicas, in his concerts and recordings. Tilney has commissioned harpsichord works from Elisabeth Lutyens, Priaulx Rainier, Robert Keeley and several Canadian composers. He has edited the harpsichord music of Antoine Forqueray, and since 1979 has taught at the Royal Conservatory of Music in Toronto and at the University of Toronto. His writings include *The Art of the Unmeasured Prelude* (London, 1991).

HOWARD SCHOTT

Tilson Thomas, Michael. *See* THOMAS, MICHAEL TILSON.

Timaru, Valentin (*b* Sibiu, 16 Oct 1940). Romanian composer. He studied with Toduţă at the Cluj Academy for three years then with Vieru at the Bucharest Academy, graduating in 1960. Under Toduţă's supervision, Timaru gained the doctorate in musical stylistics with a thesis on Enescu's symphonic techniques. His compositional output is strongly associated with his work as a teacher of harmony, form and composition at the Cluj Academy. Although he uses a compositional vocabulary drawn from the natural harmonic spectrum, he remains committed to traditional techniques. Carrying on the legacy of Toduţă, Timaru suggests Transylvanian folk music through the abstraction of its most characteristic elements. Further information is given in C. Glodeanu-Para: *'Liturghia Sf. Ioan Gură de Aur'*, *Muzica*, new ser., vii/3 (1996), 34–41.

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OCTAVIAN COSMA

Timbales [tymbales]. Generally adopted name for a pair of single-headed, cylindrical drums. They are primarily associated with the Latin American dance band, where they are usually teamed with one or two cowbells; the player's rhythmic patterns also involve hitting the outside of the drum shell (they must thus be classified as both membranophones and idiophones). The metal shells have a depth of about 18 cm and a diameter of between, usually, 33 and 36 cm, though instruments as small in diameter as 20 cm and as large as 38 cm may be found. While timbales were usually used in the late 20th century as unpitched percussion instruments, their screw-tensioned heads, invariably of plastic, produce definable notes that have been employed by composers. Malcolm Lipkin's *Interplay* (1975) for recorder, harpsichord, bass viol and percussion uses six timbales tuned to *G*, *B*♭, *B*, *c*, *d*♭ and *e*♭ instead of timpani. In French terminology, 'timbale' signifies kettledrum, *see* DRUM and 'timbales' (or occasionally 'tymbales') TIMPANI; 'timbale mécanique' refers to a kettledrum with pedal-operated tuning (*see* TIMPANI, §1; details of Adolphe Sax's *timbales chromatiques* (1857) are given in §5).

JAMES BLADES/JAMES HOLLAND

Timballo (It.). *See under* ORGAN STOP (*Pauke*).

Timbre (i) (Lat.: *tonus*). A term describing the tonal quality of a sound; a clarinet and an oboe sounding the same note at the same loudness are said to produce different timbres. Timbre is a more complex attribute than pitch or loudness, which can each be represented by a one-dimensional scale (high–low for pitch, loud–soft for loudness); the perception of timbre is a synthesis of several factors, and in computer-generated music considerable effort has been devoted to the creation and exploration of multi-dimensional timbral spaces. The frequency spectrum of a sound, and in particular the ways in which different partials grow in amplitude during the starting transient, are of great importance in determining the timbre. *See also* SOUND, §6.

MURRAY CAMPBELL

Timbre (ii). A term of late 18th-century French origin widely applied by scholars of folklore and by musicologists to pre-existing *opéra comique* songs, vaudeville tunes, parody songs and 16th- and 17th-century chansons, and in a special sense to medieval monophony. A feature common to the later classes of French popular song was the adaptation of new words by the librettist or songwriter to well-known vocal or instrumental melodies; the 'timbre' was the melody's label, or identification tag. It was a brief form of words, sometimes taken from the refrain or first couplet of the original poem, sometimes of more obscure origin (e.g. 'La Pandoure'); for dance or other instrumental tunes the timbre gave the dance type together with the composer or work of origin (e.g. 'Musette de M. Blaise'). The timbre was printed above the new text. During the 16th century these borrowed tunes were nearly always prefaced with the phrase 'Chanson sur le chant:'; later, this was replaced by a simpler form, 'Air:'. The term is closely associated with the large anthologies of airs, chansons and vaudeville songs edited during the early part of the 19th century by such collectors as Pierre Capelle, *La clé du caveau* (Paris, 1807), Joseph Doche, *Musette du vaudeville* (Paris, *c*1822), Pierre Béranger, *Musique des chansons* (Paris, 1834) and others. The *airs* in these collections were arranged alphabetically according to the names of the 'timbres'. J.-J. Rousseau (*Dictionnaire de musique*, 1768) did not use the term in his definitions of 'air', 'chanson', 'parodie', 'vaudeville' etc.; nor did Pierre Nougaret in his extensive discussion of the vaudeville in *De l'art du théâtre* (Paris, 1769). A few years later, Pierre Laujon, apparently one of the earliest commentators to introduce the term, in *Les à propos de société* (Paris, 1776, vol.i, p.vii) carefully provided the reader with a succinct explanation of its meaning in a footnote: 'L'on appelle *Timbre,* en style de Chansonnier, le Refrain, ou le Vers qui sert à rappeller l'Air d'une Chanson'. The most popular vaudevilles were frequently given new words. Later poets and parodists would generally retain a catchy refrain, and thus often the timbre, which remained in circulation. But a particularly successful new set of words

in a new theatre-piece sometimes gave rise to a fresh timbre referring to an old tune, without displacing the original timbre entirely. For the connoisseur of vaudeville singing, Capelle listed both the 'timbres originaux' or 'timbres primitifs' and these newer 'faux timbres'. In his essay on the *opéra comique,* La Laurencie carefully distinguished between the timbre (i.e. the name of a vaudeville tune) and the melody itself *(fredon)*, with its inherent psychological and motivic features. (*See also* AIR).

'Timbre' is sometimes used, particularly by French scholars, to characterize standard melodic themes, phrases or neumatic formulae in medieval monophony that recur in different musical compositions and which are underlaid with different words. The general compositional techniques of direct borrowing, adaptation, and reorganization of textual and melodic fragments into new pieces during the Middle Ages are well known under such terms as 'CENTONIZATION', 'contrafactum', 'migrating melismas' etc. The precise use of 'timbre', however, is closely linked with the Misset-Aubry edition of the proses of ADAM OF ST VICTOR (*d* 1146), based on a mid-13th-century gradual and troper (*F-Pn* lat. 14452). Aubry, obviously adapting the folklorist's meaning of 'timbre' to an earlier corpus of music, identified and catalogued 183 'timbre adamiens', or recurring melodic phrases, among the 45 proses ascribed to Adam by Misset. Further, he hypothesized that these structurally simple timbres were derived from a body of popular medieval tunes ('les timbres populaires') now largely lost. Later, Spanke substantially revised Aubry's 'Catalogue des timbres' on the basis of a study by Franz Wellner, who ascribed 53 proses to Adam, and challenged Aubry's speculative theory regarding the secular origin of these phrases.

'Timbre' is also used by medievalists in other analytical contexts. Suñol (1925) used the term 'timbres grégoriens' to describe stereotype melodic and rhythmic groups of notes or stock neumatic formulae that often occur in certain classes of plainchant melodies. Chailley considered it highly probable that melodic phrases in the *versus* and *chansons de geste* found in early St Martial sources, which he labelled 'timbres', were influenced by pre-existing models. Hourlier used the term in his study of the Office antiphon to describe the adaptation of primitive melodic phrases into liturgical compositions of a much later date. *See also* BORROWING.

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JOHN A. EMERSON

Timbrel. An early frame drum or *tof. See* TAMBOURINE, §1. *See also* DRUM, §I, 2(vi).

Timbres (i) (Fr.). *See* GLOCKENSPIEL (i).

Timbres (ii) (Fr.). *See* SNARES.

Time. (1) A synonym or shorthand for musical metre, as in '6/8 time'.

(2) A general term to designate the rhythmic acuity of a performer or ensemble, as in 'playing in time'.

(3) The essential medium for music and musical performance, a non-spatial continuum of past, present and future in which music exists and is understood. Music requires no material substance, nor can one circumscribe any set of sounds as inherently musical (and others as inherently non-musical), but all music must occur in time. Consequently, music makes us vividly aware of the duration and succession of events and our sense of change and continuity. For this reason, philosophers concerned with the nature of time, as well as psychologists interested in human memory and consciousness, often turn to music and musical examples to illustrate their observations and arguments.

Music also reflects the temporal sensibilities of its cultural milieu. In the Middle Ages the expansive polyphony of the Notre Dame school can be considered a musical portrayal of Boethian notions of eternity and timelessness. In the Age of Reason, with its emphasis on taxonomy and order, the propriety of musical succession and continuity was a source of aesthetic satisfaction and wit, as in Haydn's use of orderly disorder, wherein he begins a piece with an ending gesture. In music of the 20th century we find explorations of discontinuity, non-linearity, fragmentation and chaos. The musics of non-Western cultures, most notably those of Indonesia and the Indian subcontinent, may also display a temporal organization that is in part a reflection of different concepts of time (but it is important not to project Western notions of temporality on to the music of non-Western cultures).

The limitations of our musical-temporal capacities reflect our limitations as temporally bound creatures. Music may at times strive to exceed our temporal grasp, from the expansive hypermetres of Bruckner to the rapid rhythmic complexities of Nancarrow's player-piano pieces, but our experience of it is a reminder of what we can and cannot hear, and hence of what we can and cannot know with respect to time.

See also RHYTHM, §III, 6; for bibliography *see* RHYTHM.

JUSTIN LONDON

Time, Clemens. *See* THIEME, CLEMENS.

Timer. *See* TIMMER family.

Time signature. In Western notation a sign or signs placed at the beginning of a composition, after the clef and any key signature, or in the course of a composition. It indicates the METRE of the piece or a change in metre for a part of the piece. In modern usage two figures are usually given, one above the other: the lower indicates the unit of measurement, relative to the semibreve; the upper indicates the number of units in each bar. Thus a signature of 3/2 indicates that there are three minims ('half-notes') in each bar; a signature 9/8 indicates that there are nine quavers ('eighth-notes') in each bar.

Some signatures are survivors of the system of proportions and mensuration signs (*see* NOTATION, §III, 3(vii), 4(iii): **C** is used for 4/4 and **₵** for 2/2 (also called *alla breve*). **C** is a relic of the medieval *tempus imperfectum cum prolatione minore*, a mensuration where each long contained two breves and each breve contained two semibreves. The sign **₵** is now used to indicate quick duple time, the beat falling on the minim rather than the crotchet. In medieval terms the *tactus* in **C** time fell on the semibreve; in **₵** time it fell on the breve. A diminution of note values in the ratio 2:1 was thus indicated by the introduction of the **₵** signature, so that any note was subsequently worth only half its previous value. In the Middle Ages, as in modern usage, it occasionally obviated the need to write such notes as the *fusa* and *semifusa* (the modern semi- and demisemiquaver).

RICHARD RASTALL

Timiş, Vasile (*b* Sighetu Marmaţiei, 20 Aug 1922). Romanian composer. He began his studies with Nicolae Oancea and Leon Mendelsohn at the Lyra Conservatory in Bucharest (1940–42), but was forced to interrupt them because of the restrictions against Jews at the time. Timiş completed his studies with Leon Klepper (composition), Silvestri (conducting) and Rogalski (orchestration) at the Bucharest Conservatory (1951–6). He was choral director of the Artists' Workshop in Bucharest (1945–52), music consultant at the Electrecord record company (1954–8), he then a symphonic conductor (1958–74); in 1977 he became a teacher at the Popular School of Arts. In his compositions Timiş combines neo-romantic and post-impressionistic elements with a melodic vitality. He is committed to the principle of organic thematic growth. In his chamber works he often demonstrates polymodal, polyrhythmic and aleatory elements. Further details are given in V. Cosma: *Muzicieni români* (Bucharest, 1970).

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Chbr and solo inst: Improvizaţii, cl, tape, 1978; Variaţiuni, pf, 1979; 3 mişcări ritmice [3 Rhythmic Movts], perc, 1987; 4 piese caracteristice, brass, perc, 1987; Str Qt no.2, 1990; Simboluri [Motifs], cl, vib, perc, 1991; Gonguri [Gongs], perc, tape, 1993

Vocal: Miraje, S, chbr ens, 1982

OCTAVIAN COSMA

Timişoara (Hung. Temesvár). Town in western Romania. The town passed from Hungarian rule (14th century) to Turkish (1552) and finally Austrian rule (1716). It was ceded to Romania in 1920. As early as the 11th century there was a Byzantine monastery at nearby Cenad. In 1757 an organ was built in Timişoara Cathedral, signed by Johann Hencke; the organ concerts given there for centuries were renowned throughout central Europe. For several years from 1790 the Kunz opera company gave operas and Singspiele by Salieri, Paisiello, Cimarosa, Dittersdorf and Mozart. In 1813 the première of *Fausts Leben und Thaten* by Joseph Strauss (1793–1866) was given. In the mid-19th century there were productions of operas by Rossini, Bellini, Verdi and Wagner, some within two years of their world premières. The Philharmonische Verein in Temesvár was founded in 1871; early conductors were Heinrich Weidt and Martin Novácek and in 1898–9 Bruno Walter. Liszt and Johann Strauss gave concerts in 1846–7; performers appearing between 1870 and 1910 included David Popper, Pablo de Sarasate, Henryk Wieniawski, Johannes Brahms, Joseph Joachim, Leopold Auer, František Ondříček, Jan Kubelík and Béla Bartók, as well as the Romanian musicians Gheorghe Dima, Doru Popovici and George Enescu. The town's conservatory was founded in 1906; its teachers and graduates helped to form the Amicii Muzicii association (1920) and a choir (1920–32). In 1947 the orchestra became the Banatul State PO. Soloists appearing in Timişoara during this period included Pablo Casals, Eugène Ysaÿe, Jacques Thibaud, Fritz Kreisler, Annie Fischer, Gregor Piatigorsky, Artur Rubinstein, Carlo Zecchi, Bronisław Huberman and Enescu. Conductors of the Banatul PO have been George Pavel, Mircea Popa, Nicolae Boboc, Alexandru Şumski, Remus Georgescu, Paul Popescu and Petru Oschanitzky. The academic choir was founded in 1951 and became a state institution in 1955; its conductors have been Mircea Hoinic, Ion Românu, Diodor Nicoară and Iosif Todea. Soloists appearing with the Philharmonic have included Bashkirov, Katchen, Kerer, Gitlis, Menuhin, Kremer, Spivakov, Josef Suk, Sádlo and Shafran; guest conductors have included K.H. Adler, Benzi, Fistoulari, Kondrashin, Wislocki and Zecchi. The orchestra has toured in Austria, Bulgaria, Switzerland, France, Germany, Greece, Italy, the Netherlands, Spain and the former Yugoslavian countries. The Timişoara Opera de Stat was founded in 1946. The town holds two international music festivals: Timişoara Muzicală (since 1969) and Musica Sacra (since 1996).

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VIOREL COSMA

Timm, Henry Christian (*b* Hamburg, 11 July 1811; *d* Hoboken, NJ, 5 Sept 1892). American pianist, organist and conductor of German birth. After studying with A.G. Methfessel and Jacob Schmitt he emigrated to New York in 1835, making his début at the Park Theatre as a pianist on 19 July 1836. An extremely versatile musician, he doubled as chorus master and horn player in the American première of C.E. Horn's opera *The Pilgrim of Love* at the newly reopened National Theatre (12 October 1840). During the first season of the New York Philharmonic Society (1842–3) he doubled as trombone player and pianist, and at the inaugural concert (7 December 1842) conducted operatic scenes from Mozart, Beethoven, Rossini and Weber. While president of the Society (1848–

63) he firmly set its tone as a servant of German music, receiving his best review as piano soloist (20 November 1852) in a Hummel Concerto. 'Always reliable, and always equal to the emergency', he remained active as a performer in New York and as a church organist until 1882. Although an organist chiefly in Unitarian churches, Timm's most ambitious works were masses. A scrapbook relating to Timm's activities between 1846 and 1875 is in the New York Public Library.

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ROBERT STEVENSON

Timmer [Timer]. Austrian family of musicians. They were active in Vienna mainly in the first half of the 18th century. Five or six of the seven sons of Mathias Timmer (*b c*1662; *d* 15 Sept 1742), *regens chori* at St Dorothea and afterwards at the Stephansdom, were trained as musicians: (1) Joseph; Franz Joseph (*b c*1697; *d* 17 Nov 1731); Joseph Carl (*b* 1698; *d* 19 Nov 1785); (2) Leopold; (3) Joseph Ferdinand; and perhaps Anton (*b* 1706; *d* 8 Nov 1764). The frequency of the name Joseph has caused confusion and misattributions; the situation is further complicated because some of Mathias Timmer's grandchildren also became musicians. The Gesellschaft der Musikfreunde in Vienna owns a collection of violin variations by the Timmers in which each variation is composed by a different member of the family, the theme probably being by Leopold. The three musically most important members of the family are discussed below.

(1) **Joseph Timmer** (*b* Vienna, 1696; *d* Vienna, 27 Aug 1750). Composer, violinist and tenor. He may have been a choirboy at the Stephansdom and as such a pupil of J.M. Zächer or J.J. Fux before he became a *Hofscholar*, serving also as violinist. In 1719 he became a tenor in the court chapel on the recommendation of Fux, who later described him as 'not only a skilful singer but also a good violinist', and until 1720 he also sang tenor in the chapel of the dowager Empress Wilhelmine Amalien. At the most splendid opera production of the century, the performance of Fux's *Costanza e Fortezza* in 1725 on the coronation of Charles VI in Prague, he sang a tenor part to great applause (according to Holzhauser's *Krönungsnachrichten*, Prague, *c*1726, p.318). Some violin concertos attributed to (3) Joseph Ferdinand Timmer may be by him. The strong Italian influence characteristic of Viennese music of this period dictated the form of his concertos, but their texture and melodic conception show more local traits. When Joseph Haydn was a choirboy at the Stephansdom during the 1740s he heard and probably met Joseph Timmer who was one of the court musicians obliged to participate in cathedral performances.

(2) **Leopold Timmer** (*b* Vienna, 1701; *d* Vienna, 21 Oct 1757). Composer, brother of (1) Joseph Timmer. Nothing is known about his teachers or his apprenticeship years. In 1738, when he married, the court documents describe him as valet and director of the chamber music of Duke Franz Stephan of Lorraine (husband of Archduchess, later Empress, Maria Theresa). His surviving output consists mainly of chamber and orchestral music. He composed in a less virtuoso style than his brothers and is the most conservative of them. Nevertheless his compositions, though of variable quality, are by no means less appealing. His melodic invention shows a pleasing natural flow and his part-writing reveals a solid training in counterpoint.

WORKS

Amarilli e Nise, cantata pastorale, 2vv, orch, 1727, *D-MEIl*
Concerto [grosso] a 4, G, vn solo, 2 vn, va, b; Intrada à 3, G, 2 vn, b; Parthia a 5, B♭, vn solo, 2 vn, va, b; 3 Parthie a 3, D, F, B♭, 2 vn, b: all *A-Wn*
Parthia, *Wm*; Parthia a 5, vn solo, vn, cl, hn, b, *WIL*

(3) **Joseph Ferdinand Timmer** (*b* Vienna, 1708; *d* Vienna, 11 June 1771). Composer and singer, brother of (1) Joseph Timmer. He became a member of the court chapel in 1728 as tenor, but at such a low salary that he exchanged this position in 1729 for that of royal valet. He later served Duke Franz Stephan of Lorraine in this capacity. Though he may have participated in performances arranged by his brother (2) Leopold Timmer, he was probably much less active as a musician and succeeded in making an official career, later becoming castellan in Castle Belvedere. His compositions are rather unattractive. Although he was the best-known member of the family, his music lacks the melodic charm and the other good qualities of (2) Leopold Timmer's works.

WORKS

mostly ascribed 'Timmer'; some may be by (1) Joseph

[12] Sonate, vn, b (Venice, n.d.)
12 solos, vn (Vienna, 1760), cited in *GerberL*, lost
3 sonatas, kbd, in Oeuvres melées, x (Nuremberg, 1764)
10 concertos à 5, vn solo, insts, 1733–43, *A-Wn* [Conc., A, *Wn* Sm 3782; and Conc., E♭, *Wn* 3778: ? both by (1) Joseph Timmer]; Concerto à 5, A, vn solo, insts, *Wgm* ix/2847 [? by (1) Joseph Timmer]; 24 Menuetts, 2 vn, b, 2 tpt, timp, *Wn*; Presto, kbd, *D-Bsb*, cited in *EitnerQ*
Mass, 4vv, org, 1755; Mass, 4vv, vc, vle; Mass, 4vv, org, 1756: all *A-Wn*

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EVA BADURA-SKODA

Timotheus (*b* Miletus, *c*450 BCE; *d c*360 BCE). Greek composer and singer to the kithara. He represented the more extreme manifestations of the 'new music' that dominated the final decades of the 5th century BCEand the succeeding period in Greece. The *Suda* credits him with 19 musical *nomoi*, 36 preludes, 18 dithyrambs, 21 hymns, and other works. Some Greek musicographers considered his works to be rather crude and daring violations of the tradition of the NOMOS, but his *Persians* (more than 200 lines of which survive in a nearly contemporary papyrus fragment, *PBerol* 9875; Campbell, frag.791) nevertheless won the competition at the Athenian games, probably some time between 420 and 416 BCE. Moreover, according to Satyrus's *Life of Euripides*, the prelude to this *nomos* was written by EURIPIDES himself, who championed Timotheus against his opponents. Timotheus's *Persians* affords a clear view of the literary style and character of the later *nomos*, providing an account of the battle of Salamis, with vivid description,

word play and stunning onomatopoeia. Towards the end of the *nomos* (*Persians*, 230–31; Campbell, frag.791), Timotheus claims to have introduced the use of 11 strings or notes on the kithara. The contemporary evidence of the poet PHERECRATES (in Pseudo-Plutarch, *On Music*, 1141f–1142a) suggests that Timotheus's dithyrambic compositions, designed for accompanied chorus, were instrumentally conceived and forced the male voice as much as a 4th above its normal upper limit. Pseudo-Plutarch observes that Timotheus's earliest *nomoi* make use of dactylic hexameter – albeit with a mixture of the style of the dithyramb – in order to avoid violating the tradition. Later, however, Timotheus's style became coarse, novel, popular and commercial (*On Music*, 1132e, 1135d). His later *nomoi* also appear to have lacked any stable basis of modality – a radical departure from tradition. As for solo writing, the considerable surviving portions of his *nomoi* make clear that the text had become subservient to a florid, amorphous melodic line. Traces of the same process are discernible at times in the lyrics of Euripides, a close associate of the composer.

The innovations of Timotheus came under sharp attack both in Athens and in Sparta. Pausanias (*Description of Greece*, iii.12.10) states that the Spartans objected to Timotheus's addition of four strings to the traditional seven and that they hung his harp in the meeting house of the Assembly to express their disapproval (cf Nicomachus, *Excerpts*, 4: ed. Jan, 274; Plutarch, *Ancient Customs of the Spartans*, 238c–d; Athenaeus, xiv, 636e–f). These innovations are also the subject of a supposed Spartan decree reproduced by BOETHIUS in his *De institutione musica* (i.1; the authenticity of the decree has, however, been questioned). Boethius states that when Timotheus added a string to those already established and thereby made his music more capricious, the Spartans expelled him. Although the precise number of strings added to the kithara varies from source to source, the point remains the same: Timotheus abandoned the simplicity and grandeur of the ancient style in favour of complexity and virtuosity.

On the one hand, Timotheus saw himself as a champion of tradition (*Persians*, 202–21; Campbell, frag.791), but he could also boast of his innovations, as in a fragment preserved by Athenaeus (iii, 122c–d=Campbell, frag.796): 'I sing not the old songs, for my new songs are better; a young Zeus reigns, and Cronus's rule was long ago; away with the ancient Muse!' In either case, there can be little question that Timotheus's reputation for dramatic vividness and daring innovation was fully justified.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Timpán, tiompán. Timpán is the Middle Irish term (Middle English *timpe*) for what was most likely a species of lyre (*see* CRWTH and ROTTE (ii)). The Latin word 'tympanum', usually referring to a drum in continental Latin, was used in certain contexts by medieval insular writers, e.g. Osbern (*fl* 1090) in his biography of St Dunstan, and Gerald of Wales in his *Topographia Hibernie* (*c*1187), to denote a string instrument. 'Tiompan' is used in modern Irish, but only in a general sense to refer to any musical instrument.

A music instrument called *timpán* is mentioned in Irish literature between the 8th century and the 17th. It is generally described as having a body of willow (sometimes ornamented with metal) and three metal strings of which one, according to some references, functioned as a melody string, and the others as a drone. In its early period at least, it was plucked with a long fingernail or plectrum. This is evident from a gloss in a Brehon Law Tract in which it is stipulated that a *timpán* player who suffered the loss of a nail as the result of a blow was entitled to a 'wing-nail' or quill plectrum in compensation. At some later stage this instrument was also played with a bow, according to references from 11th-century literary sources (for a full list of references, see Buckley, 1977).

The sound of a *timpán* has been described as sweet-stringed, light, pure and melancholy. It was played by both travelling and resident musicians and was used on occasion to accompany performances of epic and praise poetry at the Irish courts, a timpán-player sometimes substituting for the higher-status player of a *crot(t)* or *cruit(t)*. The *timpán* was also played by women in their separate quarters while engaged in needlework or during their leisure time. Eight performers and two individual patrons are named in annalistic references encompassing of the early 13th century to the late 15th. The decline of the *timpán* (like that of the IRISH HARP (i)) seems to have coincided with increasing anglicization of Ireland in the 16th century and also, as elsewhere in Europe, with the rise in popularity of the fiddle.

The problem of clearly identifying the *timpán* is hampered by a lack of surviving material evidence or systematic technical descriptions. A *cruit* was an instrument used by professional court musicians with the most senior status: in its earlier period the term referred to a lyre, and subsequently to a harp (the Latin term *cithara* and the Anglo-Saxon *hearpe* also had this dual meaning; *see* HARP, §I). Because a *timpán* player was second in rank to a *cruit* player, and because of its small size and number of strings, it is likely that at an earlier stage in its history the *timpán* was a particular type of small lyre, rather than necessarily being distinct from the *cruit* in a strict organological sense.

The clearly identifiable lyres depicted on early 10th-century Irish high crosses and 12th-century ecclesiastical metalwork (and in a number of north British manuscripts and stone carvings of the 8th–10th centuries) seem to represent varieties of insular models observed from practice (Buckley, 1991). Most are shown as relatively large instruments with apparently six strings, consistent with material evidence from 6th- and 7th-century England, Scandinavia, Germany and Viking settlements in

Russia (*see* ROTTE (ii)), as well as with continental literary accounts of the use of a six-stringed lyre (*cithara*) to accompany chant singers in rehearsal (Huglo, 1986, p.141). However, a three-stringed lyre in the hands of a cleric on the 12th-century metal Shrine of the Stowe Missal (Buckley, 1990, fig.XIV) is at least suggestive of the existence of a smaller sibling.

It is not possible to say precisely how and over what period harps began to replace lyres as the dominant court instrument in medieval Europe. Frame harps appear to have been established at least by 1000 CE, though iconographic evidence suggests that the process may have begun considerably earlier than that (Buckley, 1991, pp.174–7, 192; *see also* HARP, §V, 1(i)). How and when the terminology was adapted to changing circumstances remains a matter for speculation, and may well not have been consistent. Nor is it possible to establish whether the development of the bow was adopted by all *timpán* players or whether plucked instruments continued in use. Two pieces of evidence do link the bow with 11th- and 12th-century Ireland, in addition to the literary references mentioned above. An early 11th-century bow was excavated from one of the sites of a Viking settlement in Dublin. Although it is not possible to establish the type of instrument on which it was used, it appears to have been manufactured locally, and is the oldest bow so far found in Europe (Buckley, 1987 and 1988). A 12th-century carving of a figure bowing a six-stringed lyre survives in a church wall at Lough Currane, Co. Kerry (Buckley, 1990, fig.XV).

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ANN BUCKLEY

Timpani (It.; Fr. *timbales*; Ger. *Pauken*). European kettledrums (*see* DRUM, §I, 2(i)). The timpani are the most important percussion instruments of the orchestra, mainly because they are capable of producing notes of definite pitch and so can take part in the harmony of a composition. They are tuned precisely, each to a given note, according to the composer's directions in the score, and these notes may be altered as required during the performance of a work (typically for a change of key), by tightening or slackening the drumhead by means of screws or other mechanisms.

1. Construction. 2. Technique. 3. To *c*1600. 4. From *c*1600 to 1800. 5. From 1800. 6. Performing practice.

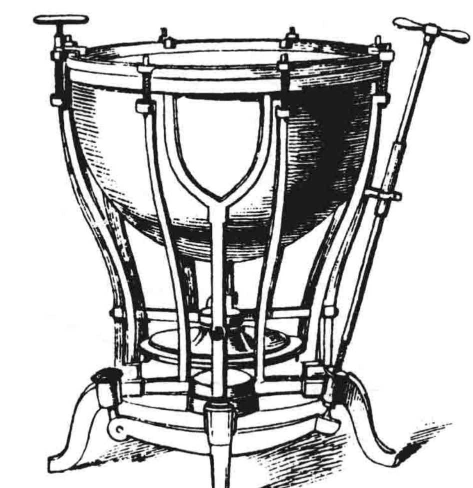
1. CONSTRUCTION. Each drum consists of a large bowl-shaped resonating chamber or shell, usually of copper (sometimes fibreglass), with a drumhead of calfskin or plastic covering the open top. The drumhead is mounted (lapped) on a hoop, over which is fitted a metal ring, or



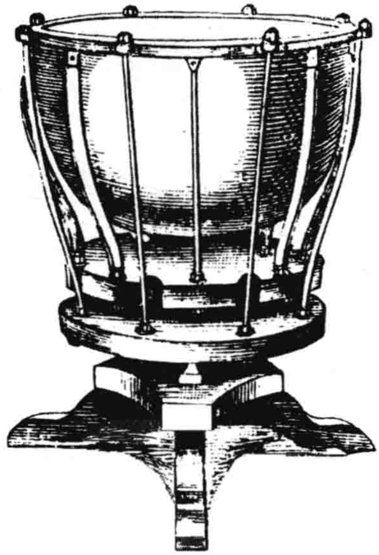
1. *Hand-screw timpani by Premier, Leicester*

counter-hoop, which serves, on many types of timpani, as a means of tightening or slackening the drumhead.

Timpani are divided into two distinct types: 'hand-screw' drums (fig.1) and 'machine' drums. Three types of the latter have withstood the test of time: lever- or crank-operated, with a single master screw (fig.2); rotating, in which the entire kettle turns on a threaded screw (fig.3); and pedal-tuned drums (fig.4). In all three the counter-hoop is lowered or raised in a single operation. Handscrew drums (which are supported either on a quadropod stand or on three adjustable legs, which project through sockets at the base of the shell and can be retracted inside the drum when not in use) have threaded bolts, each with its own T-shaped handle, fitted around the counter-hoop. These engage with brackets on the shell. The counter-hoop conveys pressure to the wooden 'flesh hoop' on which the drumhead is mounted. The screws are turned one or, more usually, two at a time, the latter preferably on opposing sides of the instrument in order to apply pressure on the drumhead as evenly as possible. In no



2. *Einbigler type of machine drum*



3. *Rotating machine drum of the Stumpff type*

instance is correct tuning obtained by a given number of turns on the handles, or a prescribed 'travel' of the foot-pedal; the amount of pressure is variable, and is governed by the condition and thickness of the drumhead, kettle size and, in the case of skin, by atmospheric conditions.

The main factors determining the pitch of a drum are the diameter of the bowl and the tension of the head. The depth and contour of the bowl, which may vary considerably from maker to maker, also influence the sound. The acoustics of vibrating membranes and shells or bowls has been a subject of considerable discussion and remains controversial. However, there is general agreement that the bowl of the kettledrum magnifies certain of the overtones in the harmonic series, rendering the note musical, and that a shallow bowl tends to clarify the principal note of the drum, while a deep one increases the resonance and emphasizes the lower harmonics. The deeper the bowl, however, the greater the tendency for the pitch of the note to flatten on impact (*see* ACOUSTICS, §V, 1).

Most modern makers prescribe that the bowl should be as deep as one half of its diameter. Some bowls are semicircular, others either parabolic or with sloping ('cambered') sides. No final formula for timpani has yet been agreed upon, and a wide range of types is still encountered. Tonal differences are compensated for in part by the performer, who can, for example, adjust the striking position to suit the depth of the bowl: reasonably close to the rim for a deeper bowl, and a little nearer the centre for a shallower one. While the sound produced by drums with an inner device for tuning is arguably inferior, there is no appreciable loss of tone in those modern machine timpani with well-engineered outer mechanisms and bowl suspension.

To avoid the necessity of playing a wide range of notes on each timpanum (i.e. to avoid too taut or too slack a drumhead) and to confine each instrument to its ideal compass (middle register), a minimum of three drums is required for orchestral purposes. The diameters of the



4. *Machine timpani ('Dresden' model) with saw-tooth clutch locking pedal and master tuning handle by Ludwig Drum Co., Chicago*

once popular so-called 'symphonic set of three' hand-screw drums are approximately 74 cm, 66 cm and 61 cm, covering a compass of an octave and a major 3rd: *E*♭ to *B*♭; *G* to *d*; *c* to *g*. Modern pedal timpani range from 81·5 cm to 51 cm, giving a musical range from *D* to *b*♭. The diameters of a standard pair of timpani are 71 cm and 63·5 cm, covering a range of over an octave. It is not unusual for a timpanist to supplement a standard pair of machine drums with a larger and a smaller hand-screw drum. However, a late 20th-century symphony orchestra may have a set of five or more pedal timpani to accomodate any musical requirements, such as unusually high or low notes or two or more timpanists playing at the same time.

A further important factor governing the tone quality of a kettledrum is the material, texture and condition of the drumhead. Until the introduction (*c*1950) of the plastic head – made of a form of polyethylene terephthalate – timpani heads were usually of goat- or calfskin. The best quality skins are those prepared from the hides of young animals in prime condition when slaughtered. Thereafter the hide is skilfully treated to preserve the skin during the process of unhairing, after which it is strengthened by immersion in a lime solution and stretched on a wooden frame, the 'spine' orientated vertically. It is then scraped by hand or equalized by machinery to a thickness of from 0·125 to 0·175 mm (fig.5). To mount a vellum on the wooden flesh hoop, it must first be soaked in cold water until pliable and then lapped completely around the hoop. The lapped head is placed on the bowl and the counter-hoop adjusted to draw the head slightly down over the rim, giving it a 'collar' to compensate for shrinkage in the head as it dries out, thus ensuring the lower notes.

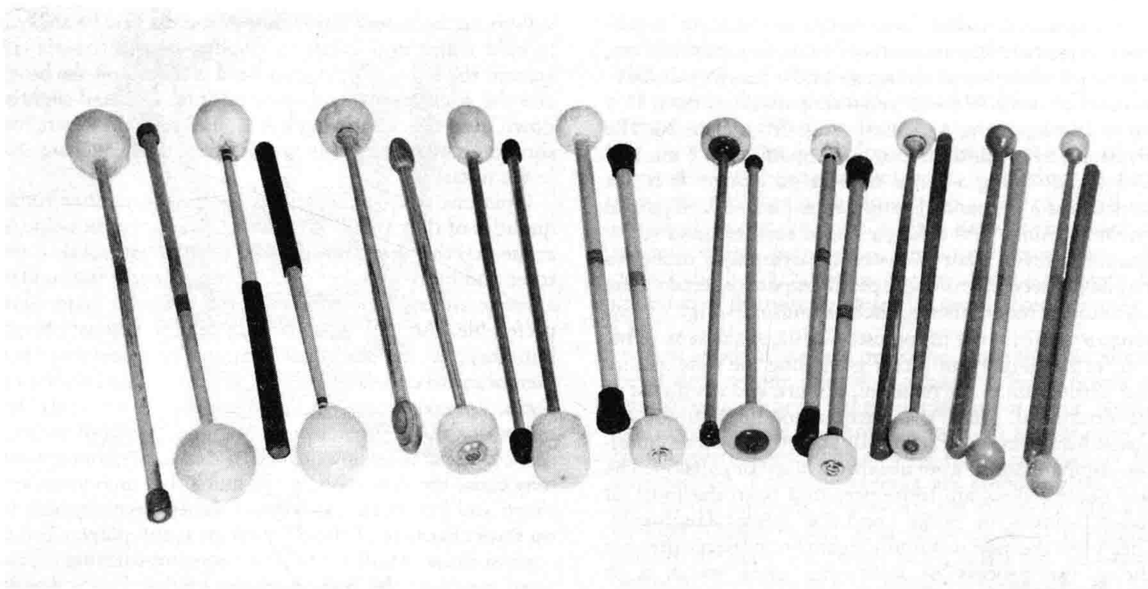


5. Preparation of animal skin for timpani: engraving by Christoph Weigel from his 'Abbildungen der gemein-nützlichen Haup-staude' (Regensburg, 1698)

Opinions remain divided regarding the relative tonal qualities of the calfskin and plastic heads. Traditionalists argue that the notes produced by beating natural skin are truer and more 'musical'. All, however, agree that under extreme atmospheric conditions the synthetic material is preferable. Animal skin is particularly susceptible to humidity, a moisture-laden atmosphere causing the membrane to expand and consequently to produce flatter notes. Indeed, on a damp night high notes may be unobtainable, for the tension required to reach them may cause the skin to split. Conversely, a cold, dry atmosphere may cause the skin to shrink so much that high notes are sharp and low notes cannot be reached because there is no slack. Because of these problems many players using natural skins install heating or moisture-carrying units, fitted inside at the bottom of the kettles. Plastic heads have a different tone quality, with less resonance and elasticity; notes produced on them have a faster decay and more sound, or noise, at low frequencies, thus producing uneven dynamics.

2. Technique. Timpani are played with a pair of drumsticks varying in design and texture according to the work being played, the instructions of the composer and the choice of the performer. To meet the demands of the modern era, a timpanist is equipped with a variety of mallets ranging from those with large ends of soft felt to those with small ends of wood (fig.6). Increasingly, with the use of plastic heads and the penchant for greater volume of sound, players use harder sticks to increase the necessary 'bounce'. The length and thickness of the shaft, which is of hickory or similar straight-grained wood, bamboo or cane, varies according to the player's choice and to national tradition; German players, for example, favouring bamboo over the metal or hardwood perferred by Americans. The heads of the mallets vary in shape from elliptical to pear-shaped, and in size, weight and texture, depending on the tone desired. The beating end of a normal timpani mallet consists of an inner core of hard felt, cork or soft wood, which is covered with either one or two layers of white piano-damper felt sliced into discs of varying thickness (the thicker the softer); the discs are formed into a small bag closed up with drawn threads and fitting the core exactly. The mallets are held identically in each hand, with the shaft nearly parallel with the drumhead and gripped firmly between the tip of the thumb and the index finger, the precise distance from the end of the shaft being governed by the length and weight of the mallet. In normal playing, the third and fourth fingers, which are clear of the shaft, act as a cushion. In 'finger rolls', used for soft passages, these fingers help to produce the 'bounce'. In England and the USA especially, the mallets are usually gripped between the thumb and the first joint of the index finger, the thumb positioned on top, while on the Continent, particularly in Germany, the second joint of the index finger is used and the thumb positioned to the side.

In timpani playing alternate beating is the general rule. This is particularly applicable to the roll, which consists



6. Some of the mallets used by a timpanist

of a succession of single strokes of equal power. The speed of the roll is related in part to the tension on the drumhead, a greater speed being required to keep the head vibrating when tensioned to a high note. Conversely, a slower roll is used on large drums with more slack to avoid a 'belting' sound. In orchestral performance a pair of timpani is placed side by side, the playing areas adjacent, while three or more drums are placed in an arc. The height and tilt of the drums are adjusted to suit the performer. The majority of Dutch, German, central European and Russian timpanists position the large drum(s) to the right. This tradition may go back to cavalry drums: the mounted cavalry drummer counterbalanced the combined weight of the ceremonial sword worn at his left and the smaller drum by placing the larger and heavier instrument on his right. Most American, British, Italian and French players position the large drum(s) to the left, following the layout of keyboard instruments. Today, with the almost universal use of pedal timpani, the instruments are usually played from a seated position, especially when tuning during a piece is required.

The essentials of an orchestral timpanist are an accurate sense of pitch, an unerring sense of rhythm, a fluent technique, including the ability to produce a fine tone, and the ability to count during extensive periods of rest or when changing pitch. The first requirement in the tuning of a kettledrum is the immediate recognition of the true pitch of the nominal or principal note of the drum. This note is one octave above the fundamental. Certain upper harmonics tend to register more strongly than the principal note until the ear is accustomed to the pitch of the drum, particularly in view of the possibility of confusing pitch with tone, the brighter tone on the drumhead being mistaken for sharpness in pitch, while the duller-sounding places may be considered flat. In the initial tuning of a hand-tuned drum the opposite pairs of handles are turned simultaneously in succession to ensure that the pressure is applied to the drumhead as evenly as possible. The head is then 'trued': the pitch corrected by turning each handle individually. In the case of machine drums, once the head has been 'trued' all successive retunings raising or lowering the counter-hoop can be accomplished by merely turning the lever or adjusting the pedal. The pitch of the drum is tested by flipping the drumhead at the playing spot with the fleshy end of the middle finger, with a light touch of the mallet, or by gently tapping it with a fingernail.

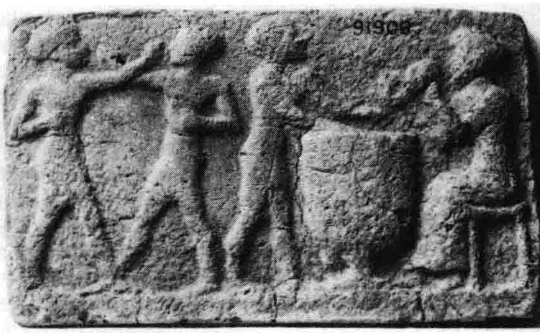
Tuning timpani in the silence of an empty concert hall, or while the orchestra is tuning up, is one thing; but changing the pitch of several drums while the orchestra is playing in a foreign key is far more difficult and challenging. Being able to 'hear' the proper notes in one's head thus becomes essential, as does a sense of relative pitch – the ability to ascertain precisely the interval between the 'old' and the 'new' note. Tuning in this situation is helped by a knowledge of when another instrument in the orchestra will be playing the desired note; indeed, a timpanist often adds such cues to his or her part. Although the modern timpanist is obliged to cope with considerably more changes of pitch than were earlier players, the tuning gauges fitted to pedal timpani (controlled by the 'travel' of the pedal or the movement of the counter-hoop) allow rapid retuning to be accomplished with relative ease. In some cases, as when the timpanist must play and tune at the same time, he or she must rely on these pitch indicators almost exclusively.

To produce the best possible tone the mallet must be immediately withdrawn from the drum after the blow has been delivered. The drumhead is occasionally struck at varying distances from the rim, near the rim for a particularly soft tone, towards the centre for a 'thick' tone – the least resonant sound being produced towards the centre. A drum with a skin head will have a 'playing spot' where the sound is most resonant. In a crescendo roll the player may commence near the rim of the drum, and with the increasing rise and fall of the sticks move them towards the 'playing spot', reversing the procedure in the case of a diminuendo roll. The careful player will ensure that the best register of each drum is used for the more

important or solo passages, the positioning of such notes often requiring rapid changes on pedal-tuned timpani.

The foundation of timpani technique is a fluent hand-to-hand performance, the drums wherever possible being played with strokes from alternate hands. The double beat on the left or right hand is used only when necessary, perhaps to avoid a difficult crossover beat. In rapid tempo certain crossover beats are not practicable: there is the possibility of the mallets fouling each other (or the rim), or the danger of the drum being struck away from the correct playing spot. In the case of a crossover beat at a fast speed between two drums some distance apart the impetus of the movement may result in an unintended *sforzando*. It is in such circumstances that the timpanist uses a double stroke, often in the form of a 'paradiddle', the first two beats being struck by alternate sticks and the last two by one alone. To prevent notes ringing on beyond their time value and where the composer calls for *sec* effects, the vibrations are checked by a process known as 'damping'. In damping, the drumhead is touched lightly with the flattened second, third and fourth fingers (the mallet being held between the thumb and forefinger). Where the speed of a series of short notes renders this method of damping impracticable, a small piece of felt is placed on the drumhead. The practice of damping or 'muting' the kettledrum is frequently met in orchestral scores. It is indicated by the words *coperti* (It.), *couvertes* or *voilé* (Fr.), or *Dämpfer* (Ger.). *Naturale* (or *scoperti*) is used when the muted effect is to cease. Composers utilize this effect for clarifying certain passages, or to obtain a funereal effect, a tradition of long standing. In contrast to the 'shortening' or deadening of certain notes, two drums may occasionally be tuned to the same note and struck simultaneously to provide greater sonority and brilliance. Similarly, the striking of one drum with both mallets simultaneously is equally rare but effective. The latter is indicated by giving the note two tails.

3. TO *c*1600. The invention of the kettledrum goes back to remotest antiquity. Kettle-shaped hollow tree trunks, tortoise-shells, and clay bowls covered with hide were among the musical instruments of ancient cultures. What may be evidence of the early use of a kettledrum (shaped like a goblet) comes from a Mesopotamian plaque of the early 2nd millennium BCE (fig.7), but it has also been suggested that this instrument (*lilis*) may have a metal head – and thus is a BRONZE DRUM (*see* MESOPOTAMIA). A table of instructions found in Uruk (Erech) and dating from about 300 BCE provides directions for making a *lilis*; at that time it was a large bowl-shaped instrument with either a head or a cover made from the skin of a bull. By the time of the New Kingdom in Egypt (1550–1070 BCE) small kettledrums and vase-shaped drums had appeared, possibly imitations of Sumerian instruments, and probably made of clay, wood or metal. The instrument was struck with the hands and was played, like most other Egyptian musical instruments of the time, by women. Plutarch (*c*50–*c*120 CE) mentioned an instrument called the *rhoptron*, which was used by the Parthians as a war drum; it made a sound like thunder mixed with the bellowing of beasts (*Life of Crassus*). The *rhoptron* (also known as the *tumpanon*) was made of hollowed out pine or fir with a single mouth covered with oxhide (*see* GREECE, §I, 5(i)(e)). Early references suggest that the early kettledrum was used mainly as a ritualistic or ceremonial instrument, for signalling (rallying troops, for example),



7. Kettledrum and cymbal players with two wrestling figures: terracotta plaque, from Larsa, early 2nd millennium BCE *(British Museum, London)*

or to supply the rhythmic underpinning for dancing: there is no evidence that the drums were tuned to specific notes.

Use of a pair of kettledrums of different sizes (one presumably giving a higher tone than the other) appeared early on in African, Indian, Persian, Islamic and Mongolian cultures. NAKERS (small, thong-tightened kettledrums) were adopted in Europe for martial music in consort with trumpets during the 13th-century crusades. Epic poems such as the *Chanson de Roland* (*c*1130) mention these drums, associated above all with the raucous long trumpet (*buisine*, or *cor sarrazinois*) of the Muslim armies. Large-sized kettledrums, hemispherical or egg-shaped, measuring approximately 60 cm and 50 cm in diameter and played mounted on camel or horse by Muslims (especially the Ottoman Turks) and Mongols (fig.8), had reached the West by the 15th century, and



8. Trumpets and kettledrums: miniature by Yahyā ibn Mahmūd al-Wasiti from the 'Maqāmāt' ('Assemblies') of al-Hariri (the Schefer Hariri), Baghdad, 1236–7, (F-Pn arabe 5847, f.19v)

inspired the European use of cavalry kettledrums. In the earliest known report, mounted kettledrums were seen in the magnificent entourage of a Hungarian envoy to France in 1457. The size and sound of these instruments prompted a Father Benoît to say that he had never before seen such drums 'like large cauldrons ... carried on horseback'. Virdung (*Musica getutscht*, 1511) wrote disapprovingly of the big army kettledrums of copper, which he called *tympana*, likening them to 'rumbling barrels'. A century later, Praetorius (*Syntagma musicum*, ii) called them 'great rattletraps', probably on account of their indistinct tone. It was primarily by way of princely courts in German-speaking lands that kettledrums spread throughout Europe. Following Eastern custom, they were paired with trumpets – usually six trumpets to a pair of drums – and soon appropriated as a symbol of rank and power. The nobility made the possession of timpani an exclusive prerogative, restricted to emperors, kings, dukes, electors and others of high rank.

By the 16th century timpani were found in the elite military regiments as well as at the principal courts throughout Europe. Christoph Demartius alludes to them in his *Tympanum militaire, Ungarische Heerdrummel und Feldgeschrey* 1600). Mounted kettledrums attracted the interest of Henry VIII, who ordered the purchase of a number of Viennese kettledrums 'in the Hungarian Fashion' and the hire of skilled performers. In the Holy Roman Empire various imperial decrees led in 1623 to the establishment of the Imperial Guild of Trumpeters and Kettledrummers. As a member of this guild, the timpanist held officer's rank, kept himself apart from ordinary musicians and was sworn to guard the secrets of his art. Very large kettledrums mounted on a carriage were known in England towards the close of the 17th century; notable instruments of this type include the kettledrums in 'Marlborough's train of 1702' (the great kettledrums of the artillery; fig.9), and those in the Rotunda Museum, Woolwich, London (101 cm and 96 cm). Numerous paintings of battle scenes depict a pair of military kettledrums off to the side; such instruments were highly prized as military trophies.

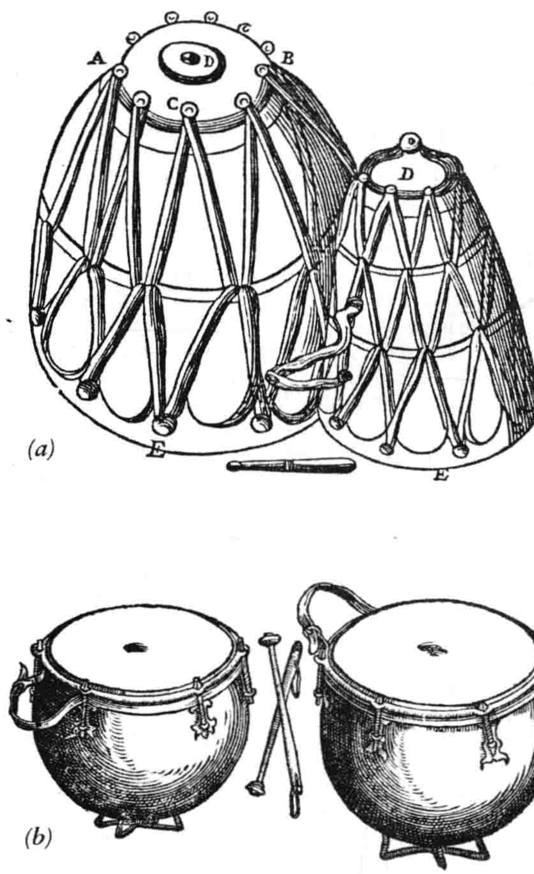
During the 16th and 17th centuries the timpani evolved from a field instrument – used for parades and outdoor ceremonies and on manoeuvres, and providing an improvised rhythmic music based on the lowest trumpet voice – to a supplemental instrument in the orchestra. Improvisation and conspicuous display gave way over time to more formalized playing, ultimately from written music, for banquets, grand balls and other events of state. Drafted only as required, these instruments (often together with trumpets) were loaned out for other large-scale performances, such as operas, oratorios, *Te Deums*, and festive liturgical services, especially at the imperial court in Vienna.

The earliest illustrations indicate various systems of laced and tensioned heads, similar to the bracing of nakers and the larger Arabic kettledrums. This method of applying pressure to the head was still being used in the 16th century; Mersenne (*Harmonie universelle*) depicted laced kettledrums as late as 1636–7 (fig.10*a*). However, screw-tensioning was adopted in Germany as early as the start of the 16th century (fig.10*b*).

For several centuries the construction of the timpani remained virtually unchanged except for a gradual increase in size. Timpani of this sort are shown in Hans



9. Artillery kettledrums: a grenadier furling a captured standard, detail from the Brussels tapestry 'The Battle of Blenheim', from the series of 'Marlborough's Victories', woven by Jodocus de Vos after Lambert de Hondt, from 1712 (Blenheim Palace, Oxfordshire)

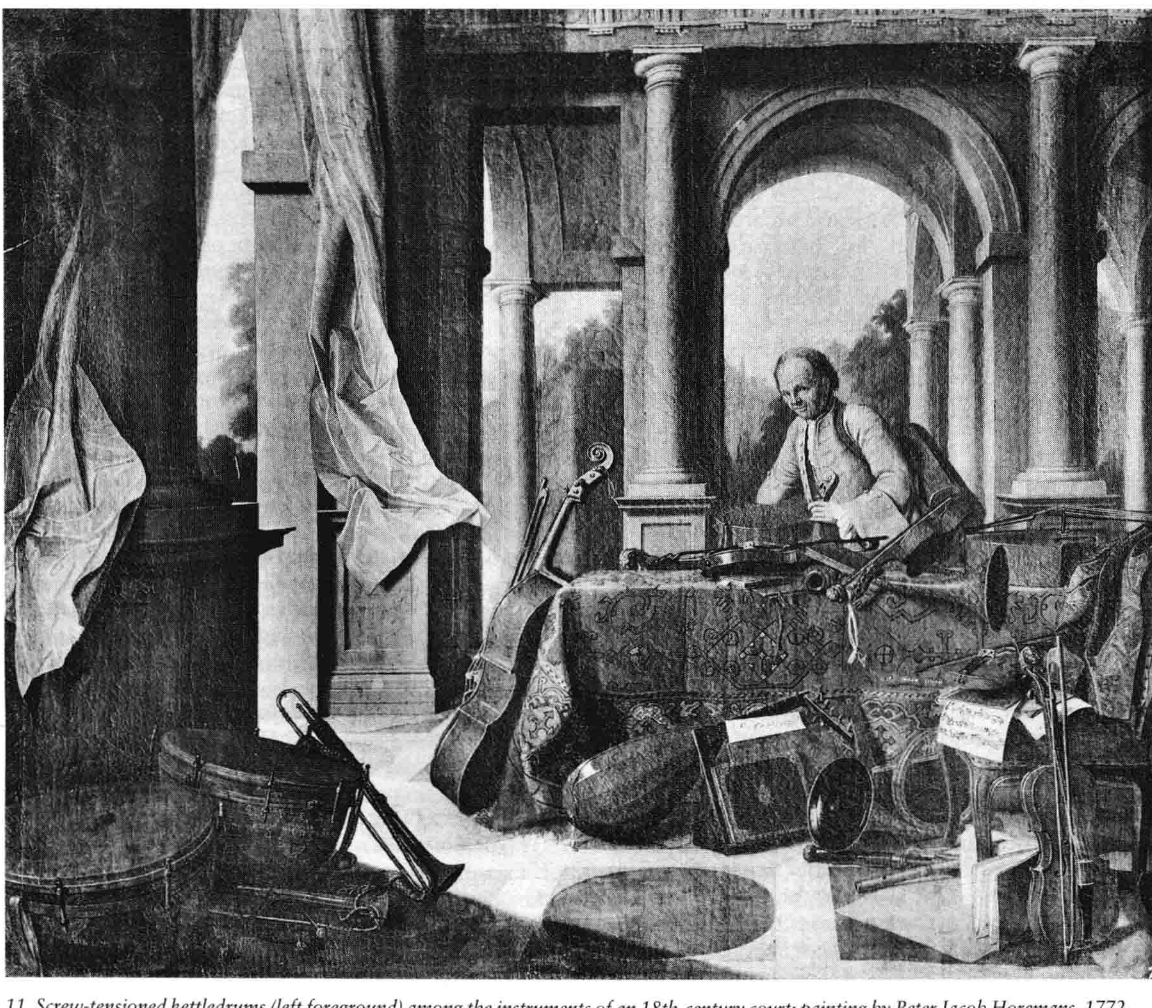


10. (a) Lace-tensioned kettledrums: woodcut from Mersenne's 'Harmonie universelle' (1636–7); (b) screw-tensioned kettledrums: woodcut from Praetorius's 'Syntagma musicum' (2/1619)

Burgkmair's *Der Weisskunig* (*c*1514–18) and in the illustrations (by Burgkmair and others) for *Maximilian's Triumphal Procession* (*c*1516–18). Henceforth, there are numerous representations of kettledrums with threaded tuning bolts, or 'side screws', distributed around the rim in varying numbers and used to apply pressure directly to a flesh hoop or indirectly by means of a metal counter-hoop (fig.11). Tuning was accomplished by fitting a separate key over the square heads of the bolts and turning them one by one in succession. A few illustrations show screws with a ring at the top, through which a short rod was inserted and then twisted. In any case, tuning was a laborious and time-consuming process. The diameters of the kettles varied. Arbeau (*Orchesographie*) referred to a width of 30″ (76 cm), while both Virdung and Mersenne gave measurements equivalent to 60–63 cm. The *Heerpauken* illustrated by Praetorius in his *Syntagma musicum* are smaller – 52 cm and 44·5 cm. Contemporary examples found in museums in Berlin, Budapest, Copenhagen, Frankfurt, New York, Nuremberg and Washington, DC, vary in diameter from approximately 64 cm to 58 cm.

The mallets used on early kettledrums were fashioned from ivory or wood and came in various lengths and styles with round, oval or curved ends. Mallets intended for the cavalry drummer had straps for securing to the wrists, helpful with the flamboyant style of playing then in vogue, as well as grooves around the shank to provide a better grip. Without exception, the countless illustrations depict a standard grip with all fingers being used, never the snare drum position with the palm turned upwards. The musicianship demanded of a mounted drummer included a sound knowledge of the repertory of beating patterns – learnt through long apprenticeship – as well as a good sense of rhythm and the ability to follow the trumpeters in their music. Display was an important part of the timpanist's art, and he was expected to create impressive patterns with his arms while playing. Lacking concrete evidence, it is assumed that these early drums functioned much as their Near Eastern prototypes, the large and small ones each producing a different, if indistinct, pitch to aid rhythmic clarity. Later, tuning in 4ths – a plan derived from trumpet technique – became the general rule. Precise tuning became necessary when the timpani began to participate in 'composed' ensemble music.

4. FROM *c*1600 TO 1800. From the beginning of the 17th century onwards one finds a growing number of



11. Screw-tensioned kettledrums (left foreground) among the instruments of an 18th-century court: painting by Peter Jacob Horemans, 1772 (Bayerisches Nationalmuseum, Munich)

references to kettledrums being used in a variety of contexts. For example, the stage directions of English masques, such as Jonson's *The Golden Age Restored* (1616) cite the instrument. The earliest known written part (a brief extract) is an *Auffzüge für 2 Clarinde [und] Heerpaucken* (c1650) by Nikolaus Hasse. Two works by Malachias Siebenhaar consisting of sacred vocal music with instrumental accompaniment, *Des Kirchen Jesu Christi köstlicher Seelen Schmuck* (1661) and *Suaviloquium Dei Sionis mysticum* (1667), call for *Heerpaucken*. Both outdoor carousel and indoor polychoral liturgical music came to include parts for one or two pairs of timpani: for example, Schmelzer's *Arie per il balletto a cavallo* (1667) for the court of Emperor Leopold I in Vienna; and the so-called *Salzburger Festmesse*, thought to have been written about 1682 by Heinrich Biber, includes among its 53 parts two antiphonal wind bands, each with a pair of drums – surely one of the first examples of music for four timpani. The true introduction of the timpani into the orchestra took place around 1670. Lully made full and interesting use of them in his operas, beginning with *Thésée* (1675); the drums were tuned in 4ths with the dominant below the tonic. The Moravian composer Vejvanovský scored for kettledrums (*tamburini*) in two serenades (XIV/98, 1680; XIV/45, 1691). In XIV/98 they are tuned in 5ths, with the dominant (*g*) above the tonic (*c*), a tuning employed also by Schmelzer and others because of the higher compass of the smaller cavalry timpani then in use. By the close of the 17th century kettledrums were firmly established as orchestral instruments, their improvisatory role restricted to ceremonial field music. Marc-Antoine Charpentier's *Te Deum* (c1690) contains a majestic timpani part. Purcell gave them what is considered their first solo passage in the Symphony to Act 4 of his opera *The Fairy Queen* (1692). He also included the timpani in the Ode for St Cecilia's Day (1692) and *The Indian Queen* (1695).

In the first decades of the 18th century numerous festive and ceremonial compositions including timpani were written for the French court: for example, Lalande's *Symphonies pour les soupez du roy* and Mouret's Suite no.1 (c1729). Fux's opera *Costanza e Fortezza* (1723), written for the Austrian imperial court, called for two players, each with two drums. Pictorial evidence demonstrates that timpani were widely used in both sacred and secular music. Their tuning was generally restricted to the trumpeter's keys of D and C, and they were tuned in 4ths: in the former to *A* and *d*, in the latter to *G* and *c*. In rare instances they were tuned in the key of G, the dominant above the tonic; Bach wrote for this tuning in several cantatas. In the cantata *Lobe den Herrn* (formerly attributed to J.S. Bach as BWV143), in the key of B♭, the unknown composer called for drums with the dominant (*F*) below the tonic, reaching the very limit of the larger drum's compass. While Bach usually employed the timpani to support the brass or full choir, on several rare occasions he gave them a solo part: the secular cantatas *Vereinigte Zwietracht der wechselnden Saiten* (1726) and *Tönet ihr Pauken!* (1733). The opening solo from the latter was borrowed for the Christmas Oratorio (1734–5), where the timpani herald the choir's motif of rejoicing. Kettledrums are used to dramatic advantage in the B Minor Mass (c1747–9). In several instances Bach indicated the use of a roll, but even without such an indication custom dictated that cadential whole notes were to be executed in this way.

Boyce, Handel and Telemann followed the same tradition in their use of timpani: the parts were chiefly rhythmical, the instruments generally played in consort with trumpets as well as in major choral sections, and there were no changes of pitch during a work. Handel adhered rigidly to the interval of a 4th between a pair of drums; the only exception is *Il Parnasso in festa* (1734) in which he used drums tuned to *G* and *D* in the key of *B*♭. He was especially fond of 'double tonguing' (e.g. a series of semiquavers *d′–d′–A′– A*, *d′–d′–A′–A* – the term is borrowed from the trumpeter's art); it is found for instance in *Semele* (1744) and the Ode to St Cecilia ('The double, double, double beat of the thundering drum', in 'The Trumpet's loud clangour').

Similar florid writing occurs in the overture to the *Music for the Royal Fireworks*, where Handel prescribes 'Tymp 3 per parte', and the 'Hallelujah chorus' of *Messiah*. For his oratorios Handel constantly requested (and was granted) the use of the huge artillery train drums, also known as the Tower Drums. These instruments, which are said to have been destroyed in a fire in 1841, are thought to have measured 96·5 cm and 76 cm. Drums of this size would have been played an octave lower than written.

After the middle of the 18th century a number of compositions introduced decided advances in the use of orchestral timpani. Francesco Barsanti called for a pair of drums tuned to three different keys in successive movements of his Concerto Grosso (1743). Christoph Graupner's Sinfonietta (1749) features six timpani, in *F*, *G*, *A*, *B*♭, *c* and *d*, while J.M. Molter's Sinfonia no.99 (c1750) uses five, tuned *F*, *G*, *A*, *B*♭ and *c*. The most soloistic of these works is a Sinfonia for eight obbligato timpani and orchestra (?c1785), formerly attributed to Hertel but now thought to be by Johann Carl Fischer in which the drums span an octave from *G* to *g* and there is a daunting virtuoso cadenza. These, however, were considered showpieces and did not enter the standard concert repertory. Uncommon tunings are found in works by Salieri, whose treatment of the timpani could well have influenced his pupil Beethoven. In his overture to *La secchia rapita* (1772) Salieri wrote for three drums; in *La grotta di Trofonio* (1785) he called for two, unusually tuned a diminished 5th apart (C and G♭), and in *Tarare* (1787) for two a minor 3rd apart. Further unusual tunings are found in F.L. Gassmann's opera *Issipile* (1758), where a small drum in *a* is used, and in Sacchini's opera *Oedipe à Colone* (1786), which is scored for four drums tuned *B*♭, *F*, *b*♭, *f* (an early use of octaves). J.F. Reichardt's 'Battle' Symphony (1781) calls for drums in *E* (a first), *G*, *B* and *c*; his *Cantus lugubris in obitum Friderici Magni* (1786) features stepwise tuning in *G*, *A*♭, *c*, *d*♭ and *d*. Georg Druschetzky wrote several concertos, including some with six and eight timpani, as well as a concert piece for violin and orchestra ('Ungarica', 1799) with seven.

Haydn, an occasional timpanist himself, graced many of his symphonies and choral works with finely written and innovative parts for the timpani. The solo roll (on *e*♭) which opens Symphony no.103 (1795) was an effect new to the orchestra and gave the work its name: *Paukenwirbel*, or 'Drum Roll'. In the *Missa in tempore belli*, or 'Paukenmesse' (1796) there is a wonderfully dramatic solo, while in *The Creation* (1796–8) there are seven

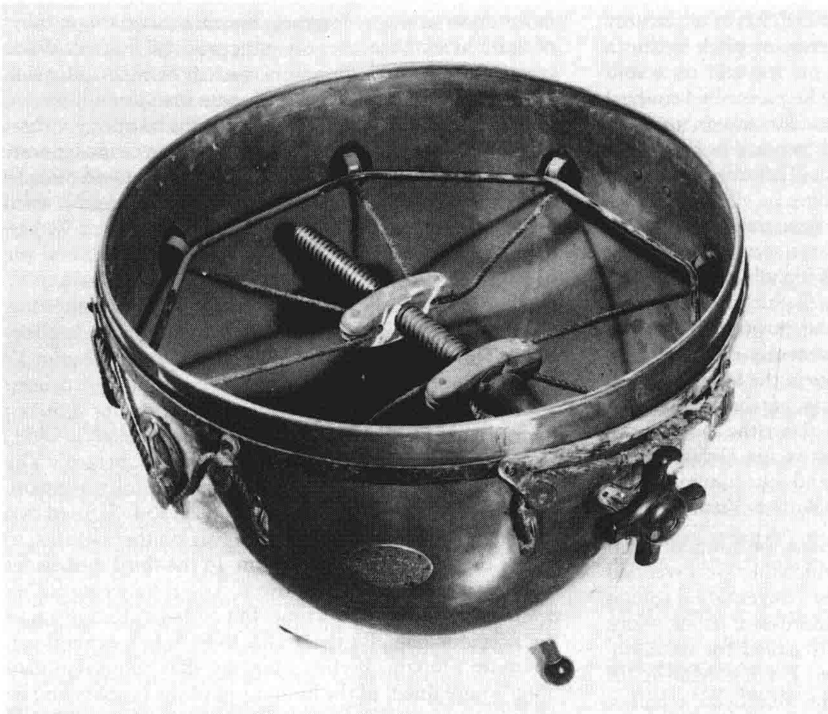
changes of tuning. Symphony no.94 (1791) may possibly contain the first authenticated change of pitch within a movement (in the fourth movement, from *G* to *A* and back). In Symphony no.102 (1794) he prescribed covered kettledrums ('con sordini') with muted trumpets, an effect used earlier by Mozart and termed 'coperti' in *Idomeneo* (1781) and *Die Zauberflöte* (1791). (This effect was, and is still, applied to military kettledrums.)

Mozart, too, made superb use of the timpani, particularly in his operas, where they always serve to underline and enhance the dramatic impact. With only one exception he confined the tuning of the drums (a pair) to the interval of a 4th, with the tonic in its usual position above the dominant. This interval is so consistently observed that the timpani are omitted from works in the keys of G and A, where, because of the compass of the drums, the interval of a 5th with the dominant above the tonic would be necessary. A notable exception is his Divertimento (1776) for two flutes, six trumpets and four timpani tuned *G*, *A*, *c* and *d*, written for the *Reitschule* in Vienna.

5. From 1800. Beethoven liberated the timpani from their purely rhythmic function, in which they were wedded to the trumpets, as well as from the conventional tuning in 4ths and 5ths. He not only made use of other, more unusual, intervals, but occasionally called for dramatic solo passages or chords (used by J.-P.-G. Martini in *Sapho*, 1794). In *Fidelio* (1805) he employed a pair a diminished 5th apart (*A* and *e♭*) in the dungeon scene for truly chilling effect. In the Scherzo of the Seventh Symphony (1811–12) the drums are a minor 6th apart (*A* and *f*), and in the Eighth (1812) and Ninth Symphonies (1822–4) they are tuned in octaves (*F* and *f*). The final cadence of the Leonore Overture no.3 features a solo roll, a true innovation as the drums carry the harmony. The four solo notes that open the Violin Concerto (1806) provide an example of Beethoven's pioneering writing for the timpani, in which the sound of the drums becomes part of the orchestral texture; the repeated rhythmic figures during the transition from Scherzo to Finale in the Fifth Symphony (1807–8) and accompanying the piano solo during the Finale of the 'Emperor' Concerto (1809) are further examples. While the composer remained conservative in calling for only two drums, he chose with consummate care the particular drum to be used at any given moment. He was equally careful in the manner by which he indicated the true roll: always with the tremolo sign. Where Beethoven wrote a note with its stem struck through three times (frequently used today to denote a roll) he intended, like other composers of the period, that the demisemiquavers be strictly observed. Neither Beethoven nor his predecessors specified the particular type of mallet, although at that time leather- or wool-covered mallets were coming into use alongside the traditional wooden ones. Dalayrac, in *Lina, ou Le mystère* (1807) seems to have been the first operatic composer to call for *baguettes garnies* in a score; he was followed by Spontini in *Fernand Cortez* two years later.

By the end of the 18th century conventional tunings on the standard pair of timpani seemed unduly restrictive. Operas, with their frequent changes of key, presented a special problem. Shortly before the turn of the century a French maker of military band instruments, Rolles, invented the 'T' handle to replace the system of square-topped tensioning bolts turned with a separate key; the new handles, with one to each bolt, allowed somewhat more rapid tuning. However, the range and the number of notes available at any one time was still limited. While some 19th-century composers, such as Schubert, Rossini, Donizetti and Adam, let dissonances stand or eliminated the drums when the notes did not fit the harmony, others reacted against these limitations and began to incorporate changes of pitch during a piece or movement and often to add other notes as well, both of which required a third drum. Vogler, in *Samori* (1804), and his student Weber, in the revised overture to *Peter Schmoll* (1807) and the overture *Der Beherrscher der Geister* (1811) were among the earliest to call for three drums. Other composers followed: Auber in *La muette de Portici* (1828), Lachner in his Third Symphony (1834) and Halévy in *Charles VI* (1843). Four timpanists, each playing a pair of drums, were called for in Reicha's *Die Harmonie der Sphären* (before 1826), and in Meyerbeer's *Robert le diable* (1831) four drums were given a melodic solo. Chelard's *Die Hermansschlacht* (1835) also required four timpani. Spohr, in *Des Heilands letzte Stunden* (1834–5), used two players, each executing rolls variously on three drums, to depict the moment of crucifixion. In the third movement of his *Historische Sinfonie* (no.6, 1840) he wrote for an orchestra of Beethoven's time, but added a third drum to the previous pair. By the 1830s there was a general call for more timpani. Berlioz observed that composers had 'long complained' of the limitations of the timpani and he took note of the 'audacious innovation' of three drums newly installed at the Paris Opéra by its timpanist, Charles Poussard. Fétis (1836) and Kastner (1937) suggested the addition of a third or even a fourth drum to the orchestra to free the composer from such restraints. In England Thomas Chipp used three drums in playing with his various London orchestras. (However, the practice continued of transposing an octave down for high notes above a drum's normal compass and an octave up for very low notes, especially when only a pair of instruments was available.) Around this time other European orchestras began acquiring three and even four timpani, all machine drums capable of rapid tuning. The instruments now came in varying sizes, with French and English drums larger than German ones. Berlioz deplored those in the Berlin orchestra, considering that they produced an insufficient volume of sound, while Mendelssohn complained about the booming sound of those at the Paris Conservatoire.

During the early 19th century new types of mallet became available. As the loud, brittle sound produced by hard mallets was now often considered inappropriate for orchestral music, an additional pair covered with softer material such as chamois, flannel (introduced *c*1800) or, later, hat felt was introduced. During the 1820s sponge-headed mallets appeared; they are thought to have first been used by Jean Schneitzhoeffer, timpanist at the Paris Opéra. They soon became the preferred vehicle for producing a more blended sound, especially for rolls. Berlioz called for their 'velvety' sound in *Huit scènes de Faust* (1828–9), *Symphonie fantastique* (1830) and *Harold en Italie* (1834); he introduced them to German orchestras during his tour as conductor (1842), and they were popularized there by the Leipzig timpanist Ernst Pfundt. Kastner (1845) wrote that three types of mallet were 'indispensible': wooden-ended for dry and loud passages; leather- or cloth-covered for ordinary playing; and sponge-headed for a soft sound. By the 1840s piano



12. Cable-tuned kettledrum (with head removed) by Cornelius Ward, London, c1840 (Royal Military School of Music, Kneller Hall)

felt began to be used for timpani mallets. This material, first applied to piano hammers by J.H. Pape in 1826, was much thicker and more refined than hat felt and came in sheets that could be sliced to any thickness. Felt mallets were soon being used by Poussard at the Opéra and by other French timpanists. Carl Gollmick in Frankfurt acquired a pair as did Pfundt in Leipzig. English orchestras retained wooden mallets for several more decades (it was the loud, thudding, bass-drum-like sound produced by these mallets that the visiting Mendelssohn so objected to), and Victor de Pontigny claimed to have introduced felt mallets there in the 1860s.

Berlioz, among his other innovations in orchestration, began to utilize the timpani's possibilities of dramatic effect. He was tremendously impressed with the orchestral effects in Meyerbeer's *Robert le diable* and *Les Huguenots* (1836), the latter including a roll for two timpanists. In his *Grand traité d'instrumentation* he argued that two players, each with a pair of drums, could provide a wider selection of notes and greater flexibility than had been previously available: while one timpanist was playing, the other could be re-tuning, or both could play together, sometimes with extra percussionists to produce chords. In the manuscript of his *Grande messe des morts* (1837) he called for 32 drums played by 20 timpanists, but he compromised in the printed score, reducing his demands to 16 drums and ten players. Berlioz was the first symphonic composer to call for both sponge- and wooden-headed mallets in a single work: they are used for, respectively, the rumble of thunder (played by four timpanists) and the March to the Scaffold in *Symphonie fantastique*.

Around the middle of the century skins changed also, from the thick, unyielding *Kalkfell*, favouring the overtones over the fundamental, to the thinner, translucent *Glasfell*, chemically treated to create a more refined, focussed and 'pure' sound. With more refined, thinner heads and with mallets covered with a variety of materials, the timpani had, by mid-century, become less dry, percussive and invariably loud, and more responsive to dynamic changes in the music.

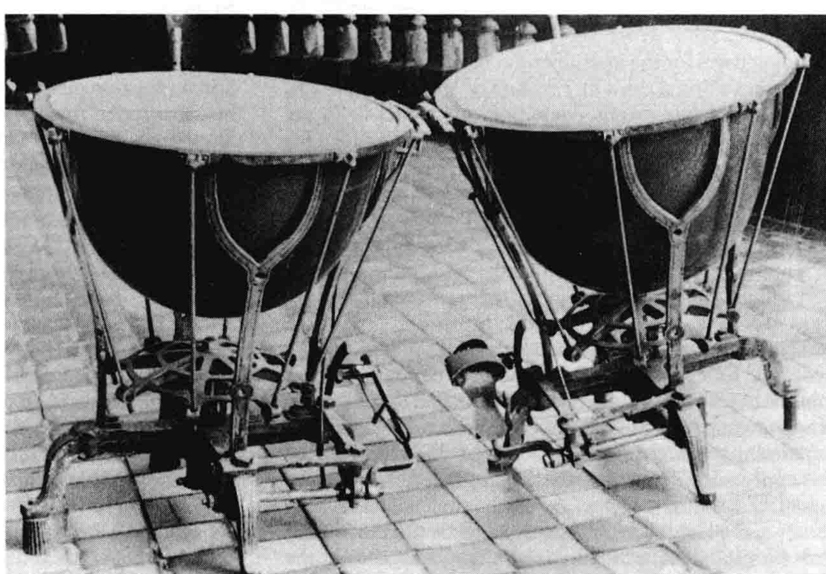
During the 19th century numerous inventors in almost every country, often working hand-in-hand with mechanics, locksmiths and metalworkers, developed mechanisms for rapidly changing the pitch of a drum. Some of the new 'machine drums' had tuning mechanisms on the exterior, like an armature, while others contained a device inside the kettle. The most successful were tuned either by means of a single master-screw or lever, by rotating the kettle, or by using the foot to manipulate a gear wheel or pedal device. In 1812 Gerhard Cramer, court timpanist in Munich, invented the first tuning device with lever and crown gears: the movement of the lever was transferred through an axle and crown gear to a central screw, which raised and lowered (by means of an armature) the hoop on which the skin was lapped. Johann Stumpff of Amsterdam introduced a rotary-tuned kettledrum (patented 1821), on which tension on the head was varied by rotating the bowl. The most significant of these early efforts was a machine drum operated by a hand-controlled screw crank connected to a rocker arm that raised or lowered an armature attached by rods to the counter-hoop, thus altering the head's tension (*see* fig.2). Designed by Johann Einbigler in 1836, it was the prototype for many later designs and attracted the favourable attention of several composers, including Mendelssohn (*AMZ*, xxxviii (1836), 495–6). Cornelius Ward of London patented two different mechanisms in 1837. The first used a cable, pulleys and turnbuckles activated by a handle projecting from inside the kettle (fig.12). The second (and far superior) mechanism employed pairs of racked (toothed) levers, or bars. By turning a notched pinion

between them, corresponding motion was transferred to the rim, tightening or relaxing the head. Ward's new machine drums were first tried out in 1836–7 at Covent Garden and in the Philharmonic concerts and gained the attention of Wagner, then conducting in Dresden. About 1840 August Knocke, a Munich gunsmith, brought out a drum with an elaborate gear train that raised or lowered the head. The player tuned by using one foot to turn a notched wheel. In spite of their rather cumbersome mechanism, Knocke's drums were adopted by a number of German orchestras; one pair was used for rehearsals by the Staatsoper in Munich until 1963.

There were also less successful tuning devices. The Parisian instrument-maker Darche invented (before 1845) a drum involving several pedals operating on a series of internal concentric rings, each reducing in succession the head's circumference when pressed up against it, and thus raising the pitch. Carlo Boracchi, timpanist at La Scala, invented a mechanism consisting of a lever at the base of the drum which, when pushed to the right or left, turned a central screw raising or lowering the head (1842). For Adolphe Sax's *timbales chromatiques* (patented 1857), the normal bowl was replaced by a shallow frame to which the head was mounted. Henry Distin (London, 1856), Max Puschmann (Chemnitz, 1880) and George Potter (Aldershot, 1884) developed machine drums with exterior rod tensioning; Köhler & Sons (London, 1862) and Louis Jena (Reudnitz, nr Leipzig, 1877) used interior levers and screws or cams. None of these inventions stood the test of time: technical shortcomings or materials lacking the necessary tensile strength caused them all to be superseded.

The final stage in the evolution of machine drums was reached with the so-called 'Dresden' model of Carl Pittrich (1881), which had a foot-operated pedal tuning device (*Stimmvorrichtung*) that could either be attached to a drum of the Einbigler type or incorporated into a new instrument during manufacture. The device was made of strong steel and used mechanical couplings to convert the semicircular motion of the foot pedal into the motion of a base plate, to which struts leading to the counter-hoop were attached (fig.13). Accuracy was aided by a tuning gauge. This mechanism was far more reliable, rapid and powerful than other types, enabling the timpanist to tune precisely, even while playing, and offering composers additional freedom in writing for the instrument. Pittrich's genius extended to marketing: since his new mechanism could be installed on existing drums, older lever-operated timpani could be converted rather than discarded. The way was led by Otto Lange, timpanist in the Dresden court orchestra, who had pedals attached to his pair of drums as soon as they become available. The Leipzig Gewandhaus Orchestra acquired a pair of new timpani with this mechanism in the mid-1880s, and in time such instruments were adopted by virtually every major orchestra in Europe.

In Germany writing for the timpani was influenced by both the availability of three or four drums in the orchestra and the innovation of machine (or rapid) tuning. Mendelssohn tried out the Einbigler lever timpani in Frankfurt, and a set of three was acquired for the Leipzig Gewandhaus Orchestra during his tenure as conductor (his timpanist there was the excellent Pfundt). Mendelssohn's *St Paul* (1836) required three drums. In the final version of *Die erste Walpurgisnacht* (1843), written after the Leipzig orchestra acquired the Einbigler machine drums, he added notes demanding rapid tuning: in *Elijah* (1846) he included several changes of pitch that had to be made in a few seconds. Schumann was also influenced by Pfundt, a cousin by marriage, and on his advice wrote for three timpani instead of two in his First Symphony (1841). His Symphony no.4 (1841, rev. 1851) calls for several changes of pitch during the first movement: *A* and *d* to *A*♭ and *d*♭ to *B* and *e* and back to *A* and *d*. In *Genoveva* (1847–8) re-tunings must be accomplished rapidly, in under one minute each. Liszt called for four drums in his symphonic poem *Festklänge* (1853), as well as in the last movement of his *Faust-Symphonie* (1854–7), in which at one point the drums are tuned stepwise to *B*♭, *B*, *c* and *c*♯. Wagner used two players, each with a pair of instruments throughout the *Ring* (1869–76), adding richness to the score by often having both timpanists, with their four available notes, playing together or having one re-tune while the other was playing. His masterly solo



13. Original pair of machine drums outfitted with Pittrich's pedal mechanism by Ernst Queisser (1881)

rhythmic passages underlined the emotional content of the scores.

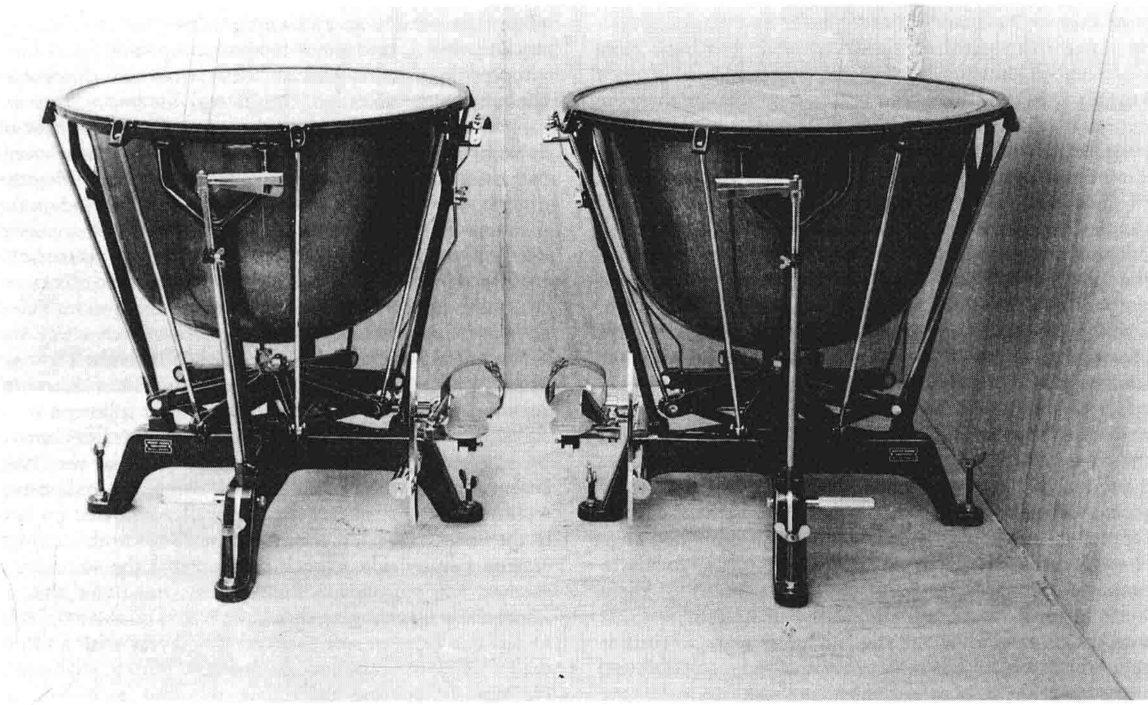
In his use of percussion, Mahler followed in the footsteps of Berlioz and Wagner. His symphonies usually require two timpanists, each with three drums, and the parts are often melodic rather than merely rhythmic. For the First Symphony (1884–8) he appears to have had machine drums in mind, but without the easily tuned pedal mechanism: during a roll on low *F* in the first movement he directed that a second percussionist lower the drum to *E*. However, in discussing an upcoming performance of his Symphony no.7 (1904–5) in 1908, Mahler wrote that 'the timpanist must have very good pedal-tuned drums'. The Rondo burleska of his Ninth Symphony (1908–9) contains a rapidly descending scale-wise pattern on one drum; the succession of pitches is: *f*, *A*, *e*, *A*, *d*, *A*, *c*, *A*. Strauss, a master of atmospheric and dramatic orchestration, raised demands on the player to a new level. He took for granted the availability of four pedal drums, and often required the performer to tune while playing, count measures in changing time signatures and watch the conductor all at the same time. His innovations commenced with *Till Eulenspiegel* (1894–5) and peaked in his operas *Salome* (1905) and *Elektra* (1909), the former including descending and ascending scales and passages of semiquavers so rapid that the composer asked for the drums to be 'rearranged' so that the player could alternately strike the two closest instruments followed by the two outside ones. In Salome's dance, Strauss indicated which notes could be omitted if pedal timpani were unavailable.

Russian composers also made full use of timpani, often writing very high notes. Glinka's *Ruslan and Lyudmila* (1837–42) includes an effective solo for three drums (*A*, *d* and *g* – the third an unusually high note). Rimsky-Korsakov also used a drum tuned to *g*, in his *Russian Easter Festival Overture* (1888), while in his opera-ballet *Mlada* (1889–90) he called for two timpanists, each with three drums, as well as a third player with a piccolo timpano (approximately 46 cm) tuned to *d′*. Tchaikovsky consistently scored for three drums, often with unusual tunings; he occasionally called for four timpani, as in the Polonaise and Waltz in *Yevgeny Onegin* (1877–8). Stravinsky, who wrote very complex, rhythmically demanding parts for the instrument, required two drummers plus an occasional third in *The Rite of Spring* (1911–13). At one point five drums, including one tuned to *b*, are struck simultaneously. In *Renard* (1915–16), he called for a glissando.

Mechanical developments during the 20th century took place mainly in the USA, where few of the heavy 'Dresden' pedal drums were available. Timpanists there often had to supply their own instruments, and consequently, portability and quick assembly were prerequisites. In 1911–13 W.F. Ludwig and his brother-in-law, R.C. Danly, designed the first American pedal timpani, with a hydraulic foot pump that operated an expandable rubber tube that pressed up against the skin and a calibrated pressure gauge for tuning. However, the tendency of the tube to burst under pressure prompted them to abandon this approach, and in 1917–20 they designed an improved model that relied on flexible cables and a self-locking clutch-and-pawl mechanism. Sets of three (76 cm, 71 cm and 64 cm) were purchased by the Chicago SO, the Detroit SO and the Philadelphia Orchestra. Ludwig's pioneering efforts culminated in the 'balanced action' mechanism (1923–5), which utilized a compression spring to hold the pedal in place, and a rod linkage inside the kettle tied to the tuning screws. Cecil Strupe, factory superintendent of the Leedy Drum Company, introduced a ratchet and pawl clutch for locking the pedal in place (patented 1923). The copper bowls of Leedy's drums were formed in a hydraulic press rather than hammered over wooden molds. Such timpani were exported to Britian during the 1920s and served as the model for the first English machine drums, manufactured by the Premier Drum Company.

In Europe a unique type of lever timpani was invented in the early 1900s by Hans Schnellar, timpanist of the Vienna PO. He produced several models, all based upon a screw operating on an eccentric (rocker-arm) to raise or lower an armature connected to the hoop. The unique shape of Schnellar's instruments (the kettles were all the same depth, whatever their diameter) gave them a unique, 'tubby' sound. In the 1980s Günter Ringer of Berlin has produced an updated model of the 'Dresden' pedal timpani featuring a 'cambered' shape, hand-hammered copper kettles and improved pedal mechanism (fig.14). At the end of the 20th century these instruments were being used in major orchestras throughout the world; in the USA they were being manufactured by Ludwig Industries.

By the early 20th century pedal timpani were in use in virtually all major orchestras, except in Britain, where the pair of 'Dresden' timpani acquired by Sir Henry Wood in 1905 remained the only ones until 1930. Composers soon began to exploit further the instruments. Among the earliest and clearest examples of the use of pedal timpani are the chromatic runs in d'Indy's Second Symphony (1902–3) and *Jour d'été à la montagne* (1905), where the composer, a former timpanist, specified *timbales chromatiques*. Credit for the earliest use of a glissando may well be due to Walford Davies, who, in his *Conversations* for piano and orchestra (1914) included this effect as well as chromatic passages. Carl Nielsen's Fourth Symphony (1914–16) includes a passage for two timpanists, playing a minor 3rd apart and rising chromatically from *F* and *A* to *d*♯ and *f*♯ respectively. Bartók employed the glissando frequently, for example in his *Cantata profana* (1930), *Music for Strings, Percussion and Celesta* (1936), and the Sonata for two pianos and percussion (1937) as well as in his *Concerto for Orchestra* (1943–5). Roy Harris's Symphony no.7 (1952) and Panufnik's *Sinfonia sacra* (1963) call for glissandos; in the latter a solo descending from *e* to *E* and, later, rising back up again is played by wooden mallets. Numerous composers favoured two timpani parts of two or three drums each: Wolf-Ferrari's *La vita nuova* (1901), Loeffler's *La mort de Tintagiles* (1900), Delius's *Song of the High Hills* (1911–12), Sibelius's *The Oceanides* (1914) and Holst's *The Planets* (1914–16). Requests for chords and for extremely high notes requiring piccolo timpani became increasingly common. Milhaud, for example, used *d′* and *f*♯′ in *La création du monde* (1923) and Ravel's *L'enfant et les sortilèges* (1920–25) calls for a *d′*. Slavic composers, Janáček in particular, were fond of these sonorities. His *Sinfonietta* (1926) uses small timpani tuned to *g*♭, *a*♭ and *b*♭. Ives, Copland, Piston, Schuman and Hartmann also favoured high drums tuned to *g* or *a*. Large timpani tuned to low notes were not new: Wagner had required an *E* in



14. *Pedal-operated machine timpani with fine-tuning handle and tuning gauge, by Günter Ringer, Berlin*

Parsifal (1882) and Mahler a *D* in his Second Symphony (1888–94). Strauss wrote for three low drums in *Die Frau ohne Schatten* (1914–17), where the 'Keikobad' motif at one point is played by timpani in *E*♭, *F*♭ and *A*♭. English composers favoured the deep, resonant quality of big drums; they are used, for example, in Elgar's *Sea Pictures* (1897–9), Vaughan Williams's *Sea Symphony* (1903–9) and Britten's *Peter Grimes* (1944–5). Elsewhere, Casella's *Italia* (1909), Busoni's *Rondò arlecchinesco* (1915) and Hartmann's Seventh Symphony (1959) call for a low drum tuned to *E*, while Berg's *Wozzeck* (1917–22) uses timpani in *C* and *D*. In rare cases *timpani bassi* are requested. Stokowski, in his arrangement of Bach's *Komm, süsser Tod*, wrote a drum in *C* and in the *Toccata and Fugue* for one in *D* (a 90 cm drum was made especially for the Philadelphia Orchestra by Ludwig). Harsányi's Suite pour orchestre (1927) even required the note *B'*.

Composers also began to call for unusual tone colours and special effects. Elgar, in his 'Enigma' *Variations* (1898–9) had asked for a roll played with side-drum sticks, although it became the custom, with his approval, to perform this tremolo with two coins. Stanford's *Songs of the Fleet* (1910) required a fingertip roll, and Holst's *The Perfect Fool* (1918–22) called for alternating a felt and wooden mallet. The *Te Deum* movement of Havergal Brian's 'Gothic' Symphony (1919–27) requires two players and six drums in the orchestra plus an additional four timpanists, each with three drums, to accompany the four spatially separated brass choirs. Ottmar Gerster's *Capricietto* (1932) for four timpani and orchestra requires superb technique and considerable virtuosity. The timpani have a prominent role in Poulenc's Concerto for organ, strings and timpani (1938), and in Martin's Concerto for seven wind instruments, timpani, percussion and strings (1949). Henze's Symphony no.3 (1949–50) has an extremely complex timpani part, while Britten's *Nocturne* for tenor solo, seven obbligato instruments and string orchestra (1958) has ascending and descending chromatic passages between *E* and *g*♯, planned carefully so that each drum restarts on the note on which it had been halted previously. Bliss, in his *Meditations on a Theme of John Blow* (1955) asked that a cymbal be placed on one drumhead and struck with a glockenspiel mallet, while in Britten's *Death in Venice* (1973) the drums are hit with a bundle of twigs. Challenging parts for the timpani are found in Tippett's First Symphony (1944–5) and *King Priam* (1962), Copland's Third Symphony (1944–6) and Carter's *Concerto for Orchestra* (1968–9). Works for unaccompanied timpani include Daniel Jones's Sonata for three unaccompanied kettledrums (1947), Carter's *Eight Pieces for Four Timpani/Recitative and Improvisation* (1950–66), Ridout's Sonatina for timpani (1967) and Graham Whettam's Suite for four timpani (1982). Concertos for timpani and orchestra include Donatoni's *Concertino* for strings, brass and timpani (1952), with effects such as hitting the centre of the drumhead, Werner Thärichen's (1954), demanding consummate performing skill, Harold Farberman's (1962) and William Kraft's (1983), notable for its four-note chords and the unusual sonority created by playing with the hands while wearing leather driving gloves with felt or moleskin patches glued to their fingertips.

6. Performing practice. Before the advent of written parts in the mid-17th century, the kettledrummer always performed *ad lib*, his music based upon the lowest trumpet part of the military ensemble of trumpets and drums. Kettledrummers developed a repertory of stock formulae that were elaborations of basic note patterns; these were used for field and ceremonial music, occasionally in other genres. Best known by their German term *Schlagmanieren*,

they ranged from quaver, semiquaver and demisemiquaver figures to special rolls and crossover beatings. They were embellishments in that they were selected from a repertory of formulae, but improvisations in that the experienced performer was left much to his own judgment concerning what to use and when. Both Eisel (1738) and Altenburg (1795), the latter writing after the high piont of this practice, but before it had disappeared, outlined the basic formulae (14 or so) which an apprentice drummer had to perfect and commit to memory. With the development of the orchestra, the acceptance of timpani into it and the advent of written parts for them, a new, orchestral, style of playing emerged; as composers incorporated many of these patterns into their scores it became less necessary for orchestral performers to play *ad lib*. Numerous *Schlagmanieren* are to be found embedded in the music of Bach and Handel. But although the practice of improvising *Schlagmanieren* seems to have died out in France by the mid-19th century (Kastner reported in 1845 that Poussard, timpanist at the Paris Opéra, did not recognize any of them), it remained alive elsewhere, even in the orchestra. According to Carlo Boracchi, timpanist at La Scala, Milan, many of these stock formulae were still being used in Italy in 1845. It was in Germany above all that such elaborations continued; Pfundt wrote (1849) that he employed many of them, as well as varieties of rolls and beating patterns, in playing the music of Meyerbeer and Rossini, for example. However, in 1862 Fechner claimed that 'today timpanists employ only a few of these, simply playing the music the way it is written'.

Until the 19th century mallets were gripped firmly between the thumb and the other four fingers, which were wrapped around it. However, in order to provide more of a recoil (far superior for rolls) and thus a clearer tone, the mallet came to be held between the thumb and the second joint of the index finger, the principal movement coming from the wrist rather than the forearm. In Germany especially the thumb was turned inwards, providing more power and a faster roll. At first, timpani were hit at or near the centre of the head. But the loud, dull thuds proved inappropriate for indoor orchestral playing, which required a precise, well-modulated tone. Haydn, while surely not the first to have objected to the former sound, has been credited with having demonstrated to the conductor George Smart in 1794 how to hold the mallets and strike the drum (obliquely rather than straight on and, probably, nearer to the rim) to create a 'bounce' and thus a better sound. With hard mallets, dynamics were controlled by the amount of pressure and the distance from the rim (softer passages were played very close to the edge). To add volume to a series of *forte* notes the timpanist hit the drum with both mallets, one striking about 7–10 cm closer to the centre, for greater resonance. These techniques were never notated, but were mentioned in contemporary manuals.

By the late 20th century the method of holding the mallets had changed, especially in the UK and North America. In those places the mallets are usually held between the thumb and the first, rather than the second, joint of the index finger, with the thumb on top of the mallet rather than facing inwards, as on the Continent. It has been argued that 'flicking' the mallet with the tip of the finger produces a more instantaneous 'bounce' and therefore a clearer tone. However, this thumb position places the wrist in an awkward position for rapid flexing up and down, and most modern timpanists who have adopted it cannot alternate their strokes as quickly as those using the so-called 'continental' method.

Before the 20th century there were several types of rolls. In the so-called simple roll the drum was struck with the right and left mallets in rapid alteration. For the double roll the first stroke of each beat was played on the drum tuned to the tonic, with succeeding strokes played on the drum tuned to the dominant or subdominant, the pattern repeating itself until the final, accented stroke on the tonic. By the 1840s this technique had been modified so that one mallet rolled on the tonic drum while the other passed back and forth quickly between the two instruments. For the equally impressive 'bolt of lightning' roll, a fist stroke on the tonic drum was followed by a continuous roll on the other, ending with a final stroke on the tonic again. During the first half of the 19th century rolls were often played using the side-drum technique: two strokes with one mallet followed by two of the other (r, r, l, l, r, r etc.). By the 1840s both methods existed side by side; Pfundt claimed that the alternating method was superior in tone quality, but noted that in long rolls with changing dynamics it was quite acceptable to rest one hand in soft passages by playing with a single mallet using the rebound, or repeated stroke, technique. He further advised using the rebound technique to eliminate cross-beating, as when playing triplets involving two strokes on one drum followed by one stroke on the other. By the time Fechner wrote his treatise on kettledrums (1862) the side-drum method had all but disappeared, due in part to the general use of sponge-headed mallets providing more 'bounce' and capable of faster rolls.

Cadences, particularly final ones, had always provided the timpanist with an opportunity for playing loud rolls and for conspicuous display. This was especially true during the Baroque, when the mounted kettledrummer was expected to end with a flourish, demonstrating his elegance and skill. In describing just such a procedure, Speer (1697) printed what amounts to a virtual cadenza for the instrument, adding that the drummer should execute a long roll until the trumpeters had played their final note, after which he should perform improvised figures on both drums, concluding with a strong final stroke on the tonic. During the 18th century these solo flourishes disappeared except in field music, but a vestige of the practice remained: the timpanist always rolled the final note of a cadence and ended with a loud single stroke. When a drum part concluded with a crotchet or a minim, with nothing more in the measure although the rest of the orchestra continued to the end, the timpanist filled up the measure with notes coinciding with the rhythm or else with a roll. The speed of the roll (as opposed to the rhythmically articulated tremolo) was governed by both the duration of the note (the longer the faster) and by the musical context: the more spirited, lively and heroic the music, the faster the roll, and conversely, the slower or more stately, the slower the roll.

The exploitation of various tone colours and effects characterizes the use of the timpani in much modern music: for example, glissando passages, stepwise progressions, hitting a drum in the centre, using a different type of mallet in each hand, or playing with wire brushes or coins. There seems to have been a fundamental shift,

particularly in North America, away from the concept of the timpani as an ensemble instrument, supporting or underpinning the music, towards the idea that the timpani is essentially a solo instrument. Indeed, many timpanists add notes to their parts at will, ignoring earlier performing practices. Whereas before the middle of the century the timpani blended into the orchestral texture (a fact made abundantly clear in early recordings), by the end of the century the instruments sounded more forward, louder and more 'percussive'. There has also been a corresponding change away from the larger and softer mallets to smaller, harder ones, in part to achieve a proper rebound on the more resistant plastic heads, in part to match the generally louder dynamic level. In short, earlier practice was more unobtrusive, whereas that of the end of the century was more conspicuous. It is almost as if the timpani have come full circle, and are again considered a virtuoso and display instrument, as they were some 300 years ago.

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JAMES BLADES (1–4)/EDMUND A. BOWLES (1–5)

Tímpano (i) (Sp.). *See* DULCIMER.

Tímpano (ii) (Sp.). A kettledrum. *See* DRUM, §I, 2(i). *See also* TIMPANI.

Tinazzoli, Agostino (*b* Bologna, 2nd half of the 17th century; *d* S Angelo in Vado, Pesaro, 10 Feb 1725). Italian composer and organist. He was an organist in Ferrara around 1690 and then went to Rome, where he was imprisoned for a time in the Castel Sant'Angelo for an unspecified offence. While there, he is said to have written a cantata, *In carcere penoso privo* (in *D-Bsb*, *Mbs*, *I-Nc*), scratching it on the wall of his cell with a piece of charcoal. On his release he returned to his native Emilia-Romagna, but then moved to the Marches, where he was a *maestro di cappella* and opera director in Recanati in 1720 and at the Teatro del Sole in Pesaro, 1721–2. He did not write any operas of his own, but composed numbers for insertion in those of others. A set of *Sonate e capricci per l'organo* (Rome, 1690), often listed among his works, may be incorrectly attributed.

WORKS

Sacred: Il sacrificio di Gefte (orat), 1718; Mass, 4vv, 2 vn, bc, *A-Wn*; 4 requiem movts; Dixit Dominus, 4vv, 2 vn, va, bc, *D-Mbs*
Other vocal: madrigals, cant., 1–2vv, bc, *Bsb*, *Mbs*, *GB-Lbl*, *I-Bc*, *Nc*; inserted nos. in ops: Orlandi's Antigona, Venice, 1718; Orlandini's La costanza trionfante, Recanati, 1720; Gasparini's Il Sesostri, re d'egitto, Recanati, 1720; Orlandini's Lucio Papirio, Pesaro, 1721; C.F. Pollarolo's La Ginevra, Pesaro, 1721; Orlandini's L'amor tirannico, Pesaro, 1722; Orlandi's Nino, Rome, 1722
Inst: 13 sonatas, hpd, org, *D-MÜs*; Sonata da camera, hpd, org, *I-Bc*

Doubtful: Sonate e capricci, org (Rome, 1690)

MILTON SUTTER

Tinctoris, Johannes [Le Taintenier, Jehan] (*b* Braine-l'Alleud, nr Nivelles, *c*1435; *d* before 12 Oct 1511). Franco-Flemish theorist and composer. He was one of the most profound and influential writers on music of his day, as well as a capable composer and performer.

1. Life. 2. Writings. 3. Music.

1. LIFE. Tinctoris's earliest musical education was probably at one of the *maîtrises* close to his home town, such as Cambrai, Soignies or Nivelles. His father Martin was probably the Martin le Taintenier who was municipal magistrate of Braine-l'Alleud in 1456. Tinctoris was

employed at Cambrai Cathedral for four months in about 1460 as *petit vicaire*, in which position he would have had personal contact with (and perhaps tuition from) Du Fay. Around 1460–62 he became succentor at Orléans Cathedral, and by September 1462 he had matriculated as student in the German nation at the University of Orléans. He was already entitled 'magister', though nothing is known of any previous university studies. He became procurator of the German nation at Orléans in 1463. At Orléans he acquired the higher qualification of licentiate in canon and civil law. At some point, probably in the later 1460s, according to his *De inventione*, he was in charge of the choirboys at Chartres Cathedral.

In the early 1470s Tinctoris travelled to Naples to enter the service of King Ferrante I as singer-chaplain, legal adviser and court tutor in the theory and practice of music. (Besides singing, he played bowed string instruments enthusiastically.) Almost all his writings and compositions date from his two decades in Naples. Throughout this time he was involved with the highest intellectual levels of Italian humanism; in 1478–80 he was particularly close to and influential upon Franchinus Gaffurius. He briefly visited Ferrara from 7 to 11 May 1479 at the expense of the Este court. His status at the Neapolitan court was high, and in October 1487 he was sent to northern Europe to recruit new singers for the chapel, bearing letters of introduction to Charles VIII of France and the Emperor Maximilian; he probably visited Bruges and Liège on this expedition. On 24 October 1490 he supplicated for the title and privileges of doctor of canon and civil law, apparently with success.

Tinctoris was possibly appointed *archicapellanus* to Ferrante in the early 1490s, but he probably quitted his formal position in Naples shortly thereafter. He may have been in Rome in 1492 for the enthronement of Pope Alexander VI, shortly after which he wrote both the words and music of a celebratory motet, *Gaude Roma vetus*, whose text only has survived. He possibly visited the court of his erstwhile pupil Beatrice of Aragon, the widowed queen of Hungary, in Buda about 1493. It seems from his letter to Joanmarco Cinico that Tinctoris revisited the Naples area in about 1495–6. Very little else is known of the last 20 years of Tinctoris's life. He had been a non-resident canon of Ste Gertrude, Nivelles, since about 1488, and he held another benefice, worth about 100 ducats, at the parish church of S Giorgio Maggiore 'ad mercatum veterem' in Naples, which he resigned in Rome on 11 June 1502. He may have returned to his homeland in his last years; his Nivelles benefice passed to Peter de Coninck on his death in 1511. The best depiction of him is the illuminated frontispiece to the Valencia copy of his treatises, which shows him reading at a desk (see illustration).

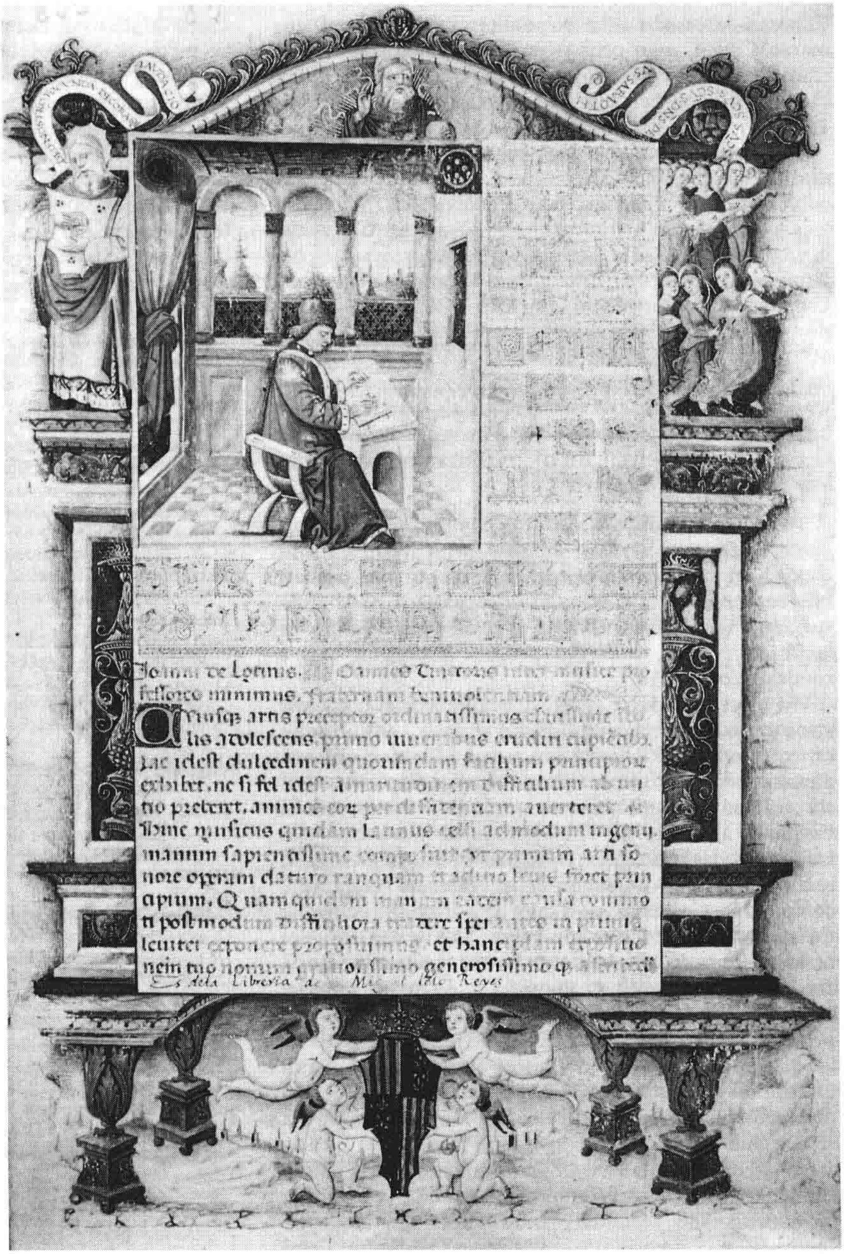
2. Writings. 12 Latin treatises by Tinctoris survive in whole or part. They demonstrate not only his intellectual and pedagogical mastery of notational and music-theoretical principles, but also his close attention to the work of a wide range of contemporary composers, most prominently Busnoys and Ockeghem. Although in the *Proportionale* he acknowledged a debt to the example of earlier English musicians, especially Dunstaple, he was primarily motivated by a zealous enthusiasm for the French and Franco-Flemish music of his own time. He was the first significant theorist to offer a precise and comprehensive critique of his contemporaries' music and of their notational and contrapuntal idiosyncrasies.

Tinctoris's earliest treatise, perhaps compiled before his move to Naples, was a now lost *Speculum musices*, whose contents were probably revised and redistributed among his surviving writings. Most of the extant treatises are undated, but were written in the first few years of his employment at Ferrante's court. Their order of completion is evident from references in later treatises to ones that had already been written. They were not composed according to a strict didactic progression, but the three principal manuscripts present them in a more rational order. These are a probable authorial holograph in Brussels, which contains all the surviving treatises except for *De inventione*, and two sumptuous copies made for the Neapolitan court – the one in Valencia about 1485–8, when Tinctoris was in Naples; the one in Bologna in the 1490s, after his departure – which further lack the *Complexus effectuum* and the *Diffinitorium*.

Tinctoris's smaller treatises, mostly written by 1475, offer a meticulous introduction to the elements of musical pitch (*Expositio manus*, *c*1472–3) and rhythmic notation. Even on these elementary topics, Tinctoris operated at a level of detail and nuance seldom found in music theory of any period. His *Proportionale musices* was probably the second in the pre-1475 series; it is one of the most comprehensive treatments of mensuration and proportion from the period, showing a broad and penetrating critique of contemporary usage, though frustrating in omitting some basic information. Many of its specially composed musical examples seem to give an indication of how rhythmically elaborate extemporization (vocal as well as instrumental) may have been practised.

Two substantial pedagogical treatises were written a little after the first wave of writings. The *Liber de natura et proprietate tonorum*, completed 6 November 1476, is a clear and thorough exposition of the modal system, showing a reliance on the theory of Marchetto da Padova. Tinctoris stated that he had undertaken the treatise for the sake of polyphonic music, but his single brief chapter devoted to the understanding of polyphony in modal terms is not wholly satisfactory. The dedication jointly to Ockeghem and Busnoys was in response to the disquiet caused by Tinctoris's criticism of them in his *Proportionale*, but he was careful not to cede any intellectual ground. The most extensive of the surviving treatises is the *Liber de arte contrapuncti*, dated 11 October 1477. This work provides Tinctoris's main exposition of intervals, consonance and dissonance, and their usage in both simple and figured counterpoint. He made some provocative distinctions between composed polyphony (*res facta*) and extemporized counterpoint *super librum*. The treatise ends with a discussion of the importance of *varietas* in good composition. The three larger treatises are particularly valuable for their copious examples drawn from works by Tinctoris's contemporaries, which have sometimes led to the identification of music that survives without ascription in the sources.

Only two treatises were printed during Tinctoris's lifetime. The *Terminorum musicae diffinitorium*, a glossary of musical terms, was originally compiled before 1475. As an early example of the genre it holds considerable interest; by and large it summarizes material covered in more detail in the other writings, though some of the wording suggests ways in which the author's



Miniature by Cristoforo Majorana thought to portray Johannes Tinctoris: from an edition of his treatises, c1485–8 (E-VAu 835); the portrait may have been taken from life during his time in Naples

thought evolved. The glossary was printed, with a few revisions, in Treviso about 1495. It is not known whether Tinctoris had anything to do with the publication.

In the early 1480s Tinctoris embarked on his most ambitious piece of writing, *De inventione et usu musice*, a large-scale treatment of the origins and evolution of music, its theological and metaphysical roots and ramifications, and a broad survey of vocal and instrumental practice. Embedded within this was an augmented revision of another early treatise, the *Complexus effectuum musices*, a courtly sourcebook of literary and historical quotations on the effects – physical, emotional and spiritual – of music on human beings and their relationship with God and the universe. The complete version of *De inventione*, in five books of perhaps some 100 chapters, has not survived, but its size was comparable with the rest of Tinctoris's theoretical work put together, and there is evidence that the Valencia manuscript may have been one of a pair, a lost volume containing this treatise alone. What has survived is a single printed copy of extracts from the work, probably dating from about 1481–3. A different selection of otherwise unknown chapters survives in a Cambrai manuscript. This epitome includes an abridgement of the enlarged *Complexus*, and its accurate retention of book and chapter identification enables the scope of the original treatise to be estimated.

According to Trithemius, Tinctoris was also notable for his epistolary writings, but only two of these survive: a brief note to the composer Johannes de Stokem in Buda, and what is effectively a short humanistic tract on the follies of worldly success, expressing a disaffection with courtly life that was probably more than simply rhetorical.

(It was addressed to the Neapolitan court scribe Joanmarco Cinico, who probably copied Tinctoris's Italian translation of the constitutions of the Order of the Golden Fleece, made on Ferrante's election to the order in May 1473.)

Tinctoris's reputation was high throughout Europe during his lifetime. The impact of his thinking on contemporaries and succeeding generations, however, was mostly indirect, through his influence on Gaffurius; it would undoubtedly have been greater if more of his writings had, like Gaffurius's, been committed to print. Later writers' citations of Tinctoris mostly refer to his printed *Diffinitorium*. But the correspondence (*c*1520–40) of the circle around Giovanni Spataro in northern Italy shows that the manuscript tradition of music theory was still very lively, and that Tinctoris's work remained highly regarded after his death and was eagerly discussed. German theorists maintained an interest in his writings into the mid-16th century.

3. Music. Tinctoris was also an accomplished composer, demonstrating a stylistic kinship with Busnoys and Ockeghem that corroborates the rhetoric of his treatises. His surviving output is small; the pattern of sources suggests that he wrote nothing of consequence before his move to Naples, with the possible exception of his rondeau *Vostre regart*.

His most impressive work is the four-voice 'L'homme armé' mass, possibly composed in the early 1480s. Its use of trope texts in the Kyrie, Sanctus and Osanna suggests a possible influence from the anonymous Naples cycle of six 'L'homme armé' masses (probably composed in Burgundy about 1476). Tinctoris's other four-voice mass lacks the Kyrie and Agnus, and has a foreshortened Credo text; it survives uniquely in a Milanese choirbook compiled by Gaffurius, so it may date from the period of their acquaintance in the late 1470s. The two three-voice masses seem in some ways to be conceived as a complementary pairing, the first in a very unusual configuration of low clefs, the second in high clefs. No pre-existing material is apparent in either mass. The unique source of the low-pitch mass bears a Latin inscription to Ferrante, so it surely dates from the period of Tinctoris's Neapolitan service. All four masses show a strong and confident compositional hand, with clearly articulated but nuanced motivic relationships, often characterized by closely imitative head-motifs initiating movements and secondary head-motifs relating their subdivisions. Tinctoris's melodic fluency and contrapuntal technique are of a high order, only slightly less individual than those of his most distinguished contemporaries.

Other surviving sacred works include a fine, probably quite late setting of the Lamentations; some details of dissonance treatment reveal contrapuntal criteria that go beyond those of the *Liber de arte contrapuncti*. The two brief Marian motets appear in the Mellon Chansonnier, which was almost certainly compiled in the mid-1470s by Tinctoris himself as a wedding gift to Princess Beatrice; *Virgo Dei throno digna* subsequently became quite widely disseminated. Tinctoris's other extant works include a widely copied though generally textless song *Helas* (ascribed in one source to Compère), a brief three-voice *O invida Fortuna*, and a four-voice setting based on Morton's *Le souvenir de vous*. There are also a number of short but mensurally and rhythmically interesting pieces, mainly in two voices, usually untexted and in some cases duplicating examples given in the treatises. These seem to function only partly as abstract contrapuntal exercises, and may more fruitfully be seen as notated approximations of extemporized vocal and instrumental practice. Of more clearly didactic intent is *Difficiles alios delectat pangere cantus*, a work from the 1470s, which contains numerous complex mensural, proportional and other notational features that were commented upon at length by the marginal annotator of its source and further discussed in the correspondence of the Spataro circle some 50 years later.

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Missa 'L'homme armé', 4vv, M 74
Missa [sine nomine (i)], 3vv, M 1 [low clefs]
Missa [sine nomine (ii)], 3vv, M 33 [high clefs]
Missa sine nomine, 4vv, M 55
Missa 'Helas', lost, cited in F. Gaffurius, *Tractatus practicabilium proportionum* (*I-Bc* A69; see also *SpataroC*, 832) (? on own chanson or Caron chanson)
Missa 'Nos amis', lost, cited in *Tractatus alterationum* (? on Basin chanson) [probably not the Mass identified in Strohm, 1979]
Alleluia, 2vv, M 128
Fecit potentiam, 2vv, M 129
Lamentationes Jeremie, 4vv, M 115
O virgo miserere mei, 3vv, M 125, also ed. in Perkins and Garey (1979), no.19
Pater rerum, lost, cited in Gaffurius, *Tractatus practicabilium proportionum*
Virgo Dei throno digna, 3vv, M 126, also ed. in Perkins and Garey (1979), no.57
Gaude Roma vetus, lost; see Woodley, 1981 [incl. text]
Credo attrib. Tinctoris in *CZ-HKm* II A 7 is from Josquin: Missa 'L'ami Baudichon'

SECULAR

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Comme femme, 2vv, M 144 (on tenor of Binchois chanson)
De tous biens playne, 2vv, M 141 (on tenor of Hayne chanson)
D'ung aultre amer, 2vv, M 143 (on tenor of Ockeghem chanson)
Helas le bon temps, 3vv, M 130
Le souvenir, 2vv, M 137 (on tenor of Morton chanson)
Le souvenir, 4vv, M 135 (on discantus of Morton chanson)
O invida Fortuna, 3vv, M 133
Tout a par moy, 2vv, M 138 (on tenor of chanson by Frye or Binchois)
Vostre regart, 3vv, M 131 (for full rondeau text see E. Droz and G. Thibault, eds.: *Trois chansonniers* (Paris, 1927/*R*), 46–7)

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RONALD WOODLEY

Tindley, Charles Albert (*b* Berlin, MD, 7 July 1851/59; *d* Philadelphia, 26 July 1933). American composer of gospel songs. He worked as a janitor at the Bainbridge Street Methodist Church, Philadelphia, while preparing for the Methodist ministry at the Brandywine Institute and through correspondence with the Boston Theological Seminary. In 1885 he passed the ministerial examination and began a series of pastorates in New Jersey, Maryland, and Delaware, and in 1902 became pastor of the Bainbridge Street Church. A very popular preacher, he frequently made nationwide tours and was awarded the degree of Doctor of Divinity by Bennett College, North Carolina.

Tindley began composing gospel songs as early as 1901 (*I'll overcome someday* and *What are they doing in heaven*) and continued to publish works that captured the musical interest of the black religious community until 1926. His compositions draw on the chorus–refrain tradition of black spirituals and are characterized by memorable melodies couched in simple harmony. Among his more than 50 compositions that remain popular are *We'll understand it better by and by* (1905), *Stand by me* (1905), *Here am I, send me* (1911), *Leave it there* (1916) and *Let Jesus fix it for you* (1923).

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HORACE CLARENCE BOYER

Tinel, Edgar (Pierre Joseph) (*b* Sinaai, East Flanders, 27 March 1854; *d* Brussels, 28 Oct 1912). Belgian composer and pianist. After studies at the Brussels Conservatory with Brassin (piano) and Gevaert (composition), he began

a career as a virtuoso, but soon abandoned this for composition. In 1877 his cantata *Klokke Roeland* won him the Belgian Prix de Rome, and in 1881 he succeeded Lemmens as director of the Mechelen Instituut voor Kerkmuziek. He devoted himself to a study of old church music, and his ideas gave rise to Pius X's *Motu proprio*. He published *Le chant grégorien* (Mechelen, 1890). He became professor of counterpoint and fugue at the Brussels Conservatory (1896) and its director (1908). He was elected to the Belgian Royal Academy in 1902. His liturgical music is in the Palestrina style, but this technique conflicted with Tinel's lyrical and mystical temperament, and he had much greater success in his two concert settings of the *Te Deum*, the oratorio and the religious dramas. These works indicate his total admiration for Bach, but the orchestration, dominated by the strings, is Romantic. Tinel's piano pieces and songs recall Schumann, Mendelssohn and Brahms; the *Bunte Blätter* for piano are particularly spontaneous and touching, and his songs to melancholic texts have a most moving sincerity expressed through unexpected modulations (e.g. the *Adventlieder*).

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Kbd: Pf Sonata, f, op.9; Org Sonata, g, op.29; Bunte Blätter, op.32, pf

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HENRI VANHULST

Tini. Italian family of printers. They were active in Milan from at least 1572. The brothers Francesco and Simone Tini were the first to print music, beginning in 1583 with a volume of works by Maddalena Casulana. Simone was dead before the end of 1584, as the company signed itself 'Francesco e eredi di Simone Tini' between 1584 and 1590. Francesco apparently died in 1590 or 1591, although the firm continued to publish. Donà believes that Michele Tini, who had signed books in 1590, was the heir to the firm. Between 1598 and 1603 the 'eredi di Simone Tini' published with G.F. Besozzi, and from 1603 to 1612 with Filippo Lomazzo, to whom the business then passed. Their output represents the extent to which popular music was in demand in Milan, including editions of Anerio (1590), Belli (1586), Dentice (1593), Andrea Gabrieli (1588, 1590), Lassus (1590), Palestrina (1587, 1593) and Orfeo Vecchi (1586, 1588, 1596). A Pietro Tini, probably a brother of Francesco and Simone, published a few works in 1584–6.

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STANLEY BOORMAN

Tinódi, Sebestyén ['Lantos'] (*b c*1505–10; *d* Sárvár, late Jan 1556). Hungarian poet, composer and bard. Early in his life he spent some time at Szigetvár, and later he was at Nagyszombat (now Trnava), Kassa (now Košice) and Kolozsvár (now Cluj-Napoca). He seems to have been an itinerant musician for much of his life; at the time of his death he was employed at Tamás Nádasdy's court at Sárvár. 23 songs by Tinódi survive in his *Cronica* (Kolozsvár, 1554/*R*). His poetry is mostly either narrative (historical or biblical) or satirical, and the longer epics refer to the contemporary wars against the Turks. The texts were designed for musical performance and come to life only when sung to his clearly constructed melodies; these have obvious national characteristics, though they were probably not based on folk models. Their rhythmic range is limited, following one of three or four basic patterns. The songs were very influential, becoming (both in practice and by reputation) the seeds from which Hungarian folk music grew, and as a result they appear in hymn books as late as the 19th century.

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K. CSOMASZ TÓTH/JÁNOS MALINA

Tin Pan Alley. Nickname for the popular songwriting and sheet-music publishing industry centred in New York from the 1890s to the 1950s. By association it came to be applied to the general type of song purveyed by the industry both in America and then Europe up until the rise of the singer-songwriter in the mid-1960s. Suggesting the tinny sound of the overworked upright pianos used by song pluggers in publishers' salerooms, the term is said to have been coined by Monroe H. Rosenfeld, composer of such songs as *Those wedding bells shall not ring out* (1896), *Take back your gold* (1897) and *She was happy till she met you* (1899). Founding firms of Tin Pan Alley included H. Witmark & Sons (the largest company), T.B. Harms & Co., Hawley, Haviland & Co., Joseph W. Stern & Co., Feist & Frankenthaler and F.A. Mills. Originally at East 14th Street and around Union Square, the location of the 'alley' shifted with music publishers to around West

28th Street in the 1890s, the period when the term itself became common. Tin Pan Alley's equivalent centre in London was Denmark Street, off Tottenham Court Road. The centre of activity shifted in New York between the World Wars to Broadway, around 50th Street, and particularly became associated with the Brill Building, with such songwriters as Gerry Goffin and Carole King at Aldon Music, Leiber and Stoller, and Jeff Barry and Ellie Greenwich at Trio Music.

See also POPULAR MUSIC, §I, 2(i), and 3(ii)

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H. WILEY HITCHCOCK/R

Tinsley, Pauline (Cecilia) (*b* Wigan, 23 Nov 1928). English soprano. She studied in Manchester at the Northern School of Music and in London, making her début in 1961 as Desdemona (Rossini's *Otello*) at St Pancras Town Hall, where she also sang Amalia (*I masnadieri*), Elvira (*Ernani*), Gulnara (*Il corsaro*) and Irene (*Rienzi*). For the WNO (1962–72) her roles included Elsa, Lady Macbeth, Abigail, Aida and Turandot. At Sadler's Wells and the ENO (1963–74) she sang Gilda, the Queen of Night, Fiordiligi, Countess Almaviva, Leonora (*La forza del destino*), Leonore (*Fidelio*, both versions) and Elizabeth (*Maria Stuarda*). At Santa Fe she sang Anne Boleyn (1971) and Senta. She made her Covent Garden début in 1965 as the Overseer (*Elektra*), returning as Amelia (*Ballo in maschera*), Santuzza, Mother Marie (*Dialogues des carmélites*) and Lady Billows, which she also sang at Glyndebourne. Returning to the WNO (1975–81) Tinsley sang the Kostelnička, Strauss's Electra, the Dyer's Wife and Tosca. She created Candace (Paulus's *The Village Singer*, 1979, St Louis). Later roles included Isolde, Ortrud, Kundry, Brünnhilde (*Die Walküre*), the Witch (*Königskinder*), Fata Morgana for Opera North, Mother/Witch (*Hänsel und Gretel*) and Kabanicha (*Kát'a Kabanová*) for the ENO. She was an idiosyncratic actress with a voice of great stamina and penetration. (E. Forbes: 'Pauline Tinsley', *Opera*, xxxiii, 1982, 258–67)

ALAN BLYTH

Tintner, Georg (*b* Vienna, 22 May 1917; *d* Halifax, NS, 2 Oct 1999). Australian conductor of Austrian birth. In 1927 he joined the Vienna Boys' Choir, with which he had his first opportunities to conduct. Later he studied composition with Joseph Marx and conducting with Weingartner at the Vienna Music Academy. In 1938 he was conductor of the Vienna Volksoper, before emigrating to Auckland, where he was conductor of the Auckland String Players, 1945–54. When the National Opera of New South Wales toured New Zealand he conducted for them, and in 1954 he went to Australia with the National Opera, which he conducted until 1963 and again from 1973 to 1976. Later he became resident conductor of the Elizabethan Trust Opera Company (now Australian Opera), and he pioneered television opera in Australia. Tintner's work also included periods as musical director of the New Zealand Opera and Ballet Company and resident conductor of the Cape Town Municipal Orchestra; in Britain he appeared with Sadler's Wells Opera (1968–70), the LSO and the London Mozart Players. In 1987 Tintner moved to Canada to become conductor of the Nova Scotia SO. He had a large operatic and symphonic repertory, and specialized in the symphonies of Bruckner, all of which he recorded with marked success in the last years of his life. In these he showed his vast experience in the interpretation of the composer's extended structures.

ANN CARR-BOYD/ALAN BLYTH

Tintorer, Pedro (*b* Palma de Mallorca, 1814; *d* Barcelona, 1891). Spanish pianist composer and teacher. He studied with Vilanova in Barcelona before entering the Madrid Conservatory in 1832, where he studied with Ramon Carnicer and Pedro Albéniz. In 1834 he studied with Pierre Zimmerman in Paris, and in 1836 he moved to Lyon where he studied for a year with Liszt. In Lyon Tintorer reportedly taught the piano for 16 hours a day. He later returned to Barcelona to become professor of piano at the Conservatorio Superior del Liceo.

Tintorer composed sacred music, symphonies, chamber music and a great deal of salon music for the piano, typical of which are *Suspiros de un trovador*, *Conversación y vals* and *Flor de España*. the latter work is a grand salon waltz with thunderous octaves, an extended crescendo 'à la Rossini', effective right-hand figurations over a descending bass pattern, and a syncopated right-hand melody reminiscent of Chopin's Waltz in A♭ op.42. Tintorer was also noted as a teacher, and wrote didactic works including *Douze grandes études de mécanisme et de style*, *Curso completo de piano* and *Gimnasia diaria del pianista*.

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LINTON POWELL

Tin whistle [whistle, pennywhistle, flageolet, Irish whistle]. A popular form of DUCT FLUTE, inexpensive and easy to play, which is mostly used for traditional music. It has six finger-holes; the mouthpiece either has an inset wooden block or is made entirely of plastic. It has a compass of two octaves and three notes. It is usually made in the key of D, but whistles in other keys are also produced. It is essentially a diatonic instrument, although accidentals may be obtained by partially covering the finger-holes. The name 'tin whistle' is largely a misnomer. The Clarke PENNYWHISTLE and 'Sweetone' are the only types actually made of tinplate. In the late 1970s the Shaw Co. (who originally made bagpipes) began making copies of the Clarke Pennywhistle using nickel silver instead of tinplate. Both the Clarke and Shaw instruments have wooden blocks and conical bores. Several other makes are available but all have cylindrical bores, made in a variety of other materials and with plastic mouthpieces. Some of these are erroneously called pennywhistles or tin whistles, but most are called whistles or flageolets. The conical types have a robust tone as well as the bite and responsiveness called 'chiff' by organ builders. The conical shape of the bore gives a flute-like quality, especially in the lower octave. Cylindrical instruments have a lighter, relatively clear tone.

The whistle's popularity owes much to its use in Irish traditional music. Irish players have incorporated traditional pipers' ornaments (cuts, rolls etc.) into their playing to give it its characteristic style. A recent low whistle, pitched in D, has a particularly warm tonal quality, which is especially effective for playing slow airs. Whistle playing has been taken up in France, Germany, Italy, Hungary, the Netherlands, Spain, Australia, Hong Kong and the USA by those who enjoy Irish music. The Clarke Co. exports instruments to all those countries. Its popularity in the USA is probably due to the influx of Irish emigrants during and after the potato famine; Clarke Pennywhistles were being sold in Ireland in the 19th century and would certainly have been taken by emigrants to the USA. The whistle has also been adopted in parts of Africa, especially by players of *kwela* music (*see* KWELA).

For bibliography *see* PENNYWHISTLE.

NORMAN DANNATT

Tiomkin, Dimitri (*b* Kremenchuk, Ukraine, 10 May 1894; *d* London, 11 Nov 1979). American composer and pianist of Ukrainian birth. He studied at the St Petersburg Conservatory under Blumenfeld and Glazunov and later in Berlin under Petri, Zadora and Busoni. He made his début as a concert pianist in Berlin after World War I and gave the European première of Gershwin's Concerto in F at the Paris Opéra in 1928. In 1929 he accompanied his first wife (the choreographer Albertina Rasch) to Hollywood where the success of his music for *Lost Horizon* led to a busy career as a film composer. During World War II he worked mainly on war documentaries, but in 1952 won great renown with his song-based score for *High Noon*. When he left Hollywood (1968) to settle in London he had worked on approximately 140 films, and been nominated 23 times for Academy Awards for both original scoring and songs: he won Best Score for *The High and Mighty* (1954), *The Old Man and the Sea* (1958), and *High Noon* for which he also won Best Song. His last major project was *Tchaikovsky*, for which he acted as both general musical director and executive producer.

Tiomkin took up composition late in life: he was over 40 when his film career began in earnest and he was nearing 60 when his mature style crystallized. His scoring style reflects the spirit and colour of 19th- and 20th-century Russian and French concert hall music. It also sustains the common emphasis in 1940s' film scoring on melodic writing, but incorporates a more rhythmic, energetic and compact style during the 1950s. Similarly his orchestration evolves from string-dominated textures to a more colourful and varied orchestral palette, including use of solo voice and wordless chorus. He scored films from a range of genres, particularly the western (*Duel in the Sun*, *Giant*, *The Alamo*), the thriller (Hitchcock's *Strangers on a Train*, 1951, *I Confess*, 1953, and *Dial M for Murder*, 1954), adventure (*The Guns of Navarone*, 1961, *55 Days at Peking*, 1963), fantasy (*Lost Horizon*, 1937), and science fiction (*The Thing*, 1951). He also wrote a number of songs for films which reflected his aptitude for using song as a narrative device, including 'Do not forsake me oh my darlin'', from *High Noon*, and 'The Green Leaves of Summer' from *The Alamo*.

Tiomkin's approach favoured instinctive emotional engagement with the drama, rather than intellectual interpretation of the narrative. For example, the use of the ballad theme-song for *Gunfight at the OK Corral* (1957) evokes the chorus in Greek tragedy, responding to the highly charged atmosphere of the film. He preferred to become involved in the production process from the earliest stage possible, but he was also aware of the influence of the musical expectations of the audience, shown by his use of common musical and instrumental codes in scores such as *Red River* (1948).

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(selective list)

all film scores; director in parentheses

Lost Horizon (F. Capra), 1937; The Great Waltz (J. Duvivier), 1938 [after J. Strauss II]; Spawn of the North (H. Hathaway), 1938; Mr Smith Goes to Washington (Capra), 1939; The Moon and Sixpence (A. Lewin), 1942; Shadow of a Doubt (A. Hitchcock), 1942; Dillinger (M. Nosseck), 1945; Duel in the Sun (K. Vidor), 1946; It's a Wonderful Life (Capra), 1947; The Long Night (A. Litvak), 1947 [after Beethoven]; Red River (H. Hawks), 1948; Champion (M. Robson), 1949; Portrait of Jennie (W. Dieterle), 1949 [after Debussy]

D.O.A. (R. Maté), 1950; The Men (F. Zimmerman), 1950; The Thing (C. Nyby), 1951; Strangers on a Train (Hitchcock), 1951; The Well (L.C. Popkin and R. Rouse), 1951; The Big Sky (Hawks), 1952; The Four Poster (I. Reis), 1952; High Noon (Zimmerman), 1952; The Steel Trap (A.L. Stone), 1952; Dial M for Murder (Hitchcock), 1953; I Confess (Hitchcock), 1953; Jeopardy (J. Sturges), 1953; Return to Paradise (Robson), 1953; The High and the Mighty (W.A. Wellman), 1954

Land of the Pharoahs (Hawks), 1955; Friendly Persuasion (W. Wyler), 1956; Giant (G. Stevens), 1956; Tension at Table Rock (C.M. Warren), 1956; Gunfight at the OK Corral (Sturges), 1957; Night Passage (J. Neilson), 1957; Search for Paradise (O. Lang), 1957; The Young Land (T. Tetzlaff), 1957; The Old Man and the Sea (Sturges), 1958; Wild is the Wind (G. Cukor), 1958; Last Train from Gun Hill (Sturges), 1959; Rhapsody of Steel, 1959 [cartoon]

The Alamo (J. Wayne), 1960; The Unforgiven (J. Huston), 1960; The Guns of Navarone (J.L. Thompson), 1961; Town Without Pity (G. Reinhardt), 1961; 55 Days at Peking (G. Green and A. Marton), 1963; Circus World (Hathaway), 1964; The Fall of the Roman Empire (A. Mann), 1964; 36 Hours (G. Seaton), 1965; Tchaikovsky (I. Talankin), 1971

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KATE DAUBNEY (with WILLIAM H. ROSAR)

Tiorba (i) (It., Sp.). *See* THEORBO.

Tiorba (ii) (It., Sp.). *See under* ORGAN STOP (*Theorbe*).

Tiple. The Spanish word for 'treble' or 'soprano', often applied to specific instruments. (1) A small guitar of Spain, Colombia, Guatemala, Puerto Rico and Venezuela. In Spain the *tiple* (also known as *timple* or *guitarillo*) has fewer strings than the *guitarra*, and is strummed. The Colombian Andean *tiple* is slightly smaller than the guitar, with twelve strings grouped in four courses of triple metal strings tuned to the same pitches as the four upper strings of the guitar, but with the middle string of the three lowest courses tuned an octave lower. According to Davidson the *timple* found today in Spain and the Canary Islands was possibly a precursor of the early Colombian *tiple*: the Canary Islands instrument has four or five strings, and the early Colombian *tiple* had four single gut strings. As early as the late 1600s the *tiple* was considered

distinct from the guitar and seen as a part of the process of creolization: in Colombia it is considered as creole as the mestizo population itself. In Guatemala the *tiple* (possibly in this case a five-string instrument) is sometimes included in the *zarabanda* (string ensemble). In Puerto Rico it is a small instrument of the same general type as the *cuatro*, with four or five single strings: there is no standard tuning, as many as 16 different ones being generally accepted. In Venezuela the *tiple* has five double or triple courses; it is strummed to accompany songs. Typically made out of pine, cedar or walnut, it is played in various line-ups and in different ways in each country, most commonly *rasguedo* (strummed). In Colombia syncopated, percussive chordal accompaniment is preferred, fusing a timbric, drum aesthetic with that of strings. (H.C. Davidson: *Diccionario folklórico de Colombia: música, instrumentos y danzas*, Bogotá, 1970). *See also* GUITAR, §7.

(2) The treble shawm of the Catalonian *cobla* ensemble, with a normal range of *d′* to *g‴* (*see* SHAWM, §5). A. Baines: 'Shawms of the Sardana Coblas', *CSJ*, v, 1952, pp.9–16; H. Besseler: 'Katalanischer Cobla und Alta-Tanzkapelle', *IMSCR* IV: *Basle 1949*, 59–68)

JOHN M. SCHECHTER

Tipo, Maria (Luisa) (*b* Naples, 23 Dec 1931). Italian pianist. The daughter of the pianist Ersilla Cavallo, she had her first lessons with her mother and made her public début at the age of three. After completing her studies with Casella and Agosti she won the Geneva International Piano Competition in 1949, but her international career first took wing when Artur Rubinstein heard her play at the Queen Elisabeth of Belgium International Competition of 1952, in which she took third prize. After establishing a high reputation in Europe and the USA, where she toured annually for 12 years, she reduced her concert commitments in order to devote more time to teaching, first at the Bolzano Conservatory, and later at those of Florence and Geneva. While excelling in the mainstream piano repertory Tipo has made a special point of championing Italian keyboard music. In 1988 she was elected a member of the Accademia di Cecilia in Rome. Her playing is characterized by grace and a keen sense of proportion, rendering her an elegant interpreter of Mozart, Clementi (whose complete sonatas she was the first to record) and Scarlatti.

JEREMY SIEPMANN

Tippe, William. A Fellow of Corpus Christi College, Cambridge, between 1408 and 1414, possibly identifiable with the English composer W. TYPP.

Tippett, Sir **Michael (Kemp)** (*b* London, 2 Jan 1905; *d* London, 8 Jan 1998). English composer. His importance lies not only in his revitalizing contribution to the genres of symphony, concerto, opera, string quartet and sonata, but also in his awareness – displayed in his writings as well as his compositional practice – of the complexities of the modern condition and the artist's role in relation to this. One result of his longevity was an engagement with the radically different social and cultural climates across the century, particularly reflected in a dramatic, modernist change of style in the 1960s. In his first period the salvage and regeneration of materials and aesthetic conceptions from the past – most particularly elements of the English Renaissance and Baroque, and Beethoven – was central. But even in his works of the 1960s and after, such a process continued, only now with music of his own times. After reaching a peak of stylistic experimentation in the earlier 1970s, Tippett's style began to look back to the lyricism and diatonicism of the earlier works. While these features with which he purged the extremes of the intervening period, may not have marked as decisive a style change as that around 1960, they nevertheless provide evidence for the emergence of a late period towards the end of the 1980s. Tippett's individualism sets him in a tradition extending back to early 19th-century Romanticism; but it also derives from equivocations that both define and qualify his English temperament. While his creative attitude displays an indigenous empiricism, it is nevertheless informed by a developed intellectual sensibility and an openness to other cultural traditions. Notable among the latter are black American popular styles and genres such as jazz, blues, and even rap. References to these are not made with any specious intention of stylistic fusion, but are usually the musical expression of an unfulfilled longing for social inclusion. This tendency is also symptomatic of an important – and classically antinomic – desire in Tippett's thinking for a degree of critical distance from the European consciousness in which it is nonetheless fundamentally steeped.

1. LIFE. The roots of Tippett's ambivalence towards orthodoxy lie in the middle-class liberalism of his family background (for a fuller account of his life see Kemp, 1984, and Tippett, 1991). His father was an entrepreneur yet also a free-thinker, his mother a suffragette; in their very different ways they offered vital stimuli in his early childhood years spent in rural Suffolk. At the age of nine he entered the British public school system, which offered him further intellectual stimulus and scope for rebellion, manifested not least in his overt profession of agnosticism. When, following financial setbacks, his parents moved to the Continent after World War I, he and his brother regularly undertook unescorted journeys across Europe to visit them during school holidays. This helped to instil a spirit of independence and a taste for travel which was to remain unabated.

Tippett began to learn the piano as a child, but it was as a pupil at Stamford Grammar School, Lincolnshire, that he decided in earnest that he wanted to be a composer. He entered the RCM in April 1923, and studied composition with Charles Wood and C.H. Kitson (more profitably from the former than the latter) and conducting with Boult and Sargent. His early student works demonstrate just how long the road would be to becoming a professional composer, and, remarkably, to what extent his eventual attainment of that goal was the result of sheer hard work and application rather than 'innate' ability. But he was prepared for a long apprenticeship, and his student years in London were equally important for offering a formative range of new musical experiences and personal relationships. Alongside various gay romances he established lasting and important friendships with both men and women during this period, most notably David Ayerst, Francesca Allinson and Evelyn Maude.

After leaving the RCM in December 1928, Tippett relocated to Oxted, Surrey, where he based himself until 1951. There he consolidated his position as director of the local amateur music-making community, exploring repertory of interest to him as a composer (including the

English madrigal school) and mounting several operatic productions. After presenting a concert of his own music in April 1930, he concluded that he needed further tuition, and returned to the RCM for a further two years, principally to study counterpoint with R.O. Morris.

Tippett's cultivation of a compositional technique was contemporaneous with the emergence of a left-wing consciousness promoted by his direct involvement with parts of society hit by the economic depression. This included his musical participation in the North Yorkshire work-camps in 1933 and 1934, and his acceptance of an invitation to form and conduct the South London Orchestra, drawn from unemployed professional musicians. (He and the orchestra were seconded by Alan Bush for a grand Pageant of Labour in 1934.) At the persuasion of his cousin, Phyllis Kemp, Tippett joined the British Communist party in 1935, but, as a Trotskyist antithetical to the Stalinist line of his branch, he left within a few months.

His political agenda was soon to be subsumed within a personal one. Having already embraced the more individualistic stance of pacifism in 1935 (prompted by a reaction against the violent revolutionary conclusions of his own agit-prop play *War Ramp* presented that year), he subsequently began to be overtaken by emotional uncertainties evident from a journal be began to keep in 1937. The break-up during the following year of a relationship he had had since 1932 with the painter Wilfred Franks was the catalyst for a major personal crisis in which his homosexuality loomed large. Already familiar with the psychology of Jung, Tippett turned for a while to the Jungian psychoanalyst John Layard, before going on to analyse his own dreams between January and August 1939. The process led him to an acceptance of the implications of his creative drives, sexual orientation and personal emotional needs, and their priorities in relation to one another: not only that composing needed to be first among these, but also that the not entirely resolved contradictions of his sexuality could feed rather than inhibit his creativity. Implicit in all this was, perhaps, the fact that he had by now composed works of sufficient merit – the initial versions would eventually be his first published pieces – that such decisions were demanded and justifiable. From this point onwards his preoccupations with social questions would be assumed within the more abstract framework of high art. The first example was the oratorio *A Child of our Time*, begun days after he concluded his dream therapy and coincident with the outbreak of World War II.

During the war Tippett's pacifism was put to the test. In 1943 he was duly sentenced to three months' imprisonment for his uncompromising stance as a conscientious objector. On release he resumed his role as music director of Morley College, London, to which he had been appointed in 1940, and in which he would continue until 1951. By now his reputation as a composer was growing, and he began to move increasingly within artistic circles at home and on the Continent, finding a publisher, Schott, and becoming acquainted with the likes of Walton, Edith Sitwell, Stephen Spender, Sacher, Britten and Pears. In the late 1940s and 50s he gave numerous talks on BBC radio, many of which were subsequently published alongside other essays (Tippett, 1974; 1980; 1995). Within these diverse writings, it is possible to discern a coherent aesthetic standpoint which underpins the composer's mature output. Briefly put, Tippett holds that art's role in post-Enlightenment culture is to offer a corrective to society's spiritually injurious domination by mass technology. Art, he suggests, can articulate areas of human experience, unapproachable through scientific rationality, by presenting 'images' of the inner world of the psyche. It is a view which has strongly Jungian overtones (Clarke, 1996).

The 1950s saw an increasing number of nationally and internationally prominent performances of Tippett's music, though it required a younger generation of performers in subsequent decades to master the technical and interpretative challenges of his highly idiosyncratic style. In 1965 he was invited to be a guest at the Aspen Summer school in Colorado. This was to be the first of many visits to America, a country to which he expressed a strong attachment and in which many performances of his music (some of them world premières) have been given. His personal life at this time was also not without further incident, including a long-term, but turbulent relationship with Karl Hawker between 1957 and 1974. In the mid-1960s he began a liaison with Meirion Bowen, who entered the official foreground of his life after the demise of the relationship with Hawker. Bowen was to become especially influential from that point onwards, mediating between the composer (who moved to rural Wiltshire in 1970) and the outside world, and co-ordinating many of the international tours and public engagements that came with his rise to prominence. Eventually Bowen's role as amanuensis would extend to making arrangements of Tippett's music and collaborating with him over new performing versions of certain works. In 1996 the composer, now in his 90s and in less robust health, moved to Isleworth, Middlesex, where he could be closer to friends and carers. He died in 1998 having remained creatively active until the last few years of his life.

Tippett's final attainment of international status was endorsed by many areas of the establishment, initial accusations of obscurity generally long since retracted. He was the subject of festivals, documentaries, conferences and books; he received state honours and honorary degrees, and made appearances in the popular media; and after the death of Britten he was adopted as the doyen of British music. Alongside this public acclaim, critical opinion has remained divided over his later works, though on the basis of little detailed study. Whether the accolades may in some way have impacted on his final works is a matter still open to question.
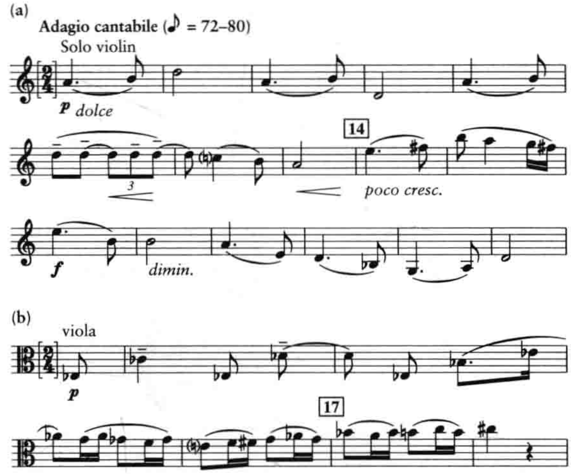
2. Earlier works. Tippett composed for approximately 15 years before producing the first works of what became his official, published output, though it would be wrong to construe this period as a seamless development towards maturity. The pieces stem from a number of situations and include undergraduate works, occasional pieces (such the ballad opera *Robin Hood*, written for the 1934 Boosbeck work-camp) and more abstract instrumental works in such genres as string quartet and symphony. They demonstrate an equally diverse array of stylistic resources, from popular tunes and folklike melodies to more classical materials. Nonetheless, from the late 1920s onwards characteristics that would be formative for his early mature style become discernible, most notably an incipient English Romanticism, based on diatonic and modal melodies and the juxtaposition of distantly related triadic sonorities, for example in the C minor Piano

Sonata (*c*1928) and the string quartets in F major (1928, rev. 1930) and F minor (1929).

These traits appear in more assimilated form within Tippett's first published works. In particular the slow movements of the Sonata no.1 for piano (1936–7, rev. 1942, 1954) and the Concerto for Double String Orchestra (1938–9) adopt melodies whose contours are modelled on folksongs of the British Isles. That of the Double Concerto (ex.1) draws its intervallic profile from the pentatonic collection E–F♯–A–B–D, or transposed fragments of it. The set in its various transpositions confers a unifying tendency on the work as a whole, symptomatic of a symphonic conception, and of the influence of a figure who would play a large part throughout Tippett's creative life – Beethoven. His influence is further manifested in the dynamism of the sonata-form principles of the concerto's outer movements; and in the slow movement's fugato modelled on the slow movement of Beethoven's String Quartet in F minor, op.95, which acts as a counter-statement to the initial folklike theme (compare exx.1*a* and 1*b*).

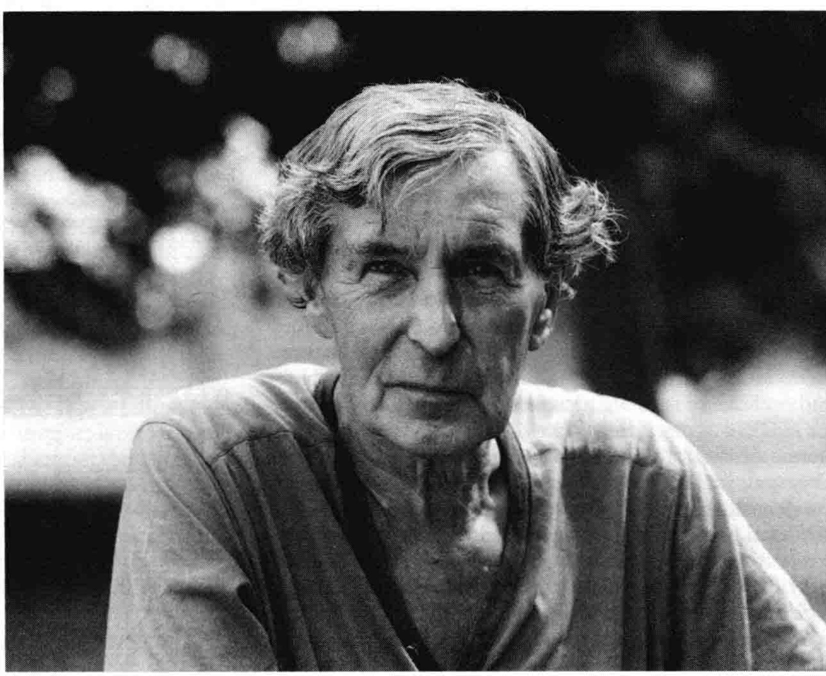
The late-Beethovenian fugue and, in particular, the 'Beethoven allegro' assumed archetypal status for Tippett in his first period – not just as technical resources (which he devoted much of his apprenticeship to mastering), but for what they represented aesthetically: autonomous goal-orientated forms concerned with the statement, elaboration and fulfilment of ideas in sound; and forms of expression that affirm human subjectivity itself. Much of Tippett's distinctiveness resides in the interaction of these deeply held (and ultimately Austro-Germanic) principles with musical materials drawn from English traditions. If the Double Concerto is an impressive synthesis in this respect, the first three string quartets (1934–5, rev. 1943; 1941–2; 1945–6) and the Symphony no.1 (1944–5) experiment further. All explore the potential of fugue (reflecting a preoccupation with counterpoint that would be lifelong), while in the quartets the number of movements and placing – or indeed, in the case of the Third

Ex.1 Concerto for Double String Orchestra (1938–9)



Quartet, presence – of a sonata form movement within the overall scheme also becomes an issue. The first movement of the First Symphony amplifies the Double Concerto's convergence of sonata form and contrapuntal and rhythmic textures of the 17th-century instrumental fantasia, while its slow movement adopts ground bass principles drawn from Purcell – a further formative figure, whose music Tippett had explored with the choir of Morley College and would subsequently edit in collaboration with Walter Bergmann.

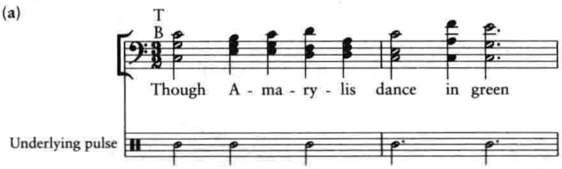
But it is Tippett's treatment of rhythm that is the most pervasive agent in the renewal of historical material and forms. The roots of this highly original aspect of his earlier style lie in the madrigalists' treatment of English prosody (Kemp, 1978–9; 1984, pp.97–117): the opening of Byrd's madrigal *Though Amaryllis Dance in Green* (ex.2*a*) is a case in point following the natural accentuation of the text and changing mensuration from two-beat to
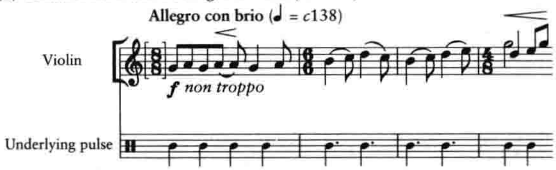


1. Michael Tippett, 1984

Ex.2 William Byrd: *Though Amaryllis Dance in Green*

(a)



(b) Concerto for Double String Orchestra (1938–9)



three-beat units in the second bar. The legacy of such features can be seen in the rhythmic treatment of the second thematic group of the Concerto for Double String Orchestra (ex.2*b*), where the initial underlying crotchet pulse is supplanted by that of a dotted crotchet in the second and third bars. The finale of the earlier String Quartet no.1 exhibits a more extended application of this same device in conjunction with Tippett's fugal practice.
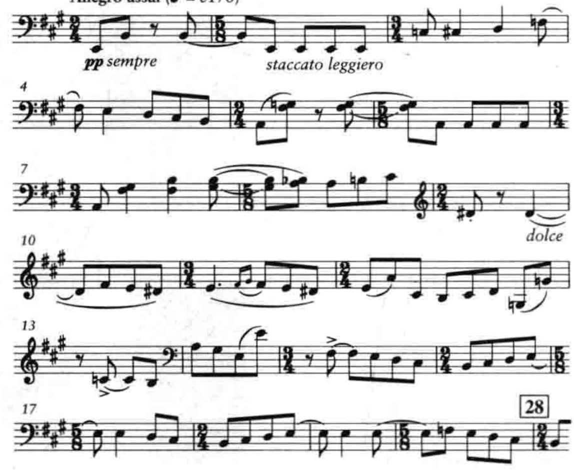
Within the fugue subject itself (ex.3) the length of the beat changes constantly, and the shifting groupings formed by the individual motifs offer no guarantee of coincidence with the equally unpredictably placed bar-lines. The effect is a kind of developing variation, in which subsequent versions of a motif or phrase might contract or expand its forebear or reverse its pattern of accentuation. The complexities of this are compounded when several such lines are presented contrapuntally; indeed it is a feature of this kind of texture that vertical harmonic alignment of parts is a virtual irrelevance. Tonal features may be extracted, such as the emphasis on the dominant of A in ex.3 at three different registers (bars 1, 11 and 18). But these are articulated entirely in melodic terms; and when several rhythmically conflicting layers are superimposed such tonal elements can rarely be aligned. Thus tonality results from the complex surface of the music rather than being the generator of that surface, an associated presence rather than a driving force.

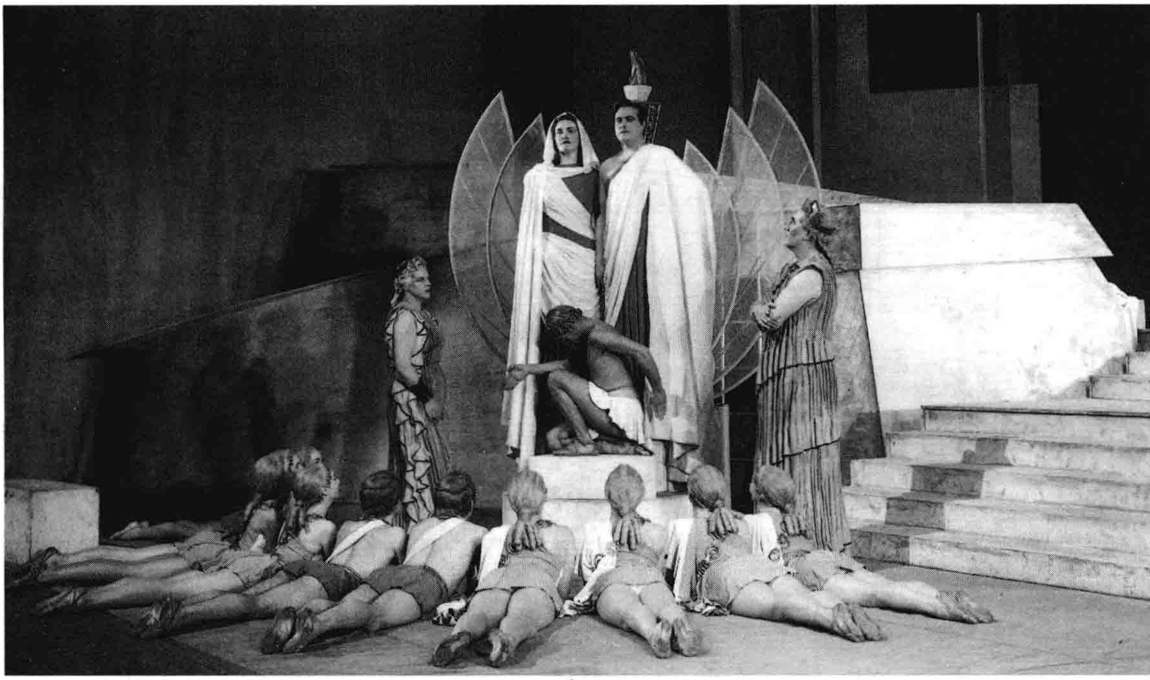
Alongside Tippett's instrumental music was a commitment no less strong to the human voice. Together with several attractive minor choral works, the solo cantata *Boyhood's End* (1943) and the song cycle *The Heart's Assurance* (1950–51) are significant contributions to the tradition of English song. They encapsulate a lyricism essential to his music, however much he subsequently problematized it. Much as he was drawn to the voice for its sensuousness, it was also a vehicle for words and hence ideas: all his mature operas and major works for voices and orchestra make big artistic statements. The catalyst for *A Child of our Time* (1939–41) was the shooting of a German official by the Polish Jewish dissident Herschel Grynspan in 1938, which became the Nazis' pretext for the Jewish pogrom in November of that year. These historical events become transmuted in the oratorio into a reflective commentary on the universal theme of the individual's fate under the forces of social oppression. Tippett heeded the advice of T.S. Eliot – both here and in many succeeding works with text – to devise his own libretto, given that any specifically poetic content would (in Susanne Langer's phrase) be 'swallowed' by the music. It is open to question as to whether he satisfactorily resolved the compositional problem set by the stylistic contradictions of, on the one hand, references to the Baroque genres of oratorio and passion, and, on the other, the use of negro spirituals for their collectively understood emotional and social resonances. But the work undoubtedly achieves its aim of simplicity and directness of communication. Indeed it was to be a keystone of his professional reputation, and to date remains one of his most frequently performed pieces.

The words of the oratorio's closing ensemble, 'I would know my shadow and my light, So shall I at last be whole', have become canonical in commentary on Tippett. Inspired by Jungian themes of self-knowledge and the recognition and balancing of opposites, this statement crystallizes an ethic, and aesthetic, central to his world-view, and one which underlies all his text-based works. Wholeness – often portrayed as a dream – is the foundation of that profoundly humanist vision. Thus, in *The Midsummer Marriage* (1946–52) the obstacle to the nuptials of the main protagonists, Mark and Jenifer, is the refusal of each to acknowledge and accept in themselves what they see as exaggerated and unacceptable traits in the other: in one the sensual and intuitive; in the other the mental and rational. Accordingly, each must attain completion by confronting and assimilating their repressed 'other'. The symbolic imagery used to dramatize this marriage of opposites drew accusation of obscurity at the opera's première; but the work's comic devices and musical lucidity have ultimately been persuasive. Like so much of Tippett's music, *The Midsummer Marriage* represents a synthesis of disparate elements. Its use of mythological imagery and espousal of a classical Greek theatrical model have Wagnerian connotations; the use of set-piece arias as a medium for the enjoyment of singing itself (for example, Mark's Act 1 aria, ex.4) invokes the Italian operatic practice of Verdi and Puccini; the interaction of the 'real world' and the 'marvellous' recalls Shakespeare, while the significant presence of dance points to the English masque.

Although it is all too possible to overstate the diatonicism of Tippett's earlier works – the dissonance and melodic angularity of the opening movement of the revised First String Quartet, and chromaticism of the slow

Ex.3 String Quartet no.1 (1935)
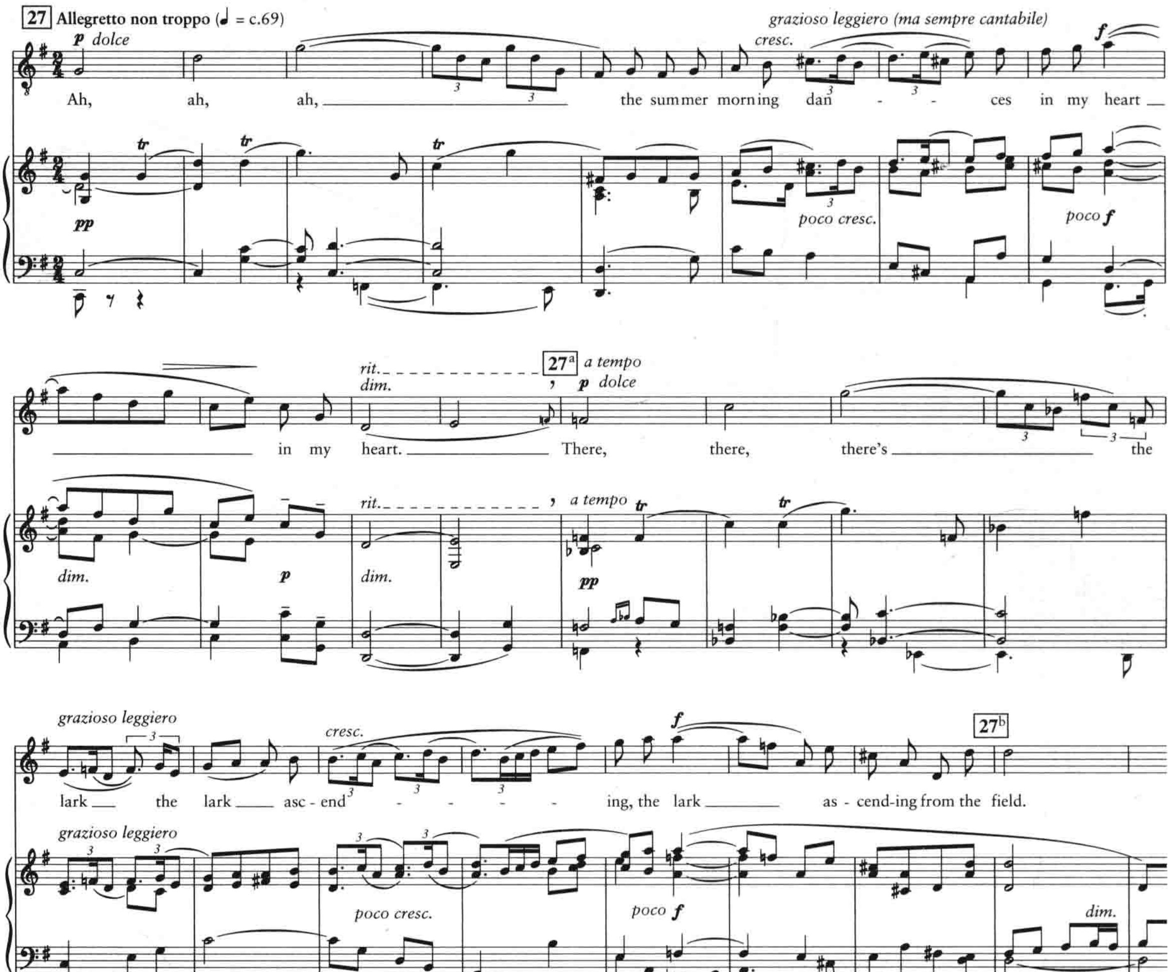




2. Final scene of Act 3 of Tippett's 'The Midsummer Marriage', Covent Garden, London, 27 July 1955, with Joan Sutherland (Jenifer) and Richard Lewis (Mark); set design by Barbara Hepworth

movement of the Second immediately qualify such a view – it is still undeniable that *The Midsummer Marriage*'s effulgent, affirmative sound world is inescapably bound up with its tonal language. That this usage is one of reinvigoration rather than reaction can be seen for instance in ex.4. While motions such as the modulation to the dominant, D major, in bars 6–8 employ traditionally functional triadic resources and principles of voice-leading, other elements are less conventional. For example, the significance of the move towards F major after fig.27a is not that of a modulation; that is, it does not bear a simple linear connection to the preceding G (or even D) major. Rather, the tonal centres of this second phrase are more significant as contrasts in colour, most palpably in the different harmonizations of the solo tenor's top A. Typical of Tippett's first period, individual harmonies engage in a constant tension between 'grammatical' function and emancipation as sound, the latter tendency being especially evident here in the vertical accumulation of perfect fifths in the first four bars of each strophe.

The years of work required to produce the opera brought all the strands of Tippett's creative endeavours into a sustained and concentrated centre. From this there issued a number of pieces which built on its technical accomplishment and lyrical idiom. The first movement of the Piano Concerto (1953–5), for example, is remarkable for its melodically generated expansiveness, though if this is a homage to Beethoven's Fourth Piano Concerto, the tonic key of A♭ major also has resonances with his Piano Sonata op.110. The high level of melodic ornament found in the concerto is typical too of other works of the period, such as *The Heart's Assurance* and the *Fantasia Concertante on a Theme of Corelli* (1953). The *alla pastorale* section of the latter is one of Tippett's most rapturous episodes of instrumental writing and its designation invokes an English tradition which clearly still held some currency for the composer. However, the abrupt, neoclassical compression displayed in the Symphony no.2 (1956–7) is portentous of a significant reconsideration of stylistic premises that would accompany his next dramatic work. Moreover, its treatment of formal problems – on the one hand a re-galvanising of the sonata allegro in the first movement, and on the other a deconstruction of it through the juxtaposition of unrelated episodes in the finale – heralded a radical reappraisal of assumptions regarding musical unity and continuity which would be paramount in futute instrumental works.

3. 1958–76. Tippett's second opera, *King Priam* (1958–61), marks the major watershed in his career. The swerve to tragedy after the comedy of *The Midsummer Marriage* is indicative of a change of mood, outlook and technical substance that would dominate an entire style-period. The stripping down of the libretto (whose principal source was Homer's *Iliad*) to only those scenes that were dramatically essential demanded that the expansive lyricism of his earlier music be supplanted by conditions in which 'everything . . . is designed to enforce clarity, concision, speed, powerful declamation and even deliberate abruptness of transitions' (Tippett, 1961, p.63). The orchestra, too, no longer regarded as a homogeneous (and essentially 19th-century) medium, is fragmented into an array of small ensembles. While Tippett has suggested that the radical changes arose from the particular demands of the opera itself – Greek tragedy under the influence of Brechtian epic theatre – this altered stance towards musical material was to have lasting effect. Almost every work after *King Priam* follows its tendency to eschew extended developmental periods and to construct its linear sequence instead through the juxtaposition of ideas, as a 'mosaic of musical gestures' (Tippett, 1980, p.225).

Ex.4 *The Midsummer Marriage* (1946–52), Act 1



The causes of Tippett's decisive negation of his earlier compositional practice, especially of his hard-won mastery of Beethovenian developmental techniques, are not transparent. External social conditions of the time – nuclear armament and the Cold War – may indeed have been a factor, but only if understood in conjunction with the inner processes of his creative development. Perhaps having sensed that the diatonic lyricism that had overflowed from *The Midsummer Marriage* could be taken no further, he reinvented himself stylistically, and so made it possible to address new areas of experience relevant to a profoundly altered postwar social climate. No less than previously, however, his style would be forged by appropriating, re-evaluating and recycling musical materials from the past – only now the past was the modernism of the first part of the century, most notably Stravinsky, whose influence was already palpable in the Second Symphony.

The assimilation of Stravinsky's attitude to orchestral balance and technique of formal intercutting is apparent throughout *King Priam*. Ex.5 illustrates the moment in Act 1, scene ii (fig.101), in which Priam encounters (but does not yet consciously recognize) his second son, Paris, whom he had ordered to have killed as a baby. The instantaneous – almost cinematic – shift of subject from Priam to Paris in the first bar of the example is articulated by the division of orchestral forces and the abrupt switch of pitch collections. Yet while the vertical conflation of tonic, dominant and subdominant triads of E♭ in the initial, defining sonority of Paris's music could be seen as a further Stravinskian touch, the disposition behind it – to intensify the expressive potential of tonal resources rather than interpose an ironizing distance – is entirely Tippett's. Such complex, triadically derived harmony is typical of his kind of 'higher consonance' (Whittall, 1982, p.5), which simultaneously resists and embraces tonality. But equally crucial is the sensuousness of the harmony, heightened by the attention paid to instrumental timbre. Thus in ex.5 the impregnation of string sound by harp and piano, and together with the extremes of register, transforms the diatonic aggregate into a moment of sensory excess.
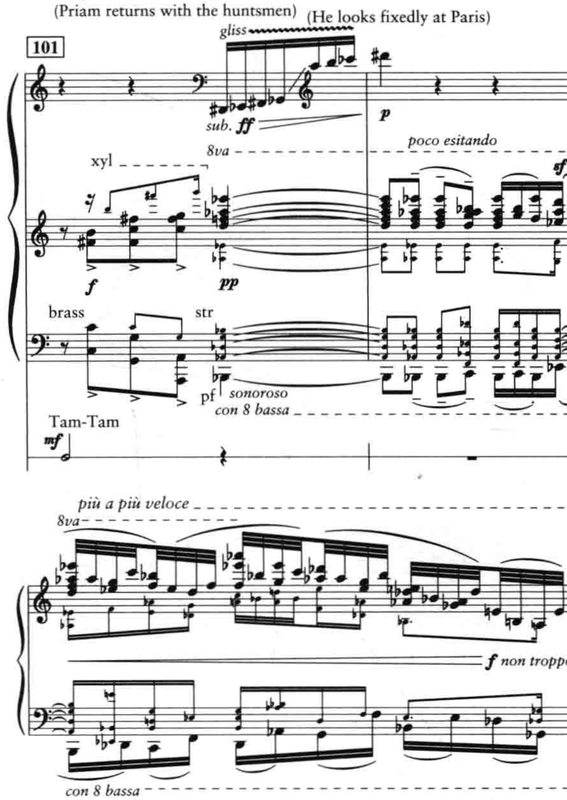
The concomitants of Tippett's newly modernist language were simultaneously a broader representation of human experience and a challenge from within to his earlier humanism. War, violence, sex, homoeroticism, and social and interpersonal alienation now featured much more overtly in dramatic works or works with text; and the increased dissonance and atonality prevalent in *King Priam* reached its most astringent in the succeeding

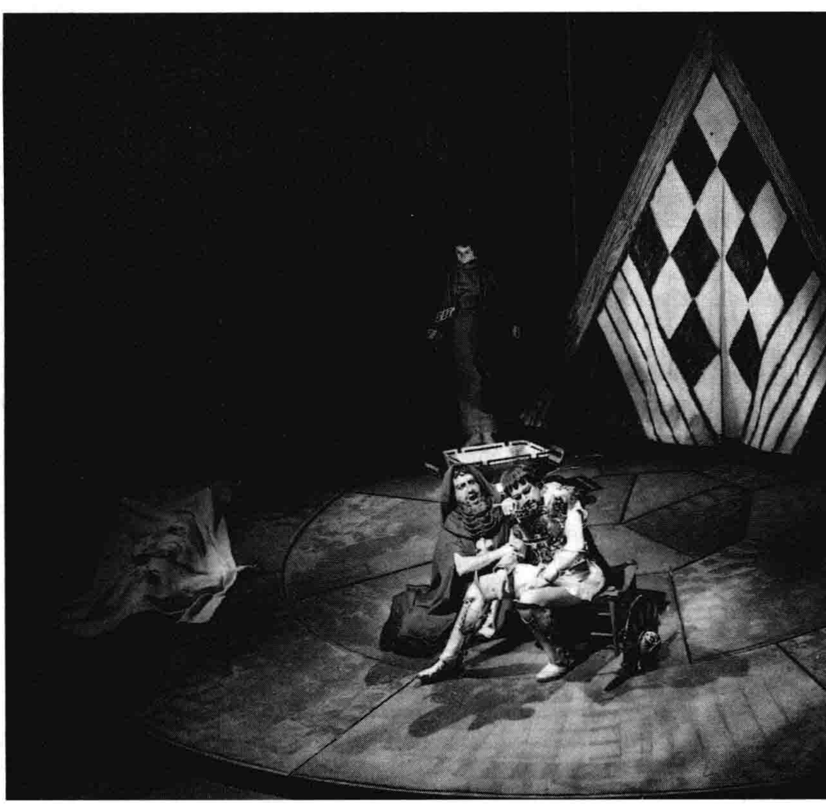
opera, *The Knot Garden* (1966–9). Yet even here, and in his next stage work, *The Ice Break* (1973–6), he was still able to present a possibility, however fragile and contingent, for reconciliation between individuals and between social groups.

If the tenor of this period is the struggle to wrest some glimpse of spiritual emancipation from conditions often inimical to it, Tippett also dealt with the search within human experience itself for what transcends it. *The Vision of Saint Augustine* (1963–5), for solo baritone, chorus and orchestra, emerged from his fascination with Augustine of Hippo (354–430), whose intense reflections on the nature of time led to a momentary vision of eternity, as recounted in the *Confessions*. However, Tippett is less concerned with a superficial portrayal of timelessness, than with the subjective inner struggle to apprehend it. The work's authenticity lies in its quest for a secular metaphysics through its trope on the sacred, and this is underwritten entirely by his newly forged idiom. What in *King Priam* was a mosaic of dramatically motivated gestures, here becomes a complex progress through a matrix of formal units, articulated by an intricate scheme of tempo changes. The flux of psychological states in Augustine's ascent to the visionary moment so conveyed, is amplified by the chorus who sing additional fragments of text triggered by the words of the soloist, like associations in the memory. These features are illustrated in ex.6, which also shows (at fig.57) how dissonance functions not in opposition to consonance but as a domain beyond it, as an expression of the intensity of desire for the transcendental.

In the 1960s Tippett began to pursue the implications for instrumental composition inherent in the new technical devices he had established in *King Priam*. This phase is

Ex.5 *King Priam* (1958–61), Act 1





3. Priam (Forbes Robinson) pleads with Achilles (Richard Lewis) to allow him to take back the body of his son Hector (Act 3 scene iii) in Tippett's 'King Priam', Covent Garden, London, 1962, directed by Sam Wanamaker, set design by Sean Kenny
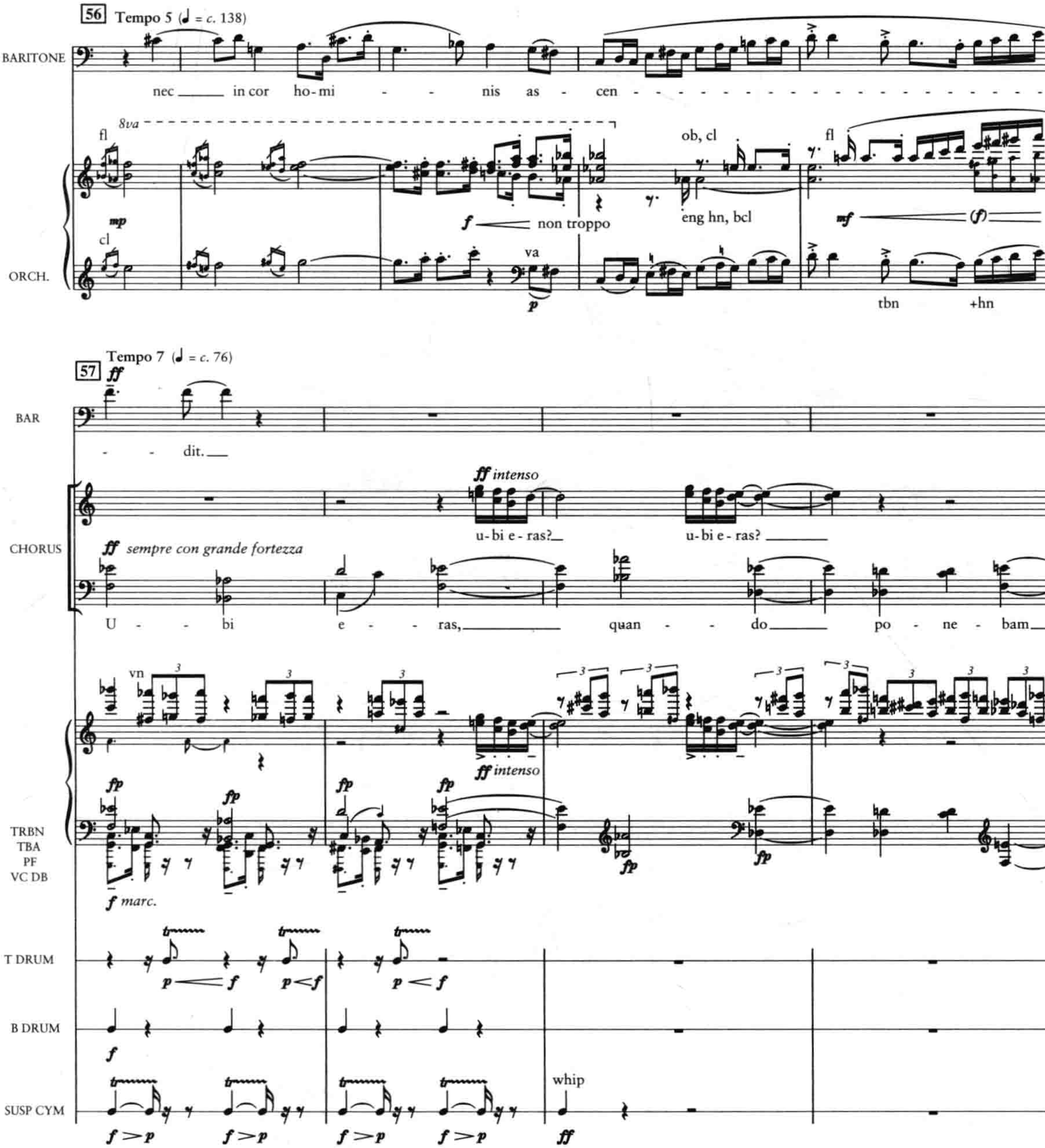


4. Scene from Tippett's 'The Knot Garden', Covent Garden, London, 1988, directed by Nicholas Hytner

characterized by a return to the same compositional problem: how to level a critique at the developmental principles of the symphony and sonata, while maintaining their sense of purpose and drive. Although the first fruits of this enterprise betray a sometimes uneasy relationship between the demands of form and content, this can also be a source of originality and interest. The array of discontinuous, starkly differentiated gestures that is the Piano Sonata no.2 (1962) engenders a dynamic that lies between drama and caprice: individual gestures appear at times to derive neither from adjacent material nor from any rationale of larger-scale formal design. If, by contrast, the greater cohesion between contrasting elements in the *Praeludium* for brass, bells and percussion (1962) is under-exploited in an essentially strophic formal scheme, this is offset by an exhilarating celebration of the physicality of sound that prefigures works to come in the next decade. The first movement of the Concerto for Orchestra (1962–3) in its turn presents a remarkably sustained exposition of nine (three times three) fully-formed musical statements for different instrumental combinations, followed by a pseudo-development which superimposes them, Ivesian fashion, in ever-changing permutations. A degree of indeterminacy may be attached to Tippett's rationale as to which layer is superimposed upon which.

It is with the Symphony no.3 (1970–72) that Tippett finds a true convergence of musical material, formal processes and aesthetic intentions. Here he simultaneously embraces the symphonic archetype and rejects its conventional premises of construction. Four sections emulate a traditional movement scheme and subvert it by bonding into polarized pairs to yield a large-scale bipartite structure. At every level it is the notion of charged opposition, rather than unity-in-diversity, that brings musical materials into association. The first 'movement', for example, grows from a systematic alternation between ideas which constrain forward momentum (labelled 'Arrest') and those which promote it (labelled 'Movement'), shown in ex.7. Their superimposition in a culminating 'jam session' serves as much to emphasize the extent of their incompatibility as to demonstrate the possibility of their co-existence. And the logic of such purely musical thinking translates into conceptual thought in the finale, where Tippett stages a parodic attack on the celebration of human brotherhood found in Beethoven's Ninth Symphony. Like Beethoven, he introduces a text (here sung by solo soprano), only his own words proceed from a later historical standpoint that encompasses the *Ode to Joy* and Auschwitz. In a confrontation with Beethoven that would have been unthinkable in his first period, Tippett ironizes the vision of the Ninth Symphony to a point of almost complete negation; but then, remarkably, 'dares the grave passage' from the nadir of his portrayal of humanity's inhumanity to the possibility of renewed affirmation ('What though the dream crack/We shall remake it'). This journey is made credible only by the tension created by a continued negative presence within the affirmative musical tendencies, as distilled in the closing alternation between harsh brass and more palatable string chords. The significance of the Third Symphony thus lies in its achievement of a new equilibrium in the struggle between modernism and humanism that had up until then marked Tippett's post-*Priam* works.

The generally rebarbative language of the symphony is characteristic of the sound world of Tippett's music between the 1960s and mid-1970s. Ex.7 reveals a typical conflict between features that make for structural order and others which negate it. For example, the purity of the quartal structure in the symphony's first chord is soured by the tritone between E and A♯, just as the E's claim as a referential pitch centre is challenged by the E♭ – a semitonal conflict intensified in the two chords of the
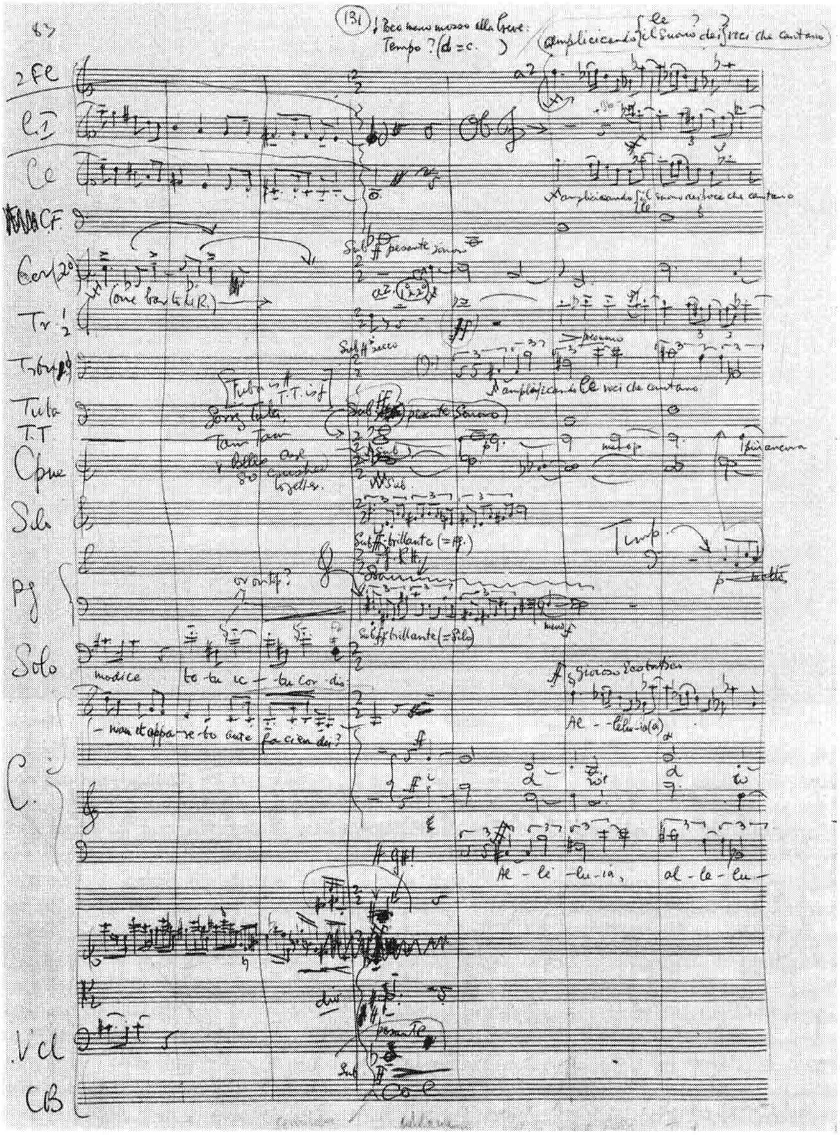
Ex.6 *The vision of Saint Augustine* (1963–5)



third bar. In the ensuing 'Movement' music the veiling of the whole-tone scale beginning on E by the sustained E♭–F dyad reflects a tendency of Tippett's later works to use modal forms of pitch organization while disguising their source. The connections potentially forged by similarities of pitch manipulation between the two musics (including their common polarization of E and E♭) are equally disguised – dislocated indeed – by the abrupt switch of pace and instrumentation.

The symphony is typical in that while such structural resources are in themselves identifiable and bear the stamp of a kind of dialectical thinking, their implementation is tempered by a large measure of intuition. Although a number of Tippett's pieces contain evidence of conscious planning – e.g. formal proportional schemes, palindrome techniques and logical patterns of transposition – his composition process was always essentially empirical. Materials are more often than not considered and handled on the basis of their appearance, rather than through systematic manipulation of any abstract formal properties they have.

Thus, for example, while the 'night sky music' in the first part of the Third Symphony bears a distant resemblance to the pointillism of 1960s Boulez which originally triggered the work's conception, Tippett is interested not in the objective serial procedures that might have generated such sounds, but in their actual manifestation as subjective, expressive sensation.
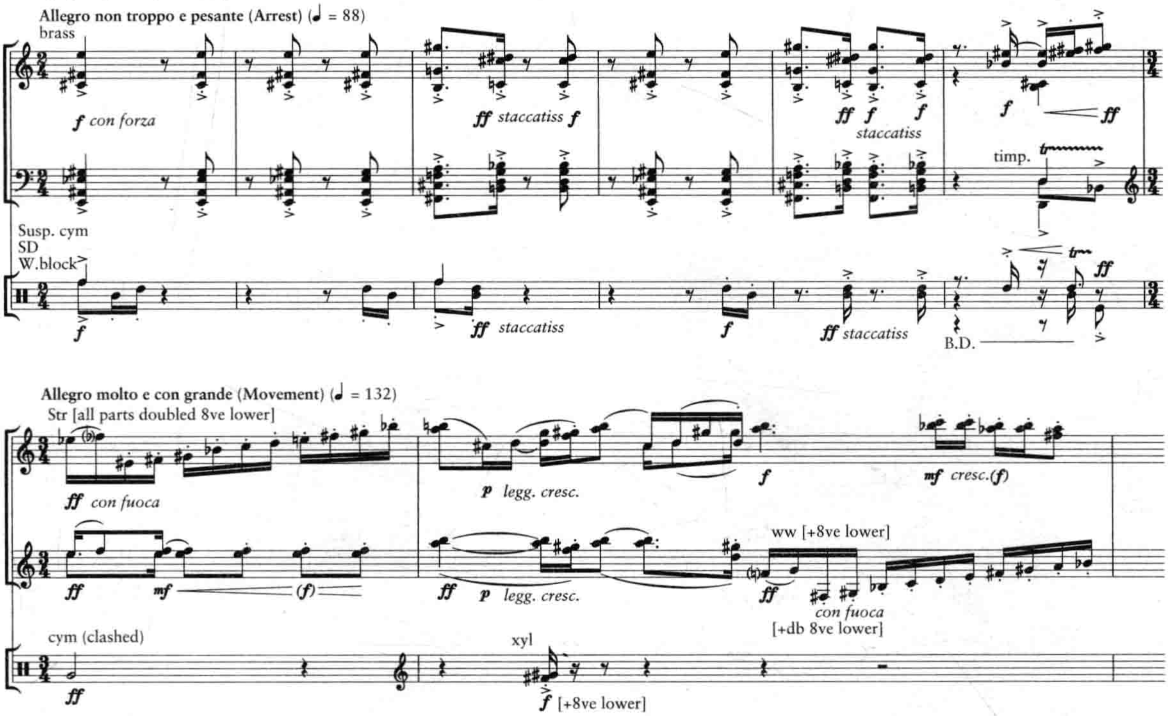


5. Autograph MS of the beginning of St Augustine's 'Vision' from part 2 of Tippett's 'The Vision of St Augustine', composed 1963–5

The use of blues in the Symphony's finale as a foil to the *Ode to Joy* exemplifies a wider concern in Tippett's thinking to represent the individual's alienation from the social collective through reference to popular musical forms (especially black American ones) within host European genres. This tendency goes back at least as far as *A Child of our Time*, but is more strongly developed in Tippett's second period, especially in such dramatic works as *The Knot Garden* and *The Ice Break* where alienation is at a peak (and expressions of reconciliation correspondingly more tentative).

4. AFTER 1976. In the later 1970s, after the completion of *The Ice Break*, Tippett's music began to take new directions. It is difficult to say, however, whether this amounts to a new style-period. On the one hand works written after this point variously continue tendencies endemic to the post-*Priam* period. On the other there are shifts of ground which while less seismic than that of *King Priam* could be seen as markers of a late style. It has been argued that one such is the adoption of composite single-movement form by trilogy of related works: the Symphony no.4 (1976–7), String Quartet no.4 (1977–8) and the Triple Concerto for violin, viola, cello and orchestra (1978–9). Following precedents by Liszt, Schoenberg and Sibelius, and already prefigured in his own Third Piano Sonata, Tippett erodes here the boundaries between individual movements of large-scale forms, so that they function more as sections within an unbroken whole. Combined with a tendency towards a cyclic treatment of large-scale form, this device serves to 'generate metaphors of comprehensiveness' (Kemp, 1984, p.478), the extra-musical implications of which are also characteristic of this later stage of Tippett's output.

The Fourth Symphony is identifiable as a 'birth-to-death' piece not only from the composer's own remarks, but by its periodic inclusion of breathing sounds – a device which has provoked criticism, yet makes possible a chilling representation of mortality in a final exhalation that also functions as the symphony's closing gesture.

Ex.7 Symphony no.3 (1970–72)
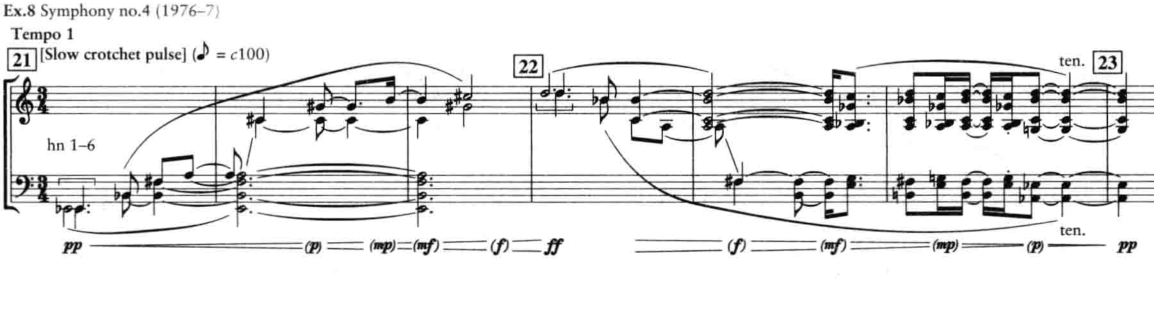


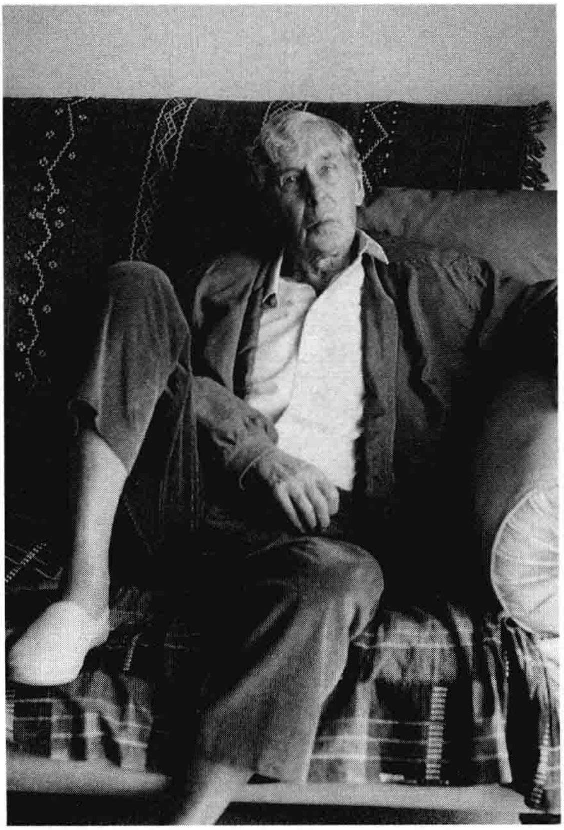
Progress through life is mirrored in the progress of musical ideas, and in one sense the symphony revisits the central compositional problem of the first movement of the Concerto for Orchestra: how to reconcile the momentum of a potentially open-ended series of episodes with the circumscribing tendencies of the sonata. Successive ideas are connected often more by continuing or reinstating the kinetic momentum of their forebears than through membership of functional formal categories, such as first and second subject groups. Against a background of near-continuous exposition, developmental links with earlier material are implied more by similarity of timbre and shape than through thematic elaboration. Recurring gestures such as the rising sonorous figure for the six horns quoted in ex.8 become decisive, serving as externally imposed moments of reorientation which check the accumulation of musical invention and create major points of articulation in the formal structure.

The treatment of recapitulation is, or rather should have been, an equally extrinsic matter. In both the Fourth Symphony and the Triple Concerto the respective 'birth' motif that brings each work into being is reiterated near the end, to signify, perhaps, a return to origins, a closing of a circle. However, whereas at the end of earlier works such as the Second Symphony and Second Piano Sonata such recapitulatory passages remain brief, here Tippett follows them with arguably too much of the expository material. While the signal of return has an important large-scale rhetorical function, to re-tread the path of the exposition seems to lack inner formal necessity. By contrast, the String Quartet no.4 takes a more elliptical stance towards the cyclic principle, introducing new material throughout its final section. The closing figure certainly recalls the eerie sounds of the quartet's opening, just as the penultimate rhapsodic motion bears a family resemblance to the final part (fig.74ff) of the 'slow movement'; but their significance lies equally in their dissimilarity from what has preceded, in their blurring of closing and opening, and thus in their resistance to the abstract demands of form.

While the works of the later 1970s are concerned in their various ways with comprehensive narratives of the human condition, *The Mask of Time* (1980–82), for solo voices, chorus and orchestra, considers such questions on a cosmic scale. As Tippett's preface declares, the work 'deals with those fundamental matters that bear upon man, his relationship with Time, his place in the world as we know it and in the mysterious universe at large'. These pretensions yield a 95-minute work in two parts, the first a kind of homespun creation myth, the second to do with

Ex.8 Symphony no.4 (1976–7)





6. Michael Tippett, 1996

the individual in history, threatened by the darker products of the age of reason. Woven into this is an explicit concern with the transcendental, with finding some basis for affirmation despite (or because of) the fragility of collective belief systems within Western culture. The libretto is assembled from literary (and not so literary) fragments. Following suit, and despite the immensity of the work's aspirations, the music eschews large-scale architectonics, relying principally on the immediacy and associative power of individual images. The retrospective references to and quotations from Tippett's own output (a process begun in the Triple Concerto and continued in the Fourth Piano Sonata and beyond) enhances this allusive potential, and could be understood as another trait of stylistic 'lateness'. It suggests too that Tippett has imputed a significance to his work as a whole beyond that of any individual piece. The recurrence of certain musical images (such as those sung to the words 'sound', 'resounding' and 'space') makes for both unity and discontinuity: as in the Fourth Symphony (ex.8) these gestures appear to break in from some external domain, here used as a metaphor for the transcendent. The apotheosis of such moments in the stunning close points to an attempt to retrieve a discourse of the sublime for the late 20th century. If this suggests a backward glance at Romanticism, so too do the various techniques of irony employed throughout by way of a counterbalance.

The Mask of Time was meant as a summative artistic statement, yet the next decade proved Tippett's creativity had not diminished. Among other things this included an unanticipated fifth opera, *New Year* (1986–8). In its interplay of *verismo* and the marvellous – videotape and computers, magic fountains and space/time travel all find their place – it draws the principal dramatic conceit of *The Midsummer Marriage*, along with its message of renewal and rebirth, into his late stylistic world. However, while this might signal a rapprochement with his earlier style-period, there is no question of a synthesis. Although the hallmarks of the final works are a re-burgeoning of lyricism, a re-admission of diatonicism, and a move towards structural simplification, these features are mediated by a further, and eventual dominant tendency. That tendency is one of heterogeneity of materials married to a heteronomy of structure – that is to say, a structure governed by more than one law, a resistance to any single overarching principle of organization. Thus relatively transparent diatonic material co-exists with other more complex elements within schemes of simple juxtaposition that leave differences unresolved.

These conditions are especially apparent in Tippett's last major work, *The Rose Lake*, 'a song without words for orchestra' (1991–3), whose formal principle is the alternation of episodes of nakedly tonal orchestral song with passages in which other musical parameters or means of pitch organization predominate (ex.9). But this new order is in fact traceable to the Triple Concerto. The 'pure' F major of that work's slow movement is not dislodged by subsequent tonal deviations or textural accretions, and its associated species of melody is distinct from a more atonal lyricism found elsewhere in the piece, and reminiscent of (in one case quoting from) the Fourth String Quartet. It is this resistance to assimilation that explains such an appearance as the swung percussion interlude following the slow movement of the Triple Concerto. A different kind of heterogeneity obtains in *Byzantium* for soprano and orchestra (1989–90). Here Tippett's response to the 'crystalline intensity' of Yeats's eponymous poem is to find a different musical image for its every turn and nuance. The pay-off for the resulting dismemberment of the text (a fulfilment of his own prophecy on the fate of poems set to music; Tippett, 1960, repr. 1989) is a score whose opulent, ever-shifting sound world captures the emotion and sensation, if not the formal complexity, of Yeats's vision.

The final simplification of musical language carries its own message. The move away from dense textures, complex polyrhythms and cross-tension between note-groupings, barlines and metre may in part be attributable to the need of a composer approaching 90 to mitigate the strenuousness of his labour. But these tendencies, emerging in the last phase of an output which has previously fully embraced 'bitter furies of complexity' (Yeats again), have the force of a palpable absence or refusal – as in the slow movement of the String Quartet no.5 (1990–91) where a singing violin melody soars over silent lower parts, and as in the ingenuous immediacy of *The Rose Lake's* diatonic lyricism. If this is, perhaps, a music which claims a momentary exemption from modernist prohibitions and complex argument, it is also an intensely personal affirmation of a humanism that will not be extinguished.

WORKS

STAGE

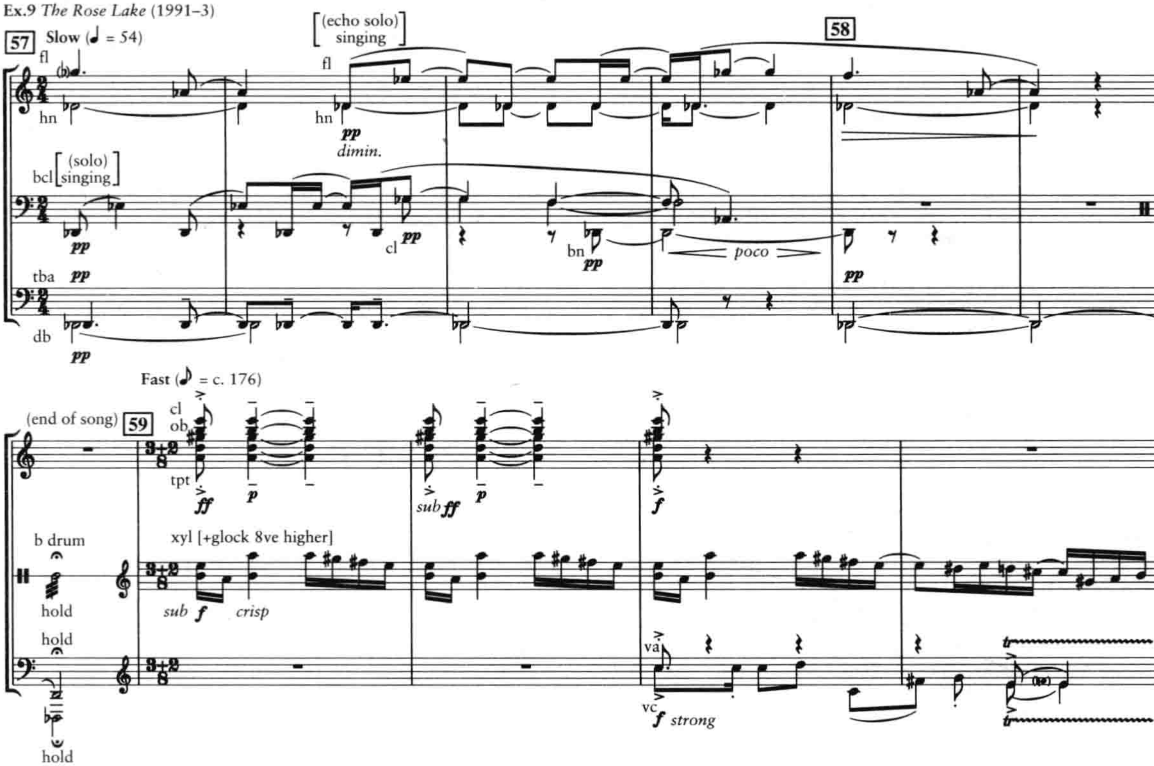
The Village Opera (ballad op, 3) [realization with added music of orig. version by C. Johnson, 1729], vv, 9 insts, 1927–8, unpubd

Don Juan (incid music, J.E. Flecker), 1930, lost



7. Scene from Tippett's 'New Year', Glyndebourne, 1990, directed by Peter Hall, stage design by Alison Chitty, with Helen Field as Jo Ann

Ex.9 *The Rose Lake* (1991–3)



Robin Hood (folksong op, 2, Tippett, D. Ayerst, R. Pennyman), vv, 5 insts, 1934, collab. Ayerst, Pennyman, unpubd
Robert of Sicily (play for children, C. Fry, after R. Browning), children's choruses, 5 insts, 1938, unpubd
Seven at One Stroke (play for children, Fry), children's choruses, 6 insts, 1939, unpubd
The Midsummer Marriage (op, 3, Tippett), 1946–52; cond. J. Pritchard, LCG, 27 Jan 1955
King Priam (op, 3, Tippett), 1958–61; cond. Pritchard, Coventry, Belgrade, 29 May 1962
The Tempest (incid music, W. Shakespeare), London, Old Vic, 29 May 1962
The Knot Garden (op, 3, Tippett), 1966–9; cond. C. Davis, LCG, 2 Dec 1970
The Ice Break (op, 3, Tippett), 1973–6; cond. Davis, LCG, 7 July 1977
New Year (op, 3, Tippett), 1986–8; cond. J. DeMain, Houston, Grand Opera, 27 Oct 1989

CHORAL

The Undying Fire (H.G. Wells), Bar, chorus, orch, *c*1927, unpubd
Psalm in C (The Gateway) (Fry), chorus, orch, 1930, unpubd
Miners (J. Wogan), chorus, pf, *c*1935, unpubd
A Song of Liberty (W. Blake), chorus, orch, 1937, unpubd
A Child of our Time (orat, Tippett), S, A, T, B, chorus, orch, 1939–41; J. Cross, M. McArthur, P. Pears, R. Lloyd, London Region Civil Defence Choir, Morley College Choir, LPO, cond. W. Goehr, London, Adelphi Theatre, 19 March 1944
Two Madrigals, SATB, 1942: The Source (E. Thomas), The Windhover (G.M. Hopkins), Morley College Choir, cond. W. Bergmann, London, Morley College, 17 July 1943
Plebs angelica (motet), SSAATTBB, 1943–4; Fleet Street Choir, cond. T.B. Lawrence, Canterbury Cathedral, 16 Sept 1944
The Weeping Babe (motet, E. Sitwell), S, SATB, 1944; BBC Singers, cond. L. Woodgate, BBC, 24 Dec 1944
Dance, Clarion Air (madrigal, Fry), SSATB, 1952; Golden Age Singers, Cambridge University Madrigal Society, cond. B. Ord, London, Royal Festival Hall, 1 June 1953
Bonny at Morn (arr. of Northumbrian folksong), unison, 3 rec. 1956
Four Songs from the British Isles, SATB, 1956: Early One Morning, Poortith Cauld, Lilliburlero, Gwenllian; London Bach Group, cond. J. Minchinton, Abbaye de Royaumont, 6 July 1958
Crown of the Year (cant., Fry), SSA, 2 rec/2 fl, ob, cl, cornet/tpt, perc, handbells, pf, str qt, 1958; Badminton School Choir, cond. Tippett, Badminton School, 25 July 1958
Five Negro Spirituals (trad.), SATB, 1958 [arr. from A Child of our Time]
Lullaby (W.B. Yeats), 6 solo vv/A, SSTTB, 1959; Deller Consort, London, Victoria and Albert Museum, 31 Jan 1960
Music (P.B. Shelley), unison, str, pf ad lib, 1960; East Sussex and West Kent Choral Festival Combined Choirs, cond. T. Harvey, Tunbridge Wells, Assembly Hall, 26 April 1960
Wadhurst (Unto the Hills) (hymn tune, J. Campbell), 1960
Magnificat and Nunc dimittis, SATB, org, 1961; St John's College Chapel Choir, cond. G. Guest, Cambridge, 13 March 1962
The Vision of St Augustine (St Augustine, Bible), Bar, chorus, orch, 1963–5; D. Fischer-Dieskau, BBC Chorus, BBC SO, cond. Tippett, Royal Festival Hall, 19 Jan 1966
The Shires Suite (various), chorus, orch, 1965–70; Schola Cantorum of Oxford, Leicestershire Schools SO, cond. Tippett, Cheltenham, Town Hall, 8 July 1970 (1st complete perf.)
The Mask of Time (Tippett and others), S, Mez, T, Bar, chorus, orch, 1980–82; F. Robinson, Y. Minton, R. Tear, J. Cheek, Tanglewood Festival Chorus, Boston SO, cond. C. Davis, Boston, Symphony Hall, 5 April 1984

ORCHESTRAL

Concerto, D, chbr orch, 1928–30, lost
Symphonic Movement, *c*1930–31, unpubd
Symphony, B♭, 1933, rev. 1934, unpubd
Concerto for Double String Orchestra, 1938–9; South London Orch, cond. Tippett, Morley College, 21 April 1940
Fantasia on a Theme of Handel, pf, orch, 1939–41; P. Sellick, LSO, cond. Goehr, London, Wigmore Hall, 7 March 1942
Symphony no.1, 1944–5; Liverpool PO, cond. M. Sargent, Liverpool, Philharmonic Hall, 10 Nov 1945
Little Music, str, 1946; Jacques Orch, cond. R. Jacques, Wigmore Hall, 9 Nov 1946
Ritual Dances from The Midsummer Marriage, chorus ad lib, orch; Basler Kammerorchester, cond. P. Sacher, Basle, Musiksaal, 13 Feb 1953
Suite, D (Suite for the Birthday of Prince Charles), 1948; BBC SO, cond. A. Boult, BBC, 15 Nov 1948
Fantasia concertante on a Theme of Corelli, str, 1953; BBC SO, cond. Tippett, Edinburgh, Usher Hall, 29 Aug 1953
Divertimento on Sellinger's Round, chbr orch, 1953–4; Collegium Musicum Zürich, cond. Sacher, Zürich, Tonhalle, 5 Nov 1954
Piano Concerto, 1953–5; L. Kentner, CBSO, cond. R. Schwarz, Birmingham, Town Hall, 30 Oct 1956
Symphony no.2, 1956–7; BBC SO, cond. Boult, Royal Festival Hall, 5 Feb 1958
Praeludium, brass, bells, perc, 1962; BBC SO, cond. A. Dorati, Royal Festival Hall, 14 Nov 1962
Concerto for Orchestra, 1962–3; LSO, cond. Davis, Usher Hall, 28 Aug 1963
Braint, 1966; BBC Training Orch, cond. Boult, Swansea, Brangwyn Hall, 11 Jan 1967 [final variation in Severn Bridge Variations, collab. Arnold, Hoddinott, Maw, Jones, Williams]
Symphony no.3, S, orch, 1970–72; H. Harper, LSO, cond. Davis, Royal Festival Hall, 22 June 1972
Symphony no.4, 1976–7; Chicago SO, cond. G. Solti, Chicago, Orchestra Hall, 6 Oct 1977
Triple Concerto, vn, va, vc, orch, 1978–9; G. Pauk, N. Imai, R. Kirshbaum, LSO, cond. Davis, London, Royal Albert Hall, 21 Aug 1980
Water out of Sunlight, str, 1988; Academy of St Martin-in-the-Fields, cond. N. Marriner, London, Royal Festival Hall, 15 June 1988 [arr. M. Bowen from String Quartet no.4]
Byzantium (Yeats), S, orch, 1989–90; F. Robinson, Chicago SO, cond. Solti, Chicago, Orchestral Hall, 11 April 1991
New Year Suite, orch, 1989; San Francisco SO, cond. M. Tang, San Francisco, Flint Center, 10 Jan 1990
The Rose Lake, orch, 1991–3; LSO, cond. Davis, London, Barbican, 19 Feb 1995
Triumph, concert band, 1992 [arr. from movt 6 of The Mask of Time]
The Shires Suite, orch, 1995; Northern Junior PO, cond. N. Cleobury, Newcastle, City Hall, 31 July 1995 [arr. M. Bowen from version with chorus]

BRASS BAND AND BRASS ENSEMBLE

Fanfare no.1, 4 hn, 3 tpt, 3 trbn, 1943; Band of the Northamptonshire Regiment, cond. C. Marriott, Northampton, St Matthew's, 21 Sept 1943
Fanfare no.2, 4 tpt, 1953
Fanfare no.3, 3 tpt, 1953; RAF St Mawgan trumpeters, St Ives Church Tower, 6 June 1953
Wolf Trap Fanfare, 3 tpt, 2 trbn, tuba, 1980; members of National SO of Washington, cond. H. Wolff, Virginia, 29 June 1980
Festal Brass with Blues, brass band, 1983; Fairey Engineering Band, cond. H. Williams, Hong Kong, 6 Feb 1984
Fanfare no.5, 4 hn, 4 tpt, 2 trbn, b trbn, tuba, perc, 1987 [arr. M. Bowen from The Mask of Time]

SOLO VOCAL

3 songs (C. Mew), 1v, pf, 1929: Sea Love, Afternoon Tea, Arracombe Fair, lost
Boyhood's End (W.H. Hudson), cant., T, pf, 1943; P. Pears, B. Britten, Morley College, 5 June 1943
The Heart's Assurance (S. Keyes, A. Lewis), song cycle, S/T, pf, 1950–51; Pears, Britten, Wigmore Hall, 7 May 1951
Words for Music Perhaps (Yeats), spkr(s), b cl, tpt, perc, pf, vn, vc, 1960; B. Duffell, S. Manahan, A. McCelland, cond. Tippett, BBC, 8 June 1960
Songs for Achilles (Tippett), T, gui, 1961; Pears, J. Bream, Aldeburgh, Great Glemham House, 7 July 1961
Songs for Ariel (W. Shakespeare), 1v, pf/hpd, 1962, arr. 1v, fl/pic, cl, hn, perc, hpd, 1964; G. Burgess, V. Pleasants, London, Fenton House, 21 Sept 1962 [from incid music to The Tempest]
Songs for Dov (Tippett), T, small orch, 1969–70; G. English, London Sinfonietta, cond. Tippett, Cardiff, University College, 12 Oct 1970
Symphony no.3, S, orch, 1970–72: see ORCHESTRAL
Byzantium, S, orch, 1989–90: see ORCHESTRAL
Caliban's Song (Shakespeare), Bar, pf, 1995 ; D. Barrell, I. Burnside, BBC, 26 Nov 1995 [from Suite: The Tempest]

Suite: The Tempest (Shakespeare), T, Bar, ens, 1995; M. Hill, D. Barrell, Nash Ensemble, cond. A. Parrott, London, Purcell Room, 14 Dec 1995 [arr. M. Bowen from incid music to *The Tempest*, with newly composed Caliban's Song]

CHAMBER AND SOLO INSTRUMENTAL

Five Settings, vn, vc, pf, *c*1926–7: Bolsters, ballet; The House that Jack Built; Cheerly Men; The Yiang-Tse-Kiang; Three Jovial Huntsmen, unpubd
Sonata, c, pf, *c*1928, unpubd
String Quartet, F, 1928, rev. 1930, unpubd
String Quartet, f, 1929, unpubd
Variations for Dudley: 10 Variations on a Swiss Folksong as Harmonized by Beethoven [WoO64], pf, 1929, unpubd
Jockey to the Fair, variations, pf, 1930, unpubd
Sonata, e, vn, pf, *c*1930, frags.
String Trio, B♭, 1932, unpubd: orchd 1932, frags.
String Quartet no.1, 1934–5, rev. 1943; Brosa Qt, London, Mercury Theatre, 5 Dec 1935; Zorian Qt, Wigmore Hall, 26 Feb 1944 (rev. version)
Piano Sonata no.1, 1936–8, rev. 1942; P. Sellick, London, Queen Mary Hall, 11 Nov 1938
String Quartet no.2, 1941–2; Zorian Qt, Wigmore Hall, 27 March 1943
String Quartet no.3, 1945–6; Zorian Qt, Wigmore Hall, 19 Oct 1946
Preludio al Vespro di Monteverdi, org, 1946; Geraint Jones, Westminster, Central Hall, 5 July 1946
Four Inventions, 2 rec, 1954; F. Dinn, W. Bergmann, London, Froebel Institute, 1 Aug 1954
Sonata, 4 hn, 1955; Dennis Brain Wind Ensemble, Wigmore Hall, 20 Dec 1955
Piano Sonata no.2, 1962; M. Kitchin, Edinburgh, Freemasons' Hall, 3 Sept 1962
In memoriam magistri, fl, cl, str qt, 1971; London Sinfonietta, cond. E. Howarth, London, St John's, Smith Square, 17 June 1972
Piano Sonata no.3, 1972–3; P. Crossley, Bath, Assembly Rooms, 26 May 1973
String Quartet no.4, 1977–8; Lindsay Qt, Bath, Assembly Rooms, 20 May 1979
The Blue Guitar, gui, 1982–3; J. Bream, Pasadena, Ambassador Auditorium, 9 Nov 1983
Piano Sonata no.4, 1983–4; Crossley, Los Angeles, Japan America Theatre, 14 Jan 1985
String Quartet no.5, 1990–91; Lindsay Qt, Sheffield, Crucible Theatre, 9 May 1992
Prelude: Autumn, ob, pf, 1991; N. Daniel, J. Drake, BBC, 28 Dec 1991 [arr. M. Bowen from section 6 of Crown of the Year]

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DAVID CLARKE

Tipping. A synonym for Tonguing.

Tirana (i) (Albanian: Tiranë). Capital of Albania. An Italian touring company, the Carro di Tespi Lirico, first brought staged opera to Albania in the 1940s (*Rigoletto*, *La traviata*, *Tosca* and *La bohème* in 1942–3). The earliest step towards a systematic organization and development of music and dance was the founding, formalized in 1950, of the Filarmonia Shqiptare (Albanian Philharmonia), embracing the Tirana RSO (later the Albanian Radio and Television SO), the State Chorus, a ballet company and a number of opera singers. The organization had in fact been active earlier, with *Dasma Shqiptare* ('Albanian Wedding'), a 'musical tableau' in a prologue and three scenes by Konstandin Trako (1919–86), given at the stadium in 1947. The earliest opera production with an Albanian cast was Darghomïzhsky's *Rusalka*, given by the newly founded Teatri i Operës dhe i Baletit (Theatre of Opera and Ballet; TOB) in 1953.

The first indoor performances of the Albanian Philharmonia were given at the Teatri Kombëtar Dramatik (National Theatre for Drama), formerly a cinema, with some 500 seats. With Smetana's *The Bartered Bride* (1956) the company transferred to the conservatory theatre, constructed by the Italians, with excellent acoustics and 560 seats. Finally, with Vangjo Nova's opera *Heroina* ('The Heroine', 1967), it settled in the modern theatre (cap. 865) of the Palace of Culture in Skanderbeg Square. Before 1991 two opera or ballet performances were usually given weekly, from September to May or June; the theatre was also used for concerts and recitals. Ticket prices are low as the enterprise is state-funded. The early achievements of the Albanian Philharmonia and the TOB owed much to native pioneers of opera in Albania.

The work of the TOB is almost equally divided between opera and ballet. From 1966 a change of cultural policy encouraged national creativity while disallowing the presentation of foreign works. Only after the fall of the Communist regime in 1991 did the TOB begin to perform the international opera and ballet repertory. The company also presents orchestral, choral and chamber concerts. The TOB's extensive archive embraces all the events held at the Tirana Palace of Culture and the greater part of Albania's musical life.

In addition to a conservatory students' orchestra giving occasional concerts, two orchestras survived in Tirana after 1991: the Albanian Radio and Television SO under its conductors Ferdinand Deda, Jetmir Barbullushi and Petrika Afezolli; and the orchestra of the TOB under Rifat Teqja and Bujar Llapaj. There are also two string ensembles, Virtuoset e Tiranës, which has toured abroad under the violinist Zhani Ciko, and Nënë Tereza. Mixed chamber ensembles in Tirana incude ASMUS, Spectroom and the Emerson Bassoon Quartet, named after the British bassoonist and music publisher June Emerson, who promotes Albanian music. In 1993 Suzanna Turku, director of the TOB choir, founded Pax Dei, a 20-strong mixed chorus which has toured in Germany and Greece.

A number of new festivals have been inaugurated in Tirana since 1991. Mbrëmje e Muzikës së re Shqiptare (Evenings of New Albanian Music) was founded in 1992

by the composer Feim Ibrahimi and later taken over by the composer Aleksandër Peçi as Ditë (Days) e Muzikës së re Shqiptare. Entirely devoted to new Albanian music, it takes place every year in May. The composer Sokol Shupo, founder and president of the Albanian Section of the ISCM (1991), is also the founder and director of the festival Ditët Ndërkombëtare të Muzikës se Re të Dhomës (International Days for New Chamber Music, 1994), consisting of between ten and 12 concerts, each dedicated to the music of a particular country. In 1998 it was renamed Vjeshta e Tiranës (Tirana Autumn) and included a mini-festival devoted to the works of Xenakis. Festival i Romancës Shqiptare 'Tonin Harapi' (Albanian Song Festival 'Tonin Harapi'), featuring works by Albanian composers for solo voice and piano, was founded in 1994 and takes place each December. Festivali i Interpretimit të Muzikës Bashkëkohore 'Nikolla Zoraqi' (Festival of the Interpretation of Contemporary Music Nikolla Zoraqi) was also founded in 1994, and was repeated in 1997 and 1998. Some works are composed especially for this festival, and participants are obliged to perform an Albanian work from the 1990s. Finally, a festival of children's song, Feïm Ibrahimi, was held for the first time in June 1998.
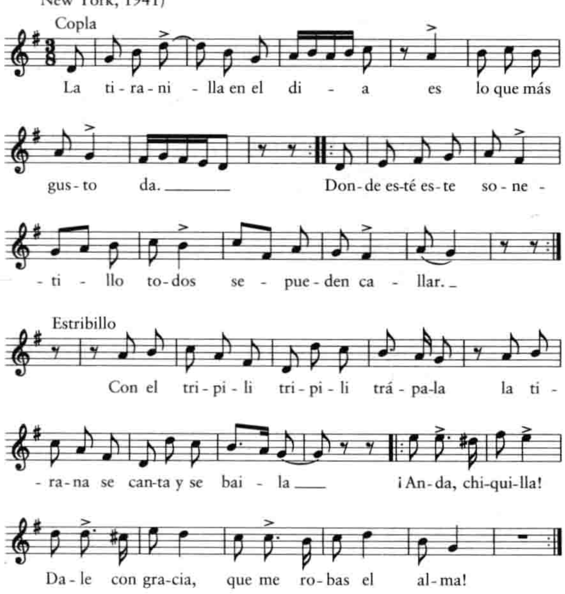
The main establishments of musical education in Tirana are the conservatory, founded in 1962, and the Jordan Misja secondary music school. In addition to the Palace of Culture and the concert hall of the conservatory, the city has a number of halls where concerts are given. These include the Lidhja e Shkrimtarëve hall, used for chamber music and recitals, the Odeoni Koncertor or Qendra Ndërkombëtar i Kulturës (International Cultural Centre), the Pallati i Kongreseve (Congress Palace), with a capacity of about 2000, and a small recital hall at the Rogner Europapark hotel.

See also ALBANIA, §I.

GEORGE LEOTSAKOS

Tirana (ii) (Sp.). A dance-song, probably of Andalusian origin, which between 1780 and 1790 enjoyed a great vogue in Spain as the finale to the popular *tonadillas*. It is usually in 6/8 time with syncopated rhythm, and the tempo is faster than that of the *seguidilla*, which until then was the preferred final number. The verse form of the *tirana* in the *tonadillas* consists ordinarily of four lines of eight syllables with a varying *estribillo* (refrain). It was danced by a couple, the woman waving her apron and the man his hat or handkerchief. Though later banned because of increasing licentiousness, it persisted into the late 19th century. The famous *Tirana del trípili* (ex.1), attributed to Blas de Laserna, became known throughout 19th-century Europe after Mercadante used the theme in the overture to his opera *I due Figaro* (1835). Granados also used parts of the refrain melody as the two main themes for the first movement of his piano suite *Goyescas* (1912–14).

Ex.1 Blas de Laserna: *Tirana del trípili* (G. Chase: *The Music of Spain*, New York, 1941)



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Tirant [tirant de registre] (Fr.). *See* STOP, (4).

Tirare (It.). Down-bow. *See* BOW, §II, 2(i).

Tirasse (Fr.). The COUPLER of an organ, and especially a pedal coupler. *Tirasse du Positif* (*Tir. P.*) means 'choir to pedal'; *Tirasse du Récit* (*Tir. R.*) 'swell to pedal'; *Tirasse du Grand Orgue* (*Tir. G. O.*) 'great to pedal'; and *Tirasse G. P. R.* that all three couplers are to be engaged.

Tirata (It.). A type of ornament. *See* ORNAMENTS, §8.

Tiratutti (It.). A mechanical device to draw the Ripieno stops, found in 18th-century Italian organs. *See under* ORGAN STOP.

Tirecordes (Fr.). *See* TAILPIECE.

Tirer (Fr.). Down-bow. *See* BOW, §II.

Tirimo, Martino (*b* Larnaca, 19 Dec 1942). Greek Cypriot pianist. He studied at the RAM in London with Franz Reizenstein, at the Vienna Music Academy and with Gordon Green. After making his London début in 1965, he won international competitions in Munich (1971) and Geneva (1972), subsequently appearing with many of the world's leading orchestras. In 1975, at the Queen Elizabeth Hall, London, he performed the complete Schubert sonatas, repeating this cycle ten years later at the Wigmore Hall. In 1985 he also performed the five Beethoven concertos in Dresden, and in 1986 with the Dresden PO at the Royal Festival Hall, conducting from the keyboard on each occasion. His extensive recordings include the complete piano music of Debussy, concertos by Rachmaninoff, Brahms and Chopin, the Tippett Piano Concerto with the composer conducting and the complete Schubert sonatas, of which he has published an Urtext edition, completing Schubert's unfinished movements.

BRYCE MORRISON

Tïrmand [Tyrmand], **Ėta (Ėdzi) Mayseyewna** (*b* Warsaw, 23 Feb 1917). Belarusian composer. She completed her studies at the teaching and choral faculty of the Warsaw Higher School (1938) where she also studied the piano. After the occupation of Warsaw in 1939 she fled to Minsk and entered the conservatory there. During the war years she worked as an accompanist for the Kyrgyz Theatre of Opera and Ballet in Frunze, and later graduated from the

National Conservatory, Minsk, in the piano class of G.I. Shershevsky (1949) and the composition class of A.V. Bahatïrow (1952). In 1949 she began teaching the piano and ran a class for accompanists at the Belarusian State Academy of Music. Her music is emotionally vivid, dynamic and virtuoso in style. Such works as the piano concertos, sonatas, suites and toccatas are characterized by decorativeness and textural detail, as well as an improvisatory manner and free form. The use of chromatic tonality, a reliance on the Belarusian song style and a tendency towards ornamentation inspired by the sounds of the natural world all give distinctiveness, harmonic freshness and a concertante brilliance to her works for violin and piano and for cimbalom and piano (in which she comes close to the traditions of Bartók and Szymanowski). Her vocal works are vividly expressive and national in character. The lively speech-like intonation and the picturesque cast of her instrumental pieces and songs about children (to poems by V. Shumilin and Vladimir Levin) are ingenious.

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Choral orch: Partiya vedyot k kommunizmu [The Party Leads to Communism] (trad.), 1951; Ya Lenyna pyayu [I Sing of Lenin] (cant., A. Aleksandrovich), 1969

Chorus: Suite (Ye. Ognetsvet), children's choir, 1956; choruses (M. Bogdanovich, A. Deruzhinsky, Ya. Kolas, E. Meželaitis, M. Tank, P. Trus)

Songs (1v, pf): 3 balladï [3 Ballads] (B. Dadié), 1963; Zemnoye prityazheniye [Terrestrial Attraction] (Tank), song cycle, 1966; song cycle (F. García Lorca) 1975; Detskiy tsikl [A Cycle for Children] (V. Shumilin), 1977; Mister Kvakli i dr. [Mr Quickly and Others] (V. Levin), song cycle, 1980

Arrs. of Belarusian and Polish folksongs for 1v, pf for chorus

INSTRUMENTAL

Orch: Pf Conc., 1952; Pol'skiye napevï [Polish Tunes], fantasy, orch of Belarusian folk insts, 1952; Pf Conc. no.2, 1956

Chbr and solo inst: Scherzo, vn, pf, 1949; Sonata, vn, pf, 1950; Improvizatsiya i tanets [Improvisation and Dance], vn, pf, 1957; Sonata, va, pf, 1967, rev. for vn, pf; Ėstradnaya p'yesa [Variety Stage Piece], tpt, pf, 1961; Scherzo, cimb, pf, 1969; Kontsertnïy val's [Concert Waltz], cimb, pf, 1970; 2 p'yesa [2 Pieces], cimb, pf, 1974; Poėma, vn, pf, 1982; Tema s variatsiyami [Theme and Variations], trbn, pf, 1988; Ballada-fantaziya, vc, pf, 1989

Pf: 5 Preludes, 1948; Variations, 1950; Variations (on a Belarusian folk theme), 1951; Stsenki iz detskoy zhizni [Scenes from the Lives of Children], suite, 1953; Sonatina, 1954; Pionyorskaya syuita [Pioneer Suite], 1962; Toccata, 1962; Suite [no.2], 1963; Ėtyudï-kartinki (Etudes-tableaux), 2 bks, 1971–2; Chetïre nastroyeniya [Four Moods], suite, 1973; Suite [no.4], 1975

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TAISIYA SHCHERBAKOVA

Tiro (It.). *See* STOP, (4).

Tischer, Johann Nikolaus (*b* Böhlen, 1707; *d* Schmalkalden, 3 May 1774). German composer and instrumentalist. This extraordinarily versatile musician studied the organ with Johann Balthasar Rauche in Böhlen (1719) and piano with Johann Graf in Halberstadt (1722), and the violin, viola d'amore and composition with Schweitzelberg in Arnstadt and again Graf in Rudolstadt. He was also proficient on the oboe: after travels to Erfurt, Brunswick, Hamburg, Berlin and Dresden he finally obtained employment in 1728 as regimental oboist and violinist to Duke August Wilhelm of Brunswick. In 1731 he moved to Schmalkalden as town organist, shortly thereafter also becoming Konzertmeister at the court of Saxe-Coburg-Meiningen. Declining health curtailed his activities after 1765 and in 1768 his pupil J.G. Vierling was appointed to assist him, eventually becoming his successor.

In his youth Tischer's compositional activities centred on church music; after 1732 he divided his efforts between keyboard and orchestral music. Particularly well represented in his output are pedagogical collections for young pianists and concertos for the piano, violin and oboe, instruments on which he himself excelled. Although his keyboard works were much published and appreciated during his lifetime, modern scholars have generally dismissed his works as shallow and of little consequence.

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published in Nuremberg unless otherwise stated

Edition: *Johann Nikolaus Tischer: Opera omnia per clavicembalo*, ed. L. Cerutti (Padua, 1995)

Kbd: Anmuthige Clavier-Früchte, i–ii, bestehend in 6 kleinen Suiten (?*c*1740); Divertissement musical, 9 suites, opp.1–3 (*c*1743–52); Das vergnügte Ohr und der erquickte Geist in 6 Galanterie-Parthien (1748); Wehklagendes Kyrie und frohlockendes Halleluja, oder Harmonische Herzens-Belustigung, 2 concs. (*c*1748); Musikalische Zwillinge, i–vii, 13 concs. (1754), 4 ed. C. Lister (Saint Louis, MO, 1994); Sonata in Haffner's Oeuvres melées, vii (1761); 6 leichte und dabey angenehme Clavier-Partien, i–v (1763), vi (Munich, 1766); 6 fugues, Die vier Jahreszeiten (divertissement), kbd, MS, mentioned *FétisB*

Other works (all MS, mentioned by Fétis): 50 church compositions, before 1732; 6 concs., ob, va; 6 vn concs.; 6 kbd concs.; 12 syms.; 6 ovs., strs; 2 vn sonatas

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LILIAN P. PRUETT

Tischglocke (Ger.). *See* HANDBELL.

Tischhauser, Franz (*b* Berne, 28 March 1921). Swiss composer. He studied at the Zürich Conservatory, where his teachers included Paul Müller-Zürich (composition) and Rudolf Wittelsbach (piano). From 1951 to 1983 he worked at Radiostudio Zürich, serving as head of the music department from 1971. He was awarded the city of Zürich music prize in 1988. An outsider even on the Swiss musical scene, his relatively small compositional output retains the framework of classical tonality. Since 1989 he has focussed on revising, publishing and making new arrangements of his works.

Tischhauser aspires to an approachable melodic style that he calls the '(*Über-*) *Lebenselixier der Musik*'. When he uses 12-note rows, note-clusters or noise effects, it is usually in parody (as in *Eve's Meditation* when all 12 notes of the chromatic scale accompany the words 'a product of reasoning and statistics'). Unusual timbres are used to depict non-musical sounds or to help paint character types. A musical story-teller, Tischhauser takes his material from widely varied sources, including literature, science and everyday life. Many works, such as

Antiphonarium profanum, *Mattinata* and *Dr Bircher und Rossini*, feature pairs of contrasting characters. In *Beschallung der Stadt Kalau* he self-mockingly personifies the two extremes of his own compositional ethos by a horn quartet ('on the ivory tower') and a woodwind octet ('on the commonplace').

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Orch: Der Geburtstag der Infantin (Tanzspiel, after O. Wilde), 1941; Concertino, pf, wind trio, perc, str, 1945; Feierabendmusik, str, 1946; Landpartie, 2 hn, str, 1948; Seldwyliana (Geisterstunde in einer vormals lustigen Kleinstadt), 1960–61; Omaggi a Mälzel, 12 str, 1963; Mattinata, 23 wind, 1965; Kontertänze (Typophonische Szenen zur Kretschmerschen Lehre von den schizothymen und zyklothemen Temperamenten), 2 orch, 1967–8; The Beggar's Conc., cl, str, 1975–6; Dr Bircher und Rossini (Tafelmusik), hpd, str, 1978–9

Vocal: Klein Irmchen (C. Morgenstern), 6 songs, S, pf, 1937; 2 Catulli carmina, T, gui (G.V. Catullus), 1949; Das Nasobem (Morgenstern), mixed chorus, 1950; Amores (Die Lesbiade des Catull), T, tpt, perc, str insts, 1955–6; Punctus contra punctum (G.E. Lessing), T, B, small orch, 1962; Antiphonarium profanum, 2 male choruses, 1966–7; Eve's Meditation on Love (M. Twain), S, tuba, str orch, 1970–71; Die Hampeloper (Joggeli söll ga Birli schüttle) (L. Wenger), 11 solo vv, 3 choruses, small orch, 1985–6

Chbr and solo inst: Sonatina, pf, 1941; Kassation, 9 insts, 1951; Octet, 1953; Die Bremer Stadtmusikanten (Was Töne vermögen), fl, ob, cl, bn, pf, 1982–3 [arr. with nar, 1996]; Das Vierklaklavier, 4 cl, 1984 [after Morgenstern]; Beschallung der Stadt Kalau, hn qt, ww octet, 1989

Principal publishers: Amadeus-Verlag, Hug, Schott, Peters

THOMAS MEYER

Tischler, Hans (*b* Vienna, 18 Jan 1915). American musicologist of Austrian birth. He was a piano pupil of Paul Wittgenstein at the Vienna Conservatory and studied composition and conducting at the Vienna Music Academy. Turning to musicology, he received the PhD in 1937 from the University of Vienna, where his teachers included Nowak, Orel, Wellesz, Lach and Haas. In America he studied with Schrade and Hindemith at Yale, receiving the PhD there in 1942. He was professor and chair of the music department at West Virginia Wesleyan College (1945–7) and associate professor at Roosevelt University in Chicago (1947–65). In 1950 he founded the Chicago chapter of the ISCM, which he directed until 1965. He was appointed professor of musicology at Indiana University in 1965 and he was a guest lecturer at the University of Chicago (1956–7), Tel-Aviv University (1972) and Bar Ilan University (1986). He retired in 1985.

Tischler has written widely on the function and performance of 12th- and 13th-century polyphony and on Mahler. His other interests include Mozart's piano concertos and the works of Hindemith. His harmony textbook is noted for its thorough treatment of modulation and chromatic alteration.

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Trouvère Lyrics with Melodies: Complete Comparative Edition, CMM, cvii/1–15 (1997)

PAULA MORGAN

Tisdale, William (*fl* 16th century). English composer. No firm biographical details are known, but he seems to have been connected with the Tregian family (he dedicated a 'Pavana Chromatica' to 'Mrs. Katherin Tregian'). This and four other pieces are in the Fitzwilliam Virginal Book (*GB-Cfm*, ed. J.A. Fuller-Maitland and W. Barclay-Squire, 1899/*R*), where his surname appears as 'Tisdall'; a further two are in *Cfm* Mus.782 ('Tisdale Virginal Book').

Since the last two named are in a somewhat different style from the first five it may be that two different composers are involved. The scribe of the keyboard music in the Fitzwilliam Book (which originally belonged to Bull) may have been Tisdale himself. It is not known if either composer (if there were two) is to be identified with either of the two William Tisdales living in London at this time, of whom one died in 1603 and the other in 1605. For editions of the complete works of William Tisdale and Tisdale's Virginal Book see EKM, xiv, xxiv (1958–66).

JOHN CALDWELL

Tisdale Virginal Book (*GB-Cfm* 52.d.25). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(vi).

Tishchenko, Boris Ivanovich (*b* Leningrad, 23 March 1939). Russian composer. He showed a gift and fascination for music since early childhood; his serious studies commenced at the age of 14. He studied composition at the Music College attached to the Leningrad Conservatory with Galina Ustvol'skaya (1954–7), and then at the conservatory itself with Vadim Salmanov, Viktor Voloshinov and Orest Yevlakhov (1957–62). He later took a postgraduate course under Shostakovich (1962–5). As a pianist (he studied with V.L. Mikhelis and then with A.D. Logovinsky) he has appeared both as a soloist and ensemble player. He has taught since 1965 (since 1986 as professor) at the St Petersburg Conservatory, and is a laureate of the Glinka State Prize of Russia (1978), and a People's Artist of Russia (1987).

Tishchenko is an outstanding representative of the generation which appeared during the 1960s and which invigorated Russian musical life. His industriousness has rewarded him with a leading place in Russian music. As distinct from many of his colleagues, Tishchenko has remained in Russia and with a striking determination remains loyal to the principles which he once adopted, regardless of changes in political regimes and artistic trends. Contemporary music, literature and other forms of art attract his keen interest, as does folk art (which he has recorded and studied during ethnographic expeditions), the Japanese gagaku, the music of Tibet, the works of Monteverdi and Mahler, and much else besides. Tishchenko makes use of these varied influences in a very personal manner. He sets down his own rules for expressing his ideas, and all the elements of language and structure in his music are characterized by individuality and form a harmonious artistic system. Even in his early works (the Piano Concerto, the First Violin Concerto, the First Symphony, the Second Piano Sonata, and *Grustnïye pesni* ('Sad Songs')) Tishchenko revealed the general features of his individuality which have remained largely unchanged. He is drawn towards serious ethical problems, to the artistic study of life and the human soul, and believes in the ability of art to express objectively the natural laws of the world's existence. 'Real music', he believes, 'always gives the impression that it came into the world of its own accord. . . It had to appear' (Volkov). His sharply etched musical themes often arise from one sound or from the most simple turns of phrase. Intense development, which produces highly charged emotional tension throughout the entire composition, is usually achieved by the sprouting of new shoots from the initial thematic material. Furthermore, the essential idea of a theme often undergoes a transformation to its antithesis; there is a confrontation between peace and destruction, prosperity and suffering, the beautiful and the monstrous, the divine and the diabolical, and the confrontation is resolved differently each time. Tishchenko feels hostility, on the one hand, towards rhythmic and structural four-squareness and literal repetition (when reiterating both small-scale and large-scale structures he generally employs variation technique), and on the other hand, towards flabby and eroded forms; inspiration, intuition, the tendency towards improvisation in his creative process go hand in hand with mathematical calculation. Although an adherent of linear writing and polyphony, he is, nonetheless, responsive to vertical considerations, and to fresh and beautiful harmonies and the logic which links them. Characteristic of him is free tonal thinking. 'I am pleased', wrote Shostakovich, 'that Tishchenko is anti-dogmatic in his work: he is not the "prisoner" of chromaticism, diatonicism, or dodecaphony, but he freely uses those means which are very necessary to him in each given instance' (Volkov, p.18).

Tishchenko is the most important symphonist in Russia after Shostakovich who uses fully-fledged sonata forms and symphonic conceptions. His first symphony is written for full orchestra, but the third symphony is written for chamber forces, the instruments being presented one by one ('I love all his works', wrote Shostakovich, 'but I would like to single out his Symphony no.3 which draws one by the richness of its emotions, by its clarity of thought, and by its structural logic', Volkov, p.18). Alongside them stands the Fourth Symphony, a huge work lasting for more than an hour and a half and requiring an orchestra of 145 players, the Fifth, written as a reminiscence of Shostakovich and his music, and the Seventh. Tishchenko has also written a vocal symphony – the second, entitled 'Marina' – for choir and set to poems by Marina Tsvetayeva, composed at a time when the publication of her verses was still banned in the USSR. His Sixth Symphony employs two solo female voices and sets poems by 20th-century Russian poets. Furthermore, Tishchenko had been a friend of Josef Brodsky since the days of their youth, and was the first to set his poetry to music, in his *Rozhdestvenskiy romans* ('Christmas Romance'); the melodic material of this work was suggested by hearing Brodsky's expressive reading of his verses.

All Tishchenko's instrumental concertos can be called concerto-symphonies or concerto-dramas. The virtuosic complexity of the solo parts stems from the composer's discovery of the widest and previously unknown possibilities of the instruments (as in the Harp Concerto, the Second Violin Concerto, and the Concerto for flute, piano and orchestra). The First Cello Concerto – for cello, 17 woodwind instruments, percussion and harmonium – was written for Mstislav Rostropovich and was first performed by him; notable for the concentration with which the dramatic ideas are embodied, the work was awarded first prize at a composing competition in Prague in 1966. Shostakovich, who loved this concerto, re-orchestrated it, using forces which included strings, and this version is also played alongside the composer's original scoring. The Concerto for clarinet and piano trio stands on the dividing line between symphonic and chamber music.

Tishchenko's ample contribution towards instrumental and chamber music includes ten piano sonatas, five string quartets and two sonatas each for unaccompanied violin and cello. No less extensive and rich in artistic revelations is his vocal output – the song cycles *Belïy aist* ('The White Stork'), *Chertyozh* ('A Devilish Sketch'), the *Tri pesni na stikhi Marinï Tsvetayevoy* ('Three Songs to Verses by Marina Tsvetayeva') and two works to the words of Ovsey Driz all confirm the composer's gift for unexpected and persuasive settings. Among the works for voice and orchestra *Rekviyem* ('Requiem') is especially important. The work sets words by Anna Akhmatova, and was written at a time when her narrative poem 'Rekviyem', which mourns the victims of Stalinism, was forbidden by the authorities. Tishchenko's setting, where the ideas embodied in the words were transferred to a time beyond history, waited more than 20 years for its première in the Great Hall of the Leningrad State Philharmonia. After this event the performance of his music in this hall was banned for seven years.

Tishchenko's work for the theatre is represented first and foremost by his ballet *Yaroslavna*, based on themes from the masterpiece of old Russian literature *Slovo o polku Igoreve* ('The Lay of Igor''s Campaign'). As distinct from Borodin's opera *Prince Igor*, where the same subject is interpreted in a lyrical and epic manner, Tishchenko treats it as a tragedy. The première in 1974 was a major event in the Russian theatrical world. Earlier, in 1964, Leonid Yakobson's production of Tishchenko's one-act ballet *Dvenadtsat'* ('The Twelve') after Aleksandr Blok's narrative poem, had also been of importance. A trio of productions based on Korney Chukovsky's fairy tales in verse (the ballet *Mukha-tsokotukha* ('The Clicking Fly'), the opera *Kradyenoye solntse* ('The Stolen Sun'), and the operetta *Tarakanishche* ('The Cockroach')) show yet another facet of the composer's character – his wit. But his humour is rather black, and these funny fairy tales for children turn into sinister dramas not intended for children at all. Tishchenko has conscientiously written numerous scores for theatrical productions and for films; the high artistic merit of this music has made it possible to present it in concert versions (the symphony *Khronika blokadï* ('A Chronicle of the Blockade') and the suites *Tsirk* ('The Circus'), *Zhavoronok* ('The Lark'), and *Sobach'ye serdtse* ('Heart of a Dog'), all after novellas by Bulgakov).

Tishchenko has also edited and orchestrated a number of works by other composers, and, endowed with a literary gift, is the author of numerous articles, essays, reminiscences and commentaries. During the years that he has taught at the conservatoire, a large number of composers have passed through his class, and such is their success it has become possible to speak of a 'Boris Tishchenko School'.

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STAGE

Dvenadtsat' [The Twelve] (ballet, 1, scenario by L. Yakobson, after A. Blok), op.25, 1963, St Petersburg, Kirov, 31 Dec 1964

Children's Trilogy (after fairy tales by K. Chukovsky), 1968: Kradenoye solntse [The Stolen Sun] (op, 1, M. Byalik, Z. Korogodsky and Tishchenko), op.40; Mukha-tsokotukha [The Clicking Fly] (ballet, 1, choreog. K. Rassadin), op.39, Choreographic Miniatures Theatre, 25 May 1979; Tarakanishche [The Cockroach] (operetta, 1, Korogodsky), op.41

Yaroslavna/Zatmeniye [Yaroslavna/The Eclipse] (ballet, 3, O. Vinogradov, after *Slovu o polku Igoreve* [The Lay of Igor''s Campaign], choreog. Vinogradov), op.58, 1974, Leningrad, Malïy, 30 June 1974

OTHER WORKS

11 syms.: Frantsuzskaya simfoniya (after A. France: *Crainquebille*), op.12, 1958, rev. as op.116, 1993; no.1, op.20, 1961; no.2 'Marina' (M. Tsvetayeva), op.28, mixed chorus, orch, 1964; no.3, op.36, 1966; Pushkin's symphony, op.38, 1967, rev. 1998; Sinfonia robusta, op.46, 1970; no.4, op.61, 1974; no.5, op.67, 1976; Khronika blokadï [A Chronicle of the Blockade], op.92, 1984; no.6 (A. Akhmatova, V. Levinzon, O Mandel'shtam, A. Nayman and Tsvetayeva), op.105, S, C, orch, 1988; no.7, op.119, 1994

Other orch: Vn Conc. no.1, op.9, 1958, rev. as op.29, 1964; Pf Conc., op.21, 1962; Danaida (after Rodin's sculpture), op.24, 1963, rev. 1994; Oktavï [Octaves], op.26, 1963; Vc Conc. no.1, op.23, 1963, reorchd by Shostakovich, 1969; Palekh, op.34, 1965 [after film score]; Vc Conc. no.2, op.44/1, 48 vc, 12 db, perc, 1969, reorchd as op.44/2, 24 vn, 12 va, 12 vc, 12 db, perc, 1978; Conc., fl, pf, str, op.54, 1972; Tsirk [The Circus], suite, op.55, 1973 [after incid music, Tot, kotorïy poluchayet poshchyochinï]; Zhavoronok [The Lark], suite, op.62, 1974 [after incid music]; Hp Conc., op.69, 1977; 7 pozïvnïkh 'Olimpiada – 80' [7 Call-Signs 'Olympic Games – 80'], op.70, 1977; Vn Conc. no.2 'Skripichnaya simfoniya' [Violin Sym.], op.84, 1981; Prelude, E, op.87, 1983; Sobach'ye serdtse [Heart of a Dog] (after M. Bulgakov), op.104, 1988 [after incid music]

Choral: Ènergiya (fugue, after Law of the Conservation of Energy), op.14b, chorus, 1959; Lenin zhiv [Lenin is Alive] (cant., V. Mayakovsky: *Komsomol'skaya* [The Komsomol Organisation]), op.15, mixed chorus, orch, 1959; Svadebnaya [Wedding Song] (trad. Cossack), op.16b, female chorus, 1959; Yuefu (ancient Chinese Yuefu), op.14, 4 choruses, 1959

Other vocal: Belïy aist [The White Stork] (O. Shestinsky), song cycle, op.10, 1v, pf, 1958; Grustnïye pesni [Sad Songs] (P.B. Shelley and others), song cycle, op.22, S, pf, 1962; Suzdal': pesni i naigrïshi [Suzdal: Songs and Folk Tunes], suite, op.30, S, T, chbr ens, 1964 [after film score]; Rekviyem (Akhmatova), op.35, S, T, orch, 1966; 3 pesni [3 Songs] (Tsvetayeva), op.48, 1v, pf, 1970; Chetïre [Four] (S. Marshak), children's song, 1v, pf, 1971; Doroga [The Road] (O. Driz), song cycle, op.57, 1v, pf, 1973, rev. 1996; Stuzha [Hard Frost] (trad., V. Tendryakov), op.60, Mez, orch, 1974 [after incid music, Sovet da lyubov']; Bratu [To my Brother] (M.Yu. Lermontov: *Zaveshchaniye* [Testament]), op.98, S, fl, hp, 1986; Zaveshchaniye (N. Zabolotsky), op.96, S, hp, org, 1986; Sad muzïki [The Garden of Music] (A. Kushner), cant., op.101, S, Mez, Bar, vn, vc, pf, 1987; Khelomskiye mudretsï [Khelom Sages] (Driz), op.112, S, B, vn, pf, 1991; Chertyozh [A Devilish Sketch] (Mayakovsky and others), song cycle, op.120, 1v, pf, 1995

Chbr: Rondo, op.2, vn, pf, 1956; Prelude and Fugue, op.7, str qt/str orch, 1957; Str Qt no.1, op.8, 1957; Str Qt no.2, op.13, 1959; Kaprichchio, op.31, vn, pf, 1965; Severnïye ètyudï [Northern Studies], suite, ens, op.42, 1968 [after film score]; 2 p'yesï [2 Pieces], xyl, vib, pf, op.45/1, 2, 1970; Str Qt no.3, op.47, 1970; Tainstvennïye soplemenniki: kanon v protivodvizhenii [Mysterious Fellow Tribesmen: A Canon in Contrary Motion], op.45/3, perc, stop-watch, *c*1970; 2 starinnïkh tantsa [2 Old-Fashioned Dances], op.62b, vn, pf, 1975; Andante espressivo, op.71b, va/vc, hp, 1978; Str Qt no.4, op.77, 1980; Str Qt no.5, op.90, 1984; Pf Qnt, op.93,

1985; Conc., op.109, cl, pf trio, 1990; Fantaziya, op.118, vn, pf, 1994; Syuita 'Portreti' [Portraits], op.122/2, pf duet, 1996
10 pf sonatas: no.1, op.3, 1957, rev. as op.121, 1995; no.10, op.4, 1957, rev. as op.124, 1997; no.2, op.17, 1960; no.3, op.32, 1965; no.4, op.53, 1972; no.5, op.56, 1973; no.6, op.64, 1975; no.7, op.85, pf, bells, 1982; no.8, op.99, 1986; no.9, op.114, 1992
Other solo inst: 3 polifonyudii, op.19b, pf, 1954, rev. 1961; Variations, op.1, pf, 1956; Ėgosyuita, op.6, pf, 1957; Sonata no.1, op.5, vn, 1957; Whims, 5 pieces, op.11, pf, 1958, rev. 1998; Sonata no.1, op.18, vc, 1960; 3 zagadki [3 Enigmas], op.19, pf, 1960; 12 Inventions, op.27, org, 1964; Sonata no.2, op.63, vn, 1975; Sonata no.2, op.76, vc, 1979; 4 p'yesï [4 Pieces], op.94, tuba, 1985; Marsh-Kontsert (Concerto alla marcia), op.106, 16 soloists, 1989; 12 portretov, op.113, org, 1992; Pamyati Vitaliya Fomina [In Memory of Vitaly Fomin], op.122/1, org, 1996
Incid music: Podnyataya tselina [Virgin Soil Upturned] (after M. Sholokhov), op.16, 1959; Vïbor [The Choice] (A. Arbuzov), op.51, 1972; Tot, kotorïy poluchayet poshchyochinï [The Man who Gets Slapped in the Face] (L. Andreyev), op.55, 1973; Sovet da lyubov' [Advice and Love] (Tendryakov), op.60, 1974; Zhavoronok [The Lark] (J. Anouilh), op.62, 1974; Roza Bernd (G. Hauptmann), op.65, 1975; Deti solntsa [Children of the Sun] (M. Gor'ky), op.66, 1976; Nedorosl' [The Minor] (D. Fonvizin), op.68, 1976; Ėmigrant iz Brisbena (Zh. Shekhade), op.73, 1978; Ivanov (A. Chekhov) op.72, 1978; Bereg [The Shore] (Yu. Bondarev), op.75, 1979; Richard III (W. Shakespeare), op.74, 1979; Prodolzheniye Don-Zhuana [Continuing Don Juan] (E. Radzinsky), op.82, 1980; Prosti menya [Forgive Me] (V. Astaf'yev), op.78, 1980; Talantï i poklonniki [Talents and their Admirers] (A. Ostrovsky), op.83, 1980; Molva [The Rumour] (A. Salïnsky), op.88, 1983; Takaya dlinnaya zima [Such a Long Winter] (Yu. Voronov), op.89, 1984; Svetit, da ne greyet [Sunshine with No Warmth] (Ostrovsky), Op.95, 1986; Tri syostrï [Three Sisters] (Chekov), op.102, 1987; Sobach'ye serdtse [Heart of a Dog] (A. Chervinsky, after Bulgakov), op.103, 1988; Sobïtiye [The Event] (V. Nabokov), op.110, 1991; Zhorzh Danden (Molière), op.117, 1993; Boris Godunov (Pushkin), op.126, 1999
Film scores (all names in parentheses are those of directors): Suzdal': stranitsï minuvshego [Suzdal: Pages from the Past] (S. Shuster), op.30, 1964; Na odnoy planete [On One Planet] (I. Ol'shvanger), op.33, 1965; Palekh (Shuster), op.34, 1965; Gibel' Pushkina [The Death of Pushkin] (F. Tyapkin), op.38, 1967; Severnïye ėtyudï [Northern Sketches] (Shuster), op.42, 1968; Rozhdeniye korablya [The Birth of the Ship] (Shuster), op.43, 1969; Pristan' na tom beregu [A Landing-Stage on the Other Bank] (Shuster), op.49, 1971; Slovo o polku Igoreve [The Lay of Igor''s Campaign], op.50, 1971; Den' priyoma po lichnïm voprosam [Receiving Day for Personal Matters] (Shuster), op.59, 1974; Deti kak deti [Children are Children] (A. Shakhmaliyeva), op.71, 1978; Sergey Ivanovich ukhodit na pensiyu/Priklyucheniya pensionera [Sergey Ivanovich Retires/The Adventures of a Pensioner] (Shuster), op.80, 1980; Svet v okne [A Light at the Window] (Shakhmaliyeva), op.79, 1980; Yeshchyo do voynï [Before the War], op.86, 1982; Ogni [Fires] (Shuster), op.91, 1984; Igor' Savvovich, op.100, 1986; Kanuvsheye vremya [Lost Time] (Shuster), op.107, 1989
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'Ėtyud k portretu' [A study for a portrait], *D. Shostakovich: Stat'i i materialï* [D. Shostakovich: articles and materials] (Moscow, 1976), pp. 98–104
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'Moya konservatoriya' [My conservatory], *Leningradskaya konservatoriya v vospominaniyakh* [The Leningrad conservatoire in reminiscences], i (Leningrad, 1987), 234–42
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MIKHAIL GRIGOR'YEVICH BYALIK

Tisné, Antoine (*b* Lourdes, 29 Nov 1932). French composer. He studied composition at the Paris Conservatoire with Milhaud, Rivier and Jolivet, winning prizes in harmony, counterpoint and fugue, as well as the Prix de Rome (1962). In 1968 he became principal music inspector for the Ministry of Cultural Affairs. He largely resisted the serial revolution, although several of his works involve 12-note procedures, such as *Cosmogonies* (1967). He introduced aleatory elements in, for example, *Solars vortices* (1971) and *Astres aux reliefs d'or* (1981). Tisné's musical language, although basically atonal,

conserves romantic gestures in the Violin Concerto (1969) and *Elégie pour une aube* (1972). This lyricism is balanced by the chordal clusters of *Célébration* (1975) and *Bocéphal* (1982). Quarter-tones are employed in, for example, *Espaces irradiés* (1978). His eclectic technique underlies a belief in lyrical and emotional expression: music must respond to human experience and the spiritual dimension in the cosmos. Many of Tisné's subjects concern astronomy, including *Pulsars éclatés* (1971) and *Ozma* (1970); others, his fascination with light: *Luminescences* (1970) and *Ombres de feu* (1988). His exploitation of strings and wind captures an other-worldly quality and his fascination with the ancient civilizations of Egypt, Mesopotamia and Greece is evident in *Stances minoennes* (1963) and *Osiriaques* (1973). His frequent collaboration with the poet David Niemann has resulted in operas and musical reflections on texts, such as *Bocéphal. Episodes New-Yorkais* (1985) is a powerful meditation on the poem by Cendrar.

WORKS
(*selective list*)

Op: Les enfants du ciel (children's fairy tale op, D. Niemann), 1984; La ramasseuse de Sarments (music theatre, Bousquet), 1980; Le chemin des bulles (children's op), 1988; Pour l'amour d'Alban, 1993

Orch: Sym. no.1, 1959; Pf Conc. no.1, 1959; Pf Conc. no.2, 1961; A une ombre, pf, chbr orch, 1962; Chant d'amour et de mort, 1962; Pf Conc. no.3, 1962; Récits épiques du temps de la guerre, radio music, chbr orch, 1962; Mouvements symphonique, 1963; Sym. no.2, 1963; Fl Conc., 1965; Vc Conc., 1965; Etude d'après Goya, 1966; Cosmogonies, 3 orch, 1967; Séquence pour un rituel, str orch, 1968; Arborescences I–II, 1969; Spectrales, vc, orch, 1969; Vn Conc., 1969; Impacts, ondes martenot, 2 str orch, 1970; Sidérales, perc, str orch, 1970; Arches de lumière, 1972; Elégie pour une aube, vn, str orch, 1972; Solstices, bn, str orch, 1973; Synergies, 2 str ens, wind ens, 1974; Chant pour une autre galaxie, org, str orch, timp, 1978; Dolmen II, chbr orch, pf, perc, 1978; Reliefs irradiants de New-York, 1979; Orbes de feu, 2 orch, 1981; Alcaphante, fl ens, hn, perc, str, 1983; Seeland, vn, vc, str, 1984; Voix, hn, str, 1984; Mouvement concertant, pf, str, brass, 1985; Va Conc., 1985; Les voiles de la nuit, 1990; Pf Conc., 1991; Sym. no.3, 1992

Chbr and solo inst: Str Qt no.1, 1956; Sonata, vc, pf, 1961; Wind Qnt, 1961; Sonata, vn, pf, 1963; Stances minoennes, brass qnt, 1963; Caractères, 3 portraits, str qnt, wind qnt, perc, 1964; Croquis, cl, pf, 1964; Elégie et burlesque, trbn, 1964; Lied, hn, pf, 1964; Sonata, fl, pf, 1964; Visions des temps immémoriaux, pf, ondes martenot, perc, 1964; Sonata, va, pf, 1966; Disparates, wind qnt, 1967; Ode, 4 trbn, 1967; Pf Trio, 1967; Soliloques, bn, 1968; Elégie, db, pf, 1969; Invocations pour Ellora, cl, 1969; Magnitudes, 3 ondes martenot, 1969; Ozma, 2 tpt, 2 hn, 2 trbn, 2 perc, 1970; Dinos, ob, 1970; Strates colorées, va, ob/eng hn, tpt, trbn, 1970; Alliages, sax qt, 1971; Monologues, vc, 1971; Pulsars éclatés, 6 perc, 1971; Scènes, vn, 1971; Arkham, wind, pf, perc, vn, db, 1972; Profils d'ombres, vn, pf, 1972; Rivages, fl, hp, 1972; Ondes flamboyantes, 12 str, 1973; Osiriaques, celtic hp, 1973; Stratégie, 4 brass ens, 1973; Les muses inquiétantes, 7 wind, perc, 1974; Stella-borealis, kbd, perc qt, 1974; Héraldiques, tpt, pf, 1975; Isomorphies, 6 str, 1975; Music for Stonehenge, a sax, pf, 1975; Profils éclatés, 5 brass, org, 1976; Alizés-Strophes, fl qt, 1976; Dolmen, 7 wind, pf, 1976; Irisation, fl, org, 1976; Musique en quatuor, fl, cl, vn, vc, 1976; Manhatten Song, cl, 1977; Reflets d'un songe, fl, va, hp, 1977; Cyclades, ondes martenot, pf, 1978; Espaces irradiés, a sax, pf, 1978; 3 études, str qt, 1978; 4 pièces, bn, 1978; Ragas, ondes martenot, pf, perc, 1978; Invocation à la nuit, vn, vc, hp, pf, 1979; Str Qt no.2, 1979; Str Qt no.3, 1979; Iles de temps, 6 ondes martenot, 1980; Astres aux reliefs d'or, kbd, perc, 1981; Ombres Veneziana, 2 gui, 1981; Rituel pour Téotihuacan, cl, 2 str qnt, 1981; Ackia, fl, 1982; A la fenêtre, hn, 1982; Alexandre, cl, 1982; Après, cl, hp, 1982; Nuits . . ., vc, 1982; Particule, hp, 1982; Point fixe, a sax, b cl, mar, vib, 1982; Sur le sol, vn, vc, 1982; Temps spectral, 2 wind ens, db, perc, 1982; Vide, ondes martenot, 1982; Algues bleues, cl, pf, 1983; Idialane, 2 hp, 1983; Mélopées, gui, 1983; Miroir, fl ens, perc, 1983; Sensation, hn, 1983; Elégie, vc, 1984; Emotion, tpt, 1984; Espoir, cl, 1984; Amour fou, nar, db, 1985; Conte rêvé, cl, pf, 1985; Episodes New-Yorkais, nar, fl, cl, vn, vc, pf, 1985; Horizons, cl, va, 1985; Instant, nar, db, 1985; Promenade, hp, va, 1986; Alba 1789, hp, 7 str, 1987; Monodie I pour un espace sacré, ob, 1987; Monodie II pour un espace sacré, eng hn, 1987; Monodie III pour un espace sacré, hn, 1987; Monodie IV pour un espace sacré, tuba, 1987; La tour, w, 1987; De la nuit à l'aurore, a sax/ob, str, 1988; Ombres de feu, a sax, pf, 1988, orchd 1994; Saga, vn, pf, 1988; Str Qt no.4, 1988; Hymne pour notre temps, sax ens, 1989; Intermezzo, gui, 1989; Monodie V pour un espace sacré, fl, 1989; L'ombre plus vaste, gui, 1989; Sérénade de la nuit, fl, vn, va, 1989; Les portiques de la mer, str, 1991; Cérémonial, str, 1992; Chants sacrés, trbn, str, 1995; 24 caprices, vn, 1996; Offertorium pour Chartres, a sax, str qt, 1996; 24 préludes, pf, 1996; Labirintus Sonoris, sax qt, 1997

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BARBARA L. KELLY

Titelouze, Jehan (*b* St Omer, 1562–3; *d* Rouen, 24 Oct 1633). French organist and composer. He was the first significant composer of organ music in France. His exact date of birth is unknown, but 1562 or 1563 can be assumed from his partial retirement in 1623 at the age of 60. His family were bourgeoisie whose first arrival in St Omer can be traced back to 1497–8. Gastoué's theory that the name was originally 'Title-House' and was of noble Anglo-Irish origin is now discredited; a more likely etymology is 'de Toulouse'.

There is no exact information concerning Titelouze's education, musical or academic, though both seem to have been completed at St Omer by 1585, by which time he had entered the priesthood and had played as substitute

organist at the cathedral. That same year he moved to Rouen, an important centre of organ development, where his first position was that of organist at St Jean. In 1588 he succeeded François Josseline as organist of the cathedral, since he was markedly superior to the other candidates in improvisational skills. He held this post for the rest of his life. He became a French citizen in 1604 (St Omer then being in the Spanish Netherlands), and in 1610 he was named canon by the cathedral chapter, receiving benefices that further supplemented his already increasing income; evidently he was greatly valued by his superiors. Like Bach he was noted as an expert consultant on organ construction. Records of his collaboration in installing or renovating important organs extend from 1588 to 1623, not only in Rouen but as far afield as Eu, Amiens and Poitiers. He was often associated with the notable organ builder Crespin Carlier, who improved the Rouen Cathedral organ for him in 1601.

Titelouze was also a writer. As a poet he won awards from a Rouen literary society, the Académie des Palinods, in 1613 and 1630, gaining the title of 'Prince des Palinods' in the latter year; his two prizewinning poems were reprinted by Vanmackelberg (1965). Several intimate glimpses of the composer are afforded by seven surviving letters that he wrote to Mersenne between 1622 and 1633, evidence of an apparently extensive correspondence: we learn of his trips to Paris, his musical acquaintances, his academic affiliations and the frequent illnesses of his later years. Especially notable in these letters is his lively interest in current musical questions touching on theory, history and performance: the ethoi and structures of the ancient and modern modes, tuning systems and interval ratios, the nature of sound and explanations for unusual acoustic phenomena, compositional procedures and novelties in notation, and vocal practices and text-setting. His views were largely elicited by questions posed by Mersenne, who subsequently cited them in several of his printed works. Of interest also is the prefatory matter to Titelouze's organ publications, where he discussed recent advances in organ construction as well as various aspects of both theory and performing practice, seeking to instruct the organist in the role of his music in the service and in the method of performing it.

The organ volumes comprise versets based on plainsong and designed to be played in alternation with the choir during the Catholic service. The 12 plainsong hymns in *Hymnes de l'Eglise* are divided into either three or four versets, possibly depending upon the number of strophes commonly used in French churches. The versets are of two basic types: those using the hymn as a cantus firmus, and those paraphrasing it in fugal style. All the cantus firmus versets use the hymn melody in plain notes without embellishment or paraphrase. A majority (including all the first versets) place it in the bass, but some distribute its phrases in migrant fashion among all voices. The accompanying parts provide florid counterpoint, often containing brief flurries of imitation and in rare cases imitative anticipations of the cantus firmus. Three of the cantus firmus versets employ canon in two accompanying voices against the chant. The fugal movements are similar in construction to the 16th-century motet, presenting in paraphrase all or most of the phrases of the hymn in successive points of imitation so arranged as to overlap and form a continuous polyphonic texture. Two of these versets contain sustained notes as pedal points.

Le Magnificat presents eight cycles of versets, one for each of the eight tones. Individual versets are as a rule briefer than those of the hymns and were intended to be less demanding technically. Each cycle contains seven versets, the odd-numbered verses of the canticle plus an additional setting of 'Deposuit potentes'; according to the composer, the seven-verset structure made the cycles usable for the Benedictus. The construction is relatively uniform: each verset is fugal, with two main points of imitation, of which the first concludes on the mediant cadence of the tone. Titelouze indicated that one could abbreviate any verset during the service by substituting here the cadence on the final. Most of the fugue subjects consist of paraphrases of the corresponding *Magnificat* chant, and Titelouze shows considerable ingenuity in varying this melodic material: each cycle may be viewed as a kind of set of variations.

Titelouze is a transitional figure in the development of a distinctive organ literature for the French Baroque. His music maintains the late Renaissance ideal for contrapuntal writing, modal organization, and consistent use of four-part texture that is characteristic of the small amount of organ music (as well as the contemporary liturgical vocal music) that survives from early 17th-century France. The prefaces to his collections make clear that his publications were intended to be both functional and pedagogical, serving performers who lacked the skills for free improvisation during the service, especially in *alternatim* practice. His style has been described as conservative, and even severe, seemingly reflecting 'the austerity which dominated the implementation of Tridentine reforms in certain institutions and areas of France' at the time (Van Wye). But there is also evidence in his music of a more progressive outlook: passages that are strikingly chromatic (particularly in settings of the *Magnificat*), dissonance that is treated more boldly than in music of the previous century (especially as regards the interval of the 4th, which he believed should be considered a consonance), and passages in florid semiquaver movement. If to these are added his recommendation that ornamentation (although not indicated) be applied in performance, his occasional use of three-part (trio) and interlude writing, his consistent indication of metrical signs, and his preference for the use of intabulation (much like the modern keyboard score) in the printing of organ music, then Titelouze's works can be said to project novelties that were to become important features of the later French Baroque organ school.

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ALMONTE HOWELL/ALBERT COHEN

Titl, Anton Emil (*b* Pernštýn, Moravia, 2 Oct 1809; *d* Vienna, 21 Jan 1882). Bohemian conductor and composer. He studied with Gottfried Rieger in Brno, where he played in the theatre orchestra. After a short time in Olomouc he moved in 1833 to Prague, where he was Kapellmeister to the band of the 28th infantry regiment (1835–40) and wrote military and dance music. He then settled in Vienna as Kapellmeister of the Theater in der Josefstadt (1840–49), for which he wrote operas, Singspiele and incidental music. From 1850 to 1870 he was Kapellmeister of the Hofburgtheater, writing overtures and incidental music.

Titl was a prolific composer and wrote about 300 works, 50 of which were overtures. In the 1830s, under the influence of Rieger, he wrote church music, including a *Missa solemnis* for the enthronement of the Archbishop of Olomouc in 1832 and two other masses which were widely performed in Moravia. His marches, polkas and quadrilles were popular in their day (for example the *Wastl-Polka*, written for a Singspiel); his songs show the influence of German lieder. Czech national traits appear only in his works based on Czech folksongs, the best-known of which was the *Ouvertura dle slovanských nápěvů* (Overture on Slavonic Melodies), given in 1850 at the first Czech theatre performance in Vienna.

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KAREL STEINMETZ

Titon, Jeff Todd (*b* Jersey City, NJ, 8 Dec 1943). American ethnomusicologist. He took the BA at Amherst College in 1965, and completed the MA in American studies in 1967, the MA in English in 1970, and the PhD in American studies in 1971 all at Minnesota University. He taught at Tufts University as assistant (1971–7) and associate professor of English and he became an associate professor of music in 1977. In 1986 he was appointed professor of music at Brown University. He has also served as editor of *Ethnomusicology*, 1990–95. His background in American and English studies together with his experience as an instrumental performer led him to become one of the first ethnomusicologists to produce detailed studies of improvised rhetorical traditions, such as those of blues musicians and Christian preachers in the south-eastern USA. *Worlds of Music*, which he edited and co-authored, is currently the most widely-used textbook for introductory world music courses.

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JAMES COWDERY

Titon du Tillet, Evrard (*b* Paris, 16 Jan 1677; *d* Paris, 26 Nov 1762). French man of letters. He made his way at court as the *maître d'hôtel* to the Duchess of Burgundy. After her death in 1712 he sought the favour of Louis XIV and then Louis XV by drawing up plans for a monument in Paris: an 18-metre 'Parnasse François',

surmounted by a statue of Apollo and surrounded by statues and medallions of the most distinguished poets and musicians of the Louis XIV era with the names of still others inscribed on scrolls. He devoted much of his time to the promotion of this *grand projet*, commissioning in 1708 a scale model in bronze sculpted by Louis Garnier, painted and engraved interpretations and medallions together with a series of supporting literature that he wrote himself. The first volume to appear was the *Description du Parnasse François* (1727), which included seven biographical entries on musicians that he rewrote for the greatly augmented 1732 volume, *Le Parnasse François*. In 1743 he produced a supplement that included a further nine musicians, including François Couperin (ii), who had died in the interim. As late as 1755, when a second supplement appeared (with entries for a dozen more musicians, including André Campra and L.-N. Clérambault), Titon du Tillet was still hoping to erect the monument. A final volume, a new *Description du Parnasse François*, containing only the most recent accounts and verses written about Titon du Tillet and the monument, appeared in 1760.

Although Titon's scheme ultimately came to nothing, he is important for the anecdotes he published in *Le Parnasse François*, which form the basis for many of our impressions of musicians of the era. His coverage of musicians varies from a few lines to several pages. For some, he appears to have drawn almost exclusively on personal knowledge. Lacking printed sources for many of his contemporaries, he sought the assistance of relatives and friends, so gaining access to unpublished music in the hands of the relatives of M.-A. Charpentier, Marais, Louis Marchand, Nicolas Bernier and others; he contemplated publishing this music in a series of 'Concerts du Parnasse', but it too came to nothing. Throughout the Parnassian volumes, Titon du Tillet expressed his own views (for example, making clear his enjoyment of Italian music while venerating Lully as 'le Prince des Musiciens') and at every turn bewailed the ill-fortune of his primary objective.

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JULIE ANNE SADIE

Titov. Russian family of musicians.

(1) Aleksey Nikolayevich Titov (*b* St Petersburg, 12/23 July 1769; *d* St Petersburg, 8/20 Nov 1827). Composer and violinist. He served as an officer in the cavalry, achieving the rank of major-general; he was also a fine amateur musician, and his home in St Petersburg became an important cultural centre where he entertained many of the leading literary figures of the day. His collaborators, drawn from this circle, included Aleksandr Yakovlevich Knyazhnin (1771–1829), son of the eminent playwright Yakov Borisovich Knyazhnin. For the most part he composed for the stage, in an italianate style modelled on Mozart. More than a dozen of his operas are extant, but he is known particularly for his trilogy of peasant life: *Yam, ili Pochtovaya stantsiya* ('Yam, or The Post Station', 1805), *Posidelki, ili Prodolzheniye Yama* ('The Winter Party, or The Sequel to Yam', 1808) and *Devichnik, ili Filatkina svad'ba* ('The Wedding Eve Party, or Filatkin's Wedding', 1809). These operas display certain national characteristics both in subject matter and in the use and imitation of folk melodies; *The Wedding Eve Party* contains a wedding chorus in which the composer attempted to recreate Russian folk polyphony. Besides opera, Titov wrote incidental music and ballets.

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many MSS in RUS-SPtob

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Posidelki, ili Prodolzheniye Yama [The Winter Party, or The Sequel to Yam] (comic op, Knyazhnin), 20 April/2 May 1808, excerpts in IRMO, ii, 25–30; Devichnik, ili Filatkina svad'ba [The Wedding Eve Party, or Filatkin's Wedding] (comic op, Knyazhnin), 1808, Bol'shoy 13/25 April, excerpts in IRMO, ii, 31; Poliksena (incid music, Ozerov), 1809; Zhenshchina-kazak [The Cossack Woman] (ballet, Walberg), 1810; Maslenitsa [The Shrovetide Fair] (intermediya-divertisment, 1, P. Titov), German, 23 Feb/7 March, 1813

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M.S. Druskin and Yu.V. Keldïsh, eds.: *Ocherki po istorii russkoy muzïki 1790–1825* [Essays on the history of Russian music, 1790–1825] (Leningrad, 1956), 217–62

(2) Sergey Nikolayevich Titov (*b* St Petersburg, 1770; *d* 24 March/5 April 1825). Composer, violinist and cellist, brother of (1) Aleksey Nikolayevich Titov. He was a major-general in the army, and as a composer is known chiefly for his stage works: the opera *Krest'yane, ili Vstrecha nezvanïkh* ('The Peasants, or The Party for the Uninvited', 1813), to a libretto by Aleksandr Shakhovskoy, and the one-act ballet *Novïy Verter* ('The New Werther'), based on Goethe's *Die Leiden des jungen Werthers*. The ballet was choreographed by Walberg and produced in St Petersburg in 1799 (extracts published in IRMO, ii (1969), 5). (Yu. Slonimsky: 'Ballet *Novïy Verter* S. Titova', *Uchonïye zapiski*, ii, ed. Institut teatra, muzïki i kinematografii (Leningrad, 1958), 415)

(3) Nikolay Sergeyevich Titov (*b* ?St Petersburg, 1798; *d* Moscow, 1843). Composer, son of (2) Sergey Nikolayevich Titov. He served in the army, holding a commission in the Semyonovskiy Regiment. His songs display gifts for lyrical melody and inventive harmonies as well as imaginative use of the piano in accompaniments. His best-known song, *Talisman*, is often wrongly attributed to his cousin (4) Nikolay Alekseyevich Titov.

WORKS

Songs: Proshchay, svobodnaya stikhiya [Farewell, Free Element] (A.S. Pushkin); pubd in IRMO, ii (1969), 342: Fontanu Bakhchisarayskogo dvortsa [To the Fountain of the Palace of Bakhchisaray] (Pushkin); Chto v imeni tebe moyom [What Need have You of my Name] (Pushkin); Ya perezhil svoi zhelan'ya [I have Suffered Longings] (Pushkin); Talisman (Pushkin), 1829; Razluka–Ozhidaniye–Vozvrashcheniye [Parting–Waiting–Return] (Ye. Baratïnsky), 1834

(4) **Nikolay Alekseyevich Titov** (*b* St Petersburg, 28 April/10 May 1800; *d* St Petersburg, 10/22 Dec 1875). Composer, son of (1) Aleksey Nikolayevich Titov. He ignored his father's advice to have a musical training, and in 1817 took up a military post which he occupied until his retirement in 1867. However, he taught himself music and composed his first song (to a French text) in 1819; as he did not transcribe it, the first surviving song is *Sosna* ('The Pine', 1820), to a poem by M.A. Ofrosimov. He composed about 60 songs in a light, simple style, and gained the nickname 'the father of Russian song'. In the 1830s he met Glinka and Dargomïzhsky, whose advice served to improve his compositional technique. Nikolay Alekseyevich Titov is frequently confused with his cousin (3) Nikolay Sergeyevich Titov, but it can be established that he composed several more settings of Ofrosimov's poetry, as well as songs to poems by Zhukovsky, Dmitriyev, Lermontov and Pushkin. He also composed military marches and some piano music.

WORKS

Vocal: *c*60 songs, incl. Ptichka [The Little Bird] (A.S. Pushkin), 1831; Mechta [The Dream] (M.A. Ofrosimov); pubd in IRMO, ii (1969), 329: Sosna [The Pine] (Ofrosimov), 1820; Sharf goluboy [The Blue Scarf] (M.A. Markov), 1830; Kovarnïy drug [Treacherous Friend] (Ofrosimov), 1831; K Morfeyu [To Morpheus] (Pushkin), 1833; Vetka [The Branch] (I.P. Myatlev), 1834

Inst: Quand j'étais jeune: roman en valses, pf (n.p., 1833), extract in IRMO, ii, 340–41; other works

(5) **Mikhail Alekseyevich Titov** (*b* St Petersburg, 24 Aug/5 Sept 1804; *d* 21 Nov/3 Dec 1853). Composer, son of (1) Aleksey Nikolayevich Titov. He resigned his commission in the Preobrazhenskiy Regiment in 1830 and went to live at Pavlovsk. He is known for a number of songs, including *Akh, v mire ya odin* ('Ah I am Alone in the World'), *Ozhidaniye* ('Expectation') and *Skazhi, zachem* ('Tell me Why'). (A. Rozanov: *Muzïkal'nïy Pavlovsk* [Music in Pavlovsk] (Leningrad, 1978))

GEOFFREY NORRIS

Titov, Vasily Polikarpovich (*c*1650–*c*1715). Russian composer. He was one of the tsar's 'singing clerks' and the most gifted and prolific of the group of composers who practised the polychoral style initiated in Russia by Dilets'ky. He was most widely known in his own day by his three-part settings (1680) of the complete Psalter versified by Simeon Polotsky, a distinguished churchman, man of letters and tutor to the children of Tsar Aleksey Mikhailovich. Titov and Polotsky also collaborated in a *Mesyatseslov* ('Almanac') of devout verses, equally naive poetically and musically. Titov's *Mnogaya leta*, a prayer for the tsar's longevity, was sung in church right down to the Revolution.

WORKS

Services, 8, 16, 24vv; 1 ed. O. Dolskaya (Madison, CT, 1995)

Psaltïr' rifmovannaya (S. Polotsky), 3vv, 1680; 1 ed. in G. Seaman, History of Russian Music, i (Oxford, 1967)

28 sacred concs., 12vv; 1 ed. S.V. Smolensky, Six Historical Concertos (St Petersburg, 1894–5) [wrongly attrib. N. Babïkin]; 2 ed. O. Dolskaya (Madison, CT, 1995)

12 concs., for feast days, 1709

O divnoye chudo, 8vv, *UA-Kan*; ed. O. Dolskaya-Ackerly (Orleans, MA, 1993)

Zadostoynik, festal hymn, ed. O. Dolskaya (Madison, CT, 1995)

Mesyatseslov (S. Polotsky), 12 pieces, 3vv

Mnogaya leta, prayer with prefatory psalm, 6vv/3vv (St Petersburg, 1910)

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O. Dolskaya-Ackerly: 'Vasilii Titov and the "Moscow" Baroque', *JRMA*, cxviii (1993), 203–22

O. Dolskaya-Ackerly, ed.: *Vasily Titov and the Russian Baroque* (Madison, CT, 1995), 199–201 [incl. further bibliography]

GERALD ABRAHAM

Tits [Tietz], **Mykhailo Dmytrovych** (*b* St Petersburg, 24 Feb/8 March 1898; *d* Khar'kiv, 10 Oct 1978). Ukrainian composer, pianist and teacher. He graduated from the Khar'kiv Musical Institute in 1924, where his teachers were Bogatirov (composition) and Lutsenko (piano), and also studied in Moscow with Myaskovsky and Zhilyayev. He taught at the Khar'kiv Institute, which later became a conservatory, for most of his life (from 1920, 1943–71 as chair of the theory and composition department); his students include Kolodub and Zhukh. Although Tits composed in most genres including opera (he collaborated with Meytus and Rybalchenko on *Perekop* and *Haidamaky*), he was at his best in chamber-instrumental works, especially for piano. He was not a miniaturist and favoured monothematic sonata-allegro structures which he invested with harmonic vitality, ingenious modulations and complex rhythmic relationships (Sonata no.2, op.5). His predilection for clear and logical formal designs gave great fluency to his contrapuntal writings (String Quartet no.3, op.43). In addition to being a composer, Tits was an outstanding theorist, writing four books, two of which were published.

WORKS
(*selective list*)

Op-cants.: Pisnya chervonoy kinnoty [Song of the Red Cavalry], 1936; Perekop, 1938, collab. Y. Meytus and V. Rybalchenko; Haidamaky, 1940–41, collab. Meytus and Rybalchenko

Inst: Pf Sonata no.1, 1924; Scherzo, op.3, pf, 1926; Pf Sonata no.2, op.5, 1926–7; 3 Poems, op.6, pf, 1928; Komsomol'skaya uvertyura [Komsomol Ov.], orch, 1932; 3 Pf Trios, 1937–40: no.1 'Dramatic Poem', no.2 'Lyric Poem', no.3 'Heroic Poem'; Poem-Conc., op.29, pf, orch, 1945, rev. 2 pf, 1970; Str Qt no.1, 1950; Duma [Meditation], vc, pf, 1954; Pf Qt 'Po rodnoy strane' [About my Homeland], 1954; 5 Sonatinas, pf, 1955–62; Str Qt no.2, 1956; Polyphonic Suite no.1, op.36, pf, 1958; Str Qt no.3, op.43, 1969; Polyphonic Suite no.2, op.44, pf, 1971; Polyphonic Suite no.3, op.45, pf, 1975

Incid music, choruses, songs, folksong arrs.

WRITINGS

Pro tematychnu i kompozutsiynu strukturu muzychnykh tvoriv [About thematic and compositional structure in musical works] (1962)

Pidruchnyk polifonii [Textbook for polyphony] (1972)

Pro suchasni problemy teorii muzyky [Regarding current problems in music theory] (Kiev, 1976)

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O. Husarova: 'Vokal'na tvorchyst' M. Titsa' [Tits's vocal works], *Ukraïns'ke muzykoznavstvo*, ix (1974), 108–22

O. Husarova: 'Vuznachnyi vchenyi, pedahoh, kompozytor: do 80-richya M.D. Titsa' [Distinguished scholar, teacher, composer: for the 80th birthday of Tits], *Ukraïns'ke muzykoznavstvo*, xiii (1978), 17–30

VIRKO BALEY

Titta, Ruffo Cafiero. *See* RUFFO, TITTA.

Tittel, Ernst (*b* Sternberg, Moravia [now Šternberk, Czech Republic], 26 April 1910; *d* Vienna, 28 July 1969). Austrian organist, composer and writer on music. He studied the organ and theory at the Vienna Musikhochschule under Lechtaler and others, graduating in 1932, and gained a doctorate from Vienna University in 1935

with a dissertation on the church music of Simon Sechter. He became organist of the Franziskanerkirche, Vienna, in 1933 and worked for Austrian radio from 1934. From 1936 he taught theory and composition at the Vienna Musikhochschule, becoming a lecturer in 1954 and professor in 1961; he also lectured at the university from 1965. In addition to numerous journal articles, his writings include the counterpoint text *Der neue Gradus* (Vienna, 1959) and the book *Österreichische Kirchenmusik* (Gerasdorf, 1961).

WORKS
(*selective list*)

Sacred vocal: Missa 'Magnus et potens', op.15, chorus, brass, org, 1939; Missa 'Cantate Domino', op.31, 4 choirs, unpubd; Missa mariana, op.32, chorus, org, 1949; Missa 'Cum jubilo', chorus, 1956; Ps cl, op.76, chorus, 1964; Franziskusmesse, op.78, chorus, org, 1964; Requiem, op.81, 1969

Secular vocal: Apollo und Pan, 1956; Goethe-Triptychon, chorus, op.68, 1956; Ein fröhlicher Musikant (cant.), op.74, chorus, str, unpubd

Chbr and solo inst: Toccata, fugue, op.49, org, 1951; Sinfonietta, op.44, str, unpubd; Polyhymnia, orch, 1954; 2 org concs.; chbr music

MSS in *A-Wn*

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H. Jancik: 'Ernst Tittel: Werkverzeichnis', *SingendeKirche*, xvii/3 (1969), 110–11
G. Brosche, ed.: *Musikalische Dokumentation Ernst Tittel (1910–1969)* (Vienna, 1994) [incl. work-list, bibliography, discography]

HANS JANCIK/R

Titz [Tetz]. German family of organ builders. Heinrich Titz (*d* 4 May 1759), Wilhelm Titz (*d* 19 Nov 1775) and Wilhelm's son Johannes Henricus Titz (*b* Korschenbroich, 3 March 1745; *d* Grefrath, 11 Jan 1826) worked mainly in the Lower Rhine region (Neuss, Viersen), particularly in the Kempen-Krefeld district (Brüggen, Ürdem, St Hubert), but they also worked in Belgium (Munsterbilsen) and the Netherlands (Osch). Their organs followed the characteristic Baroque style of the Lower Rhine, represented by such builders as J.E. Teschemacher, J.C. and J.G. Kleine and C. Roetzel. Their basic stop list consisted of an 8′ Hohlpfeife, 4′ Oktave, 4′ Hohlflöte, 2′ Superoktave, Sesquialtera II, Cornett III, Mixtur III and 8′ Trompete, sometimes supplemented by 16′ Bordun, 8′ Prinzipal, $2\frac{2}{3}$′ Nasard, Zimbel II and 8′ Vox humana. String, harmonic and undulating stops were later introduced. The organ at Brüggen still contains some of Heinrich Titz's pipework.

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K. Dreimüller: 'Beiträge zur niederrheinischen Orgelgeschichte', *Beiträge zur rheinischen Musikgeschichte*, xiv (1956), 17–51
H. Hulverscheidt: 'Die rheinische Orgellandschaft', *Acta organologica*, i (1967), 63–8
H. Hulverscheidt: 'Die Orgelbauer des Bergischen Landes vom 17. bis zum 19. Jahrhundert', *Acta organologica*, ii (1968), 13–33

HANS KLOTZ

Titz [Tietz, Dietz, Dietzsch], **Anton** [August] **Ferdinand** (*b* Nuremberg, *c*1742; *d* St Petersburg, 25 Dec 1810/6 Jan 1811). German violinist and composer, active in Russia. He was orphaned at an early age and was taught painting in Nuremberg by Johann C. and Barbara R. Dietzsch, his uncle and aunt. By the age of 16 he was a violinist at St Sebaldus's church there. After an unhappy love affair a few years later he went to Vienna, where he played in the opera orchestra and may have studied with Haydn. In 1771 he became a member of the Hofkapelle in St Petersburg; Catherine the Great paid him the highest salary of any of her court musicians. He also taught at the theatre school, gave the future Tsar Aleksandr I violin lessons, directed a court chamber orchestra (which included the clarinettist Joseph Beer and other outstanding musicians), and performed publicly, for instance in 1782, but most of his performances were at court, as a violinist and viola d'amore player. Later in life he suffered a mental disorder that sometimes prevented him from working, but he was encouraged and protected by Senator A.G. Teplov, a St Petersburg amateur musician. He dedicated three string quartets to Teplov and three more to Aleksandr I.

Titz was particularly admired for his sensitive playing of adagio passages, but by the time Spohr met him in St Petersburg in 1803 his technical assurance had gone. His compositions are mainly chamber works in the Viennese Classical style; his string quartets strive for a large dramatic compass and the three upper parts have considerable independence. He also wrote some small vocal works (now lost), including *Le pigeon bleu et noir gémit*, a romance that was popular in Russian salons until the mid-19th century. He has often been confused with the Dresden violinist Ludwig Tietz.

WORKS

Str qts: 6 quatuors, op.1 (Vienna, *c*1781–9, Paris, n.d.); 3 quatuors (Bonn, *c*1802, Leipzig, n.d.); 6, *A-Wn*; 3 pubd in St Petersburg, cited in Mooser

Other inst: 3 duos … avec romance & rondeaux, 2 vn (Vienna, *c*1785); Sonate, hpd/pf, vn obbl, op.1 (St Petersburg, 1795); Sonate, op.2 (St Petersburg, *c*1799); Sonate, op.3 (St Petersburg, *c*1799); 3 sonatas, vn, b (Vienna, *c*1802); Sonate, vn, b (Moscow, n.d.); Sonate, vn, b (Leipzig, n.d.); 10 str qnts, *A-Wgm*, *Wn*; Sym., Pavloskiy dvorets-muzey; Vn Conc., 2 sonatas for vn, b, all *Wgm*; Sonata, vn, b, pubd in St Petersburg, cited in Mooser

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N.M.: 'Notice biographique sur Ferdinand Dietz, musicien célèbre en son temps', *Répertoire du théâtre russe et Panthéon de tous les théâtres* (1842), Jan, 10
L. Spohr: *Selbstbiographie* (Kassel, 1860–61; Eng. trans., 1865/*R*, 2/1878/*R*); ed. E. Schmitz (1954–5)
E. Stöckl: *Musikgeschichte der Russlanddeutschen* (Dülmen, 1993), 49–51

KLAUS-PETER KOCH

Tiv music. *See under* NIGERIA.

Tivoli Opera House. San Francisco theatre, open from 1879 to 1906 during which period it moved three times. *See* SAN FRANCISCO, §1.

Tixier, Guillaume. Musician active at Lyons in 1575, possibly identifiable with GUILLAUME TESSIER.

Tjader, Cal[len Radcliffe], [jr] (*b* St Louis, 16 July 1925; *d* Manila, Philippines, 5 May 1982). American vibraphone player, percussionist, bandleader, composer and arranger of Swedish descent. Based in San Francisco's Bay Area throughout his career, he began as a jazz player, playing the drums with the Dave Brubeck Trio (1949–51). In 1953 he joined George Shearing's jazz quintet as a vibraphone player and percussionist, and the following year left to form his own jazz ensemble with such players as pianist Vince Guaraldi. His virtuosity and infallible sense of phrasing marked him as the greatest jazz vibraphone player since Lionel Hampton. He turned to Latin jazz in the late 1950s, working with percussionists

such as Mongo Santamaría, Armando Peraza and Willie Bobo. Tjader became the most famous non-Latino Latin jazz musician and bandleader of the 1950s and 60s, with such hits as *Soul Sauce* and *Mamblues* in addition to memorable versions of Dizzy Gillespie's *Cubano Chant* and *Tin Tin Deo*. In 1966 he joined Eddie Palmieri to record the album *El sonido nuevo* (Verve, 1966) and also *Bamboléate*. He continued performing and recording until his death in 1982. Notably, famed Chicano percussionist Poncho Sánchez began performing with Tjader (1975–82) and continued the Tjader legacy with his own group through the 1980s and 90s.

LISE WAXER

Tjarmedi [Carmedi], **Entjar** [Encar] (*b* Bandung, 11 Feb 1924; *d* Bandung, 22 Sept 1995). Sundanese musician and composer. Before Indonesian independence, he worked at Dutch- and Japanese-sponsored radio stations. After independence, along with his wife, Imik Suwarsih (*b* 1930), one of the first radio star *pasindén* (female singer with *gamelan saléndro*), he revived and presented a variety of Sundanese traditional genres in radio format, including *gamelan degung*, *ketuk tilu* (dance genre, see INDONESIA, §V, 1(viii)(a)), *celempungan* (small ensemble named after obsolete bamboo zither, see INDONESIA, §V, 1(ii)(d)) and *kliningan* (performance of *gamelan saléndro* pieces for listening). He is best known for his work with *gamelan degung*, originally a musical ensemble for aristocrats which virtually disappeared during the Japanese occupation. Beginning in 1956, he led regular *degung* broadcasts from Radio Republik Indonesia (RRI) Bandung which put the sound of *degung* into the ears of all Sundanese listeners. Under his guidance *degung* metamorphosed from an obsolete, aristocratic genre into an icon of Sundanese identity and a flexible medium for modern Sundanese 'classical' and 'popular' music. His own group, Lingkung Seni Parahyangan, recorded records and cassettes for Lokananta, Ira Record and Asmara in the 1970s. Between 1971 and 1983 he taught at the government-sponsored performing arts institutes Konservatori Karawitan (KOKAR, now Sekolah Menengah Karawitan Indonesia (SMKI)) and Akademi Seni Tari Indonesia (ASTI, now Sekolah Tinggi Seni Indonesia (STSI)). He also published books of notation for *degung* pieces, which included his compositions that have entered the standard repertory, namely *Pajajaran*, *Lengser Midang*, *Lambang Parahyangan*, *Pulo Sari* and *Purbasaka*.

WRITINGS

Penuntun pengajaran degung [Guide for teaching degung] (Bandung, 1974)

with D. Suparman, E. Sutisna and A. Resmana: *Pedoman lagu-lagu klasik dan kreasi gamelan degung Jawa Barat* [Manual of classic and modern West Javanese *gamelan degung* pieces] (Bandung, 1994)

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P. Upandi: *Biografi Encar Carmedi, seniman karawitan Sunda* [Biography of Entjar Tjarmedi, Sundanese traditional musician] (Bandung, 1997)

HENRY SPILLER

Tjeknavorian, Loris Haykasi (*b* Burujird, Iran, 13 Oct 1937). Armenian composer and conductor. He began his musical studies in Tehran and composed from the age of ten. He studied the violin and composition at the Vienna Music Academy (1954–61) and took composition lessons with Orff at the Salzburg Mozarteum (1963–4), finishing his studies at the University of Michigan in 1965. He headed the department of music at Moorhead State University, Minnesota (1967–70), and later wrote his Third Symphony on the occasion of the centenary of its foundation in 1985. He also taught harmony at the Tehran Conservatory (1959–60 and 1970–4); at the same time he studied Iranian and Armenian folk music and wrote traditional Armenian church music, in particular *sharakan*. He lived in Britain for a decade (1975–85), where besides composing and conducting London orchestras he founded the Institute of Armenian Music. At this time he appeared as a conductor in Iran, Israel, Japan, the Soviet Union and the USA. He then lived in New York (1986–8) before being appointed principal conductor and artistic director of the Armenian PO (1989–). He is an honorary professor at the Yerevan Conservatory and has been awarded state prizes for his services to Armenian culture, which include his organization of the first international festival and symposium on Armenian music in London in 1978 and the direction of international festivals in Yerevan (1991–6).

As with many Armenian composers born outside of the country, Tjeknavorian's work is rooted in Armenian folk and church music. His symphonies, concertos and choral works are saturated with quotations. His most important sources are Orthodox psalms and hymns from the 5th to the 14th centuries. The sacred choral works which are based on these employ syllabic chant and jubilations on vowel sounds, and a free combination of recitative and sung composition within the stylistic framework of traditional church music. In his early works (*Dances fantastiques*, the early concertos) and chamber music (*Armenian Bagatelles*, *Ararat Suite*) he handles elements of traditional dance music in styles reminiscent of Aram Khachaturian. Rhythmic contrasts are enhanced by brilliant orchestration and polyphonic stylistic differentiation. His works based on early Persian folk stories, such as the opera *Rostam and Sohrab* and the ballet *Simorgh* have won recognition in Iran.

WORKS
(*selective list*)

Stage: Dances fantastiques (ballet, 1, Tjeknavorian), op.2, 1958, Interlochen, MI, Music Academy, 1968; Rostam and Sohrab (op, 2, after Ferdowsi: *Shāhnāmeh*), 1965, unstaged, rev. 1982, concert perf. Yerevan, APO, 1997; Pardis and Parisa (The Fairytale) (op, 2, M. Khoshnam), 1972, Tehran, 1972; Simorgh (An Iranian Dance Drama) (ballet, 12 episodes, R. de Warren and Tjeknavorian), trad. Persian insts, 1975, Tehran, 1975; Othello (ballet, 2, R. de Warren and Tjeknavorian), 1984, Manchester, Northern Ballet, 1985

Orch: Vn Conc., op.1, 1957; Pf Conc., op.4, 1960; The Fairytale, op.16b, 1972 [suite from op]; Serenade, op.17b, str, 1972; Rostam and Sohrab, op.8a, 1972 [suite from op]; Sym. no.1 Requiem zohvadzneri hishatakin [Requiem for the Massacred], op.20, 1975; Sinfonietta, op.26, 12 soloists, 1978; Sym. no.2 'Credo', op.28, 1980; Sym. no.3 'Sym. 2000', op.34, 1985; Sym. no.4 'Haikas', op.35, 1986; Sym. no.5 Tonakata rutiun [Wedding], op.36, 1986; Vc Conc., op.37, 1987; Conc., op.38, pipa/cl, orch, 1987; Gui Conc., op.39, 1987; Dance Suite, op.43, 1992

Choral: Kristosi kyank'e [The Life of Christ] (orat), op.24, T, Bar, male chorus, 1976; Armenian Requiem, op.29, S, T, chorus, chbr orch, 1983; Lucifer's Fall, op.30, T, Bar, spkr, chorus, chbr orch, 1983; Haytnutran girk [Book of Revelation] (orat, Bible: *Revelation*, i–xxii), op.32, 4 solo vv, chorus, orch, 1985; Astrads ser'e [God is Love] (5 motets, after psalms), op.33, 1985; Yerkrasharzhi zoherr hishatakin [Repose of the Souls], op.40, chorus, chbr orch, 1989

Chbr and solo inst: 3 Armenian Dances, op.1c, pf, 1957; 104 Pieces for Young Pianists, op.6; Sring-Athre 'Prelude and Toccata', op.9, pf; Sonatine no.2, op.10, pf; Impression, op.11, pf; Wind Qnt, op.16; Lake Van Suite, op.17a, fl, hn, hp, gui, cel, perc, vn, db; Sonatine no.1, op.7, pf, 1957; Armenian Bagatelles, op.18b, fl, cl, tpt, trbn; Armenian Sketches, op.18a, pf; Ararat Suite, op.21, fl,

vib, db; Dance Suite, op.22b, fl, cl, hn, 2 perc, vn, db; Sonata for Good Friday, op.27, pf, 1978; Nostalgia, op.49, pf, 1997
Song cycles incl.: Love Story (Tjeknavorian), Eternal Love (Tjeknavorian)

Principal publishers: Doblinger, Schott, Novello, Boosey & Hawkes

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N. Tahmizian: 'Hamanvag hogu dzayner'e' [The voices tune with the soul], *Yerekoyan Yerevan* (19 Jan 1989)
Ts. Brutyan: *Hay yerazhshtakan mshakuyti ashkharhaspyur enjughner'e* [Overseas shoots of Armenian musical culture] (Yerevan, 1996), 104–8
A. Orga: *L. Tjeknavorian: hamarot kensagrutyun* [Tjeknavorian: short biography] (Yerevan, 1999)

SVETLANA SARKISYAN

Tobani, Theodore Moses [Moses, Theodore; Moses-Tobani, Theodore] (*b* Hamburg, 2 May 1855; *d* New York, 12 Dec 1933). American composer and arranger of German birth. He began violin lessons when he was three, and by five was performing on horseback in a circus. His family moved to the USA in 1865, but soon returned to Europe to further his musical education in Hamburg, Berlin, and with Ferdinand David in Leipzig. The family emigrated to the USA in 1871, and Theodore worked in theatres in Philadelphia. He moved to New York in 1875 and played in theatres and orchestras, becoming a naturalized citizen in 1876. He was described as a modest, unassuming man with a genial temperament, and in later life was a successful real-estate agent.

He began an association with the publishing firm of Carl Fischer in 1882. Over the next 40 years he composed more than 500 works, some under the pseudonyms Florence Reed or Andrew Herman, and made more than 4500 arrangements. In the 1890s he began adding Tobani to his name, first with a hyphen, then legally changing his name, resulting in his compositions being published and reprinted under all three forms of his name. As one of Fischer's major house composers and arrangers, he arranged contemporary orchestral standards for piano and theatre or chamber orchestra, transcribed the same works for band and made many fantasias, potpourris and medleys of opera, operetta and Broadway melodies and popular folksongs. He also made arrangements for violin solos (with piano), trombone, cello, cornet and other instruments. His *Hearts and Flowers*, a work that epitomizes the sentimentality of the popular song at the turn of the century and sold millions of copies, was arranged and published for numerous instrumental combinations including two mandolins and piano. Capturing the spirit of popular band and theatre concerts, he wrote many characteristic pieces, marches, waltzes, polkas, lancers and other fashionable dance forms. Many of his band arrangements are still played at traditional band concerts.

WORKS
(*selective list*)

most works published for pf, band, orch and theatre orch

Collections, theatre orch/band: Album of 33 National Airs; Amateur Church Collection (10 vols); Amateur Classical Collection (2 vols); Classical Concert Pieces; Collection of Gospel Hymns; Dramatic Music (10 vols); Sacred Collection (12 vols)
*c*80 waltzes, incl. La Balladora; Excelsior; Hearts and Flowers; Italian Nights; Love's Proposal; Sweet Katie Connor; Woman Divine
*c*50 marches, patrols and two-steps, incl. Apollo; Greater New York; Ingenious; Plymouth; Puritan; Salute to Cuba
*c*45 lancers, incl. Arcadia, Fidelia, Hermosa, Narrangasett; Our Navy; Tuxedo
*c*45 polkas, incl. American Star; Daisy; Fair Maiden; The Jolly Chums; Little Gretto; Midway Plaisance; Naval Cadet; West Point Cadet; Yours Always
*c*10 galops, incl. Excelsior; Fun in a Skating Rink; Furore; Hustler; My Love to All; The Telephone
Other dances, incl. gavottes, quadrilles and schottisches

*c*80 fantasias, potpourris and selections, incl. Echoes from the Metropolitan Opera House; Fantasia on American National Airs; Gems of Stephen Foster; Souvenir de Wagner; A Trip to Coney Island
*c*25 ovs., incl. America; Fairy Queen;
Caprices: Fair Vassar; Gitanella; The Little General; Magic Chimes; My Fair Savannah Girl; My Love and I; Serpentine Dance; Sweet Nightingale; Tomahawk Dance; The Whistling Minstrel; Yankee Girl; Youthful Hearts
Characteristic pieces: The Charming Ballerina; The Civil War (American Battle Scene); Cocoanut Dance; Coquetterie; Fairy Dance; Fascination; Fata Morgana; The Flag Dance; Love's Conflict; Maypole Dance; A Musician Astray in the Forest; Musicians' Hold Up; My Ideal; Simplicity; Tender and True; Violetta
Serenades, songs and melodies

*c*4500 arrs. and transcrs. of ovs., syms., selections, marches, dances and all forms of popular music, 1882–1922

Principal publisher: C. Fisher

RAOUL F. CAMUS

Tobias, Rudolf (*b* Käina, Hiiumaa Island, 29 May 1873; *d* Berlin, 29 Oct 1918). Estonian composer and organist. A graduate of the St Petersburg Conservatory, where he studied with Louis Homilius (organ) and Nikolay Rimsky-Korsakov (composition), he worked as an organist and choral conductor in St Petersburg and Tartu, and taught music theory at the Königliche Akademische Hochschule für Musik, Berlin (1912–18). Central to his compositional output are a number of large works for chorus and orchestra; these move beyond the limits of nationalism and touch upon philosophical subjects. Although the oratorio *Des Jona Sendung* fell into oblivion after its first performance in Leipzig (1909), it received successful performances in Estonia and other European countries when it was restored by Estonian pianist and musicologist Vardo Rumessen in 1989. Tobias's early compositions, such as the overture *Julius Caesar* (1896), are classical in style. Several later works are more experimental; *Sest Ilmaneitsist ilusast* ('The Beautiful Maiden Ilmaneitsi', 1911) displays impressionistic tendencies, while a number of solo piano works can be considered expressionistic.

WORKS
(*selective list*)

Vocal: Johannes Damaskusest [St John of Damascus] (cant.), solo vv, male vv, mixed chorus, orch, 1897; Kalevipoja unenägu [Kalevipoeg's Dream], melodrama, spkr, orch, 1907; Des Jona Sendung (orat), solo vv, children's chorus, mixed chorus, org, orch, 1909 [restored by V. Rumessen]; Sest Ilmaneitsist ilusast [The Beautiful Maiden Ilmaneitsi], ballade, S, orch, 1911; Kalevipoja epiloog [The Epilogue of Kalevipoeg], melodrama, spkr, orch (1912); *c*30 choral works; *c*10 solo songs
Inst: Julius Caesar, ov., orch, 1896; Pf Conc., 1897 [restored by V. Rumessen]; Str Qt no.1, 1899; Str Qt no.2, 1900; Varese sõjasõnumida [Crow's War Message], sym. capriccio, orch, 1909; 2 pf sonatinas; *c*70 other pf pieces

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MART HUMAL

Toccata (It., from *toccare*: 'to touch'). A piece intended primarily as a display of manual dexterity, often free in form and almost always for a solo keyboard instrument.

The toccata principle is found in many works not so called, and a large number of pieces labelled 'toccata' incorporate other more rigorous styles (such as fugue) or forms (such as sonata form). In the 16th and 17th centuries the term was sometimes applied to fanfare-like pieces (e.g. the opening fanfare of Monteverdi's *Orfeo*, 1607), but the origin of this usage and its relationship to the current one are obscure. (For the putative connection with the Shakespearean 'tucket', *see* TUCK, TUCKET).

1. The Renaissance. 2. Early and middle Baroque: Italy, south Germany, Austria. 3. Early and middle Baroque: northern Europe. 4. Late Baroque. 5. 19th and 20th centuries.

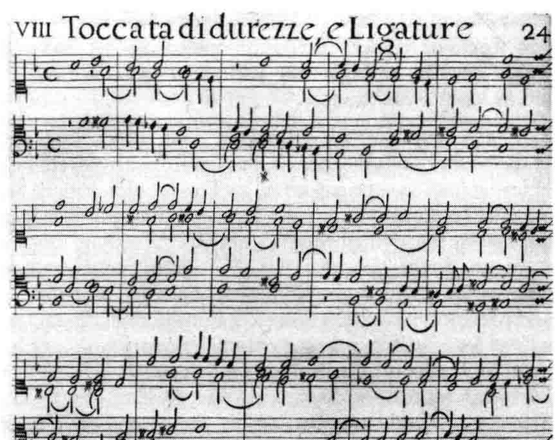
1. THE RENAISSANCE. Freely composed keyboard music, independent of the dance, of cantus firmi or of any vocal model, first appeared in certain 15th-century German manuscripts, such as the tablature of Adam Ileborgh and the Buxheimer Orgelbuch. Here sequences of chords alternate with somewhat aimless scale passages, and the usual title is 'praeludium' or 'preambulum'. The style was continued in the early 16th century, in the tablatures of Kotter, Kleber and others (*see* PRELUDE). At the same time a rhapsodic form known as the ricercare appeared in Italy, at first in collections of lute music and then in the *Recerchari, motetti, canzoni* (1523) for keyboard of M.A. Cavazzoni. The two ricercares in his collection serve as introductions to transcriptions of motets and are long, somewhat rambling pieces. But by 1543, when his son Girolamo Cavazzoni's first collection of keyboard pieces appeared, the term 'ricercare' had been transferred to a piece of fugal character (*see* RICERCARE). The early lute publications also included the term TASTAR DE CORDE (i.e. a testing of the strings; *see also* TIENTO), usually referring to a more strictly chordal type of piece. The Spanish equivalent, 'tañer', was used in a more general sense, as in Tomás de Santa Maria's *Libro llamado Arte de tañer fantasia* (1565), where it simply means the art of playing fantasias.

The earliest appearance in print of the word 'toccata' is found in G.A. Casteliono's *Intabolatura de leuto de diversi autori* (1536), from which the terms 'tastar de corde' and 'recercare' had disappeared. One of the three pieces here entitled 'Tochata' is by Francesco da Milano. The earliest printed keyboard toccatas are those of Sperindio Bertoldo (1591), but more significant are those in the first volume of Diruta's *Il transilvano* (1593), including toccatas by Diruta himself, Claudio Merulo, Andrea and Giovanni Gabrieli, Luzzaschi, Antonio Romanini, Paolo Quagliati, Vincenzo Bellavere and Gioseffo Guami; other important collections are the *Intonationi d'organo* of the Gabrielis (1593), containing four toccatas by Andrea Gabrieli, Merulo's two volumes of *Toccate d'intavolatura d'organo* (1598 and 1604) and Annibale Padovano's *Toccate et ricercari d'organo* (1604). Most of these works are in a predominantly chordal style in which either hand may perform brilliant runs against chords in the other. Merulo was the most ambitious of these composers, and his rhythmic figuration begins to approach the nervous intensity of Frescobaldi's. His toccatas are more sectional, too, fugal and chordal passages alternating with brilliant passage-work. Toccatas were also composed by Banchieri, Mayone, Trabaci and others.

2. EARLY AND MIDDLE BAROQUE: ITALY, SOUTH GERMANY, AUSTRIA. With Frescobaldi a new era was inaugurated; by the time his first book of toccatas appeared (in 1615) the contrasts had become more violent, the passage-work more rhythmically complex. The 12th toccata in that book is an essay in chromaticism with little in the way of passage-work. The second book (1627) includes two lengthy toccatas for the Elevation, two that may be performed over long pedal notes, a toccata 'di durezze e ligature' (no.8, featuring suspended dissonances; see illustration), and, as the 12th work, Arcadelt's madrigal *Ancidetemi pur* arranged for keyboard with toccata-like figuration. The effect of rhythmic discontinuity is most pronounced in the ninth toccata, in which the use of complex rhythmic proportions led the composer to remark 'the end is not reached without fatigue'. There are also short introductory and Elevation toccatas in his *Fiori musicali* (1635): the former served as a substitute for the introit of the Mass, a function confirmed in a number of contemporary sources.

The legacy of Frescobaldi lasted until the end of the century in Italy. Michelangelo Rossi's toccatas are, if anything, even more extravagant than Frescobaldi's, especially harmonically. Bernardo Pasquini wrote a large number of pieces entitled variously 'toccata', 'tastata', 'sonata' and, in one instance, 'preludio'; their keyboard figuration is more varied than that in Rossi's toccatas, but there is greater continuity, and the later Baroque style is foreshadowed. As in one of Rossi's toccatas, there is occasionally a completely contrasted section in triple time. Another Italian mid-Baroque composer of toccatas was Domenico Zipoli.

One of the first south German composers to cultivate the toccata was H.L. Hassler, who had studied with Andrea Gabrieli in Venice. Frescobaldi's style of toccata



First page of the 'Toccata di durezze e ligature' from Frescobaldi's 'Il secondo libro di toccate' (Rome: Borboni, 1627)

was transmitted to Austria by Froberger; his 24 or so toccatas are even more sectional than Frescobaldi's but at the same time have greater continuity within each section. They contain some fugato, and to a certain extent Froberger transferred to them the principle of the variation canzona or capriccio. A typical one consists of a fairly lengthy rhapsodic introduction, a fugato, a second fugato based on a rhythmic transformation of the material of the first, and a shorter free passage to conclude; but the scheme was not set in stone, and there is considerable variety among the pieces.

The rhapsodic element in Froberger's style was passed on to the French through transcriptions of some of his toccatas, resulting in the typical French unmeasured prelude (*see* PRÉLUDE NON MESURÉ); but the French did not adopt the title 'toccata' at this period. The Austrian and south German tradition, continued by such composers as Kerll and S.A. Scherer, culminated in the work of Georg Muffat, whose *Apparatus musico-organisticus* (1690) is a landmark in the history of organ music; its 12 toccatas are extravagant but controlled, divided into several contrasting sections but totally unified in style. The pedals are obbligato, but their simple parts consist of little more than held notes at unison pitch; occasionally they are required to double or fill in a manual bass line (pedal writing was to develop no further in Roman Catholic countries for another 150 years). Something of Muffat's grandeur appears in the rather shorter toccatas of Johann Speth's *Ars magna consoni et dissoni* (1693). Johann Pachelbel's toccatas are single-section works consisting of florid passage-work over held pedal notes; those of Muffat's son Gottlieb are merely short introductory movements to a series of liturgical suites that consist otherwise of fugues and are arranged according to key. The works of harpsichord composers such as J.J. Fux and J.C.F. Fischer, though they include toccata-like movements, do not use the title.

3. EARLY AND MIDDLE BAROQUE: NORTHERN EUROPE. In the Netherlands the toccata was developed by Sweelinck before it had been transformed by Frescobaldi. Indeed his toccatas lack even the modest degree of rhythmic freedom implied by the style of Merulo, and his immediate models were no doubt the toccatas of Andrea and Giovanni Gabrieli. A few melodic similarities between his toccatas and Merulo's have been detected, but the chief characteristic of Sweelinck's is their rhythmic regularity.

Of all the forms bequeathed by Sweelinck to his north European successors, the toccata was the least important. There is a single toccata by his contemporary Peeter Cornet, who was at the Roman Catholic court of Brussels. The toccatas surviving in manuscript by Samuel Scheidt are not of great interest, and Heinrich Scheidemann wrote only two (the Germans were more concerned with the chorale and the fugue). More significant is the single toccata of Delphin Strungk (*D-Lr* KN209), a large work exploiting contrast between the two manuals and showing the beginnings of a development pursued in the toccatas of Weckmann, Reincken and finally Buxtehude; its chief elements are the increasing stylistic distinction between the organ and the harpsichord toccata, the former cultivating the tonal possibilities of the organ and using the pedals in the elaborate manner of the north German organists, and the increasing use of fugue. With Buxtehude the toccata became a large-scale work in which rhapsodic and fugal sections alternated, the whole composition being unified in style and to a certain extent in thematic substance. This mirrors the development reached independently by Froberger, and it is not unlikely that Buxtehude was influenced by it, the more so, perhaps, after the publication of Froberger's toccatas in 1693. In Buxtehude and his contemporaries, however, works of this kind may also be called 'praeludium' or 'preambulum' in the sources.

4. LATE BAROQUE. In Italy Alessandro Scarlatti's toccatas were a radically new departure. They are for harpsichord and may be in as many as six or seven contrasting sections, incorporating such elements as fugue, recitative and variations: for example, no.7 (of *Primo e secondo libro di toccate*, 1723) ends with 29 variations on the folia. Scarlatti influenced Handel's keyboard style, but Handel wrote no toccatas so called. Scarlatti's influence is also to be seen in a few of J.S. Bach's works, such as the Chromatic Fantasia and Fugue, but Bach's harpsichord toccatas are large-scale works of individual design, incorporating at least one and sometimes two fugal movements. Rhapsodic figuration is subordinated to passages in regular rhythm, and these are tightly knit works in spite of their imposing designs. In the first movement of the E minor Partita the form consists of introductory toccata material, an extended fugue, and a return of the first section.

Bach's organ toccatas are either works in which the toccata and fugal elements are closely linked, as with Buxtehude (e.g. the Toccata, often called Toccata and Fugue, in D minor BWV565 and the Toccata in C BWV564, which incorporates an introduction, adagio and fugue); or they are large independent movements in strict rhythm preceding a fugue (e.g. the 'Dorian' Toccata and Fugue BWV538 or the Toccata and Fugue in F BWV540). The justification for the title here is the largely continuous semiquaver movement, by means of which the tension is built up; this was to become a cardinal feature of the modern toccata, the rhapsodic and fugal elements being almost entirely abandoned.

5. 19TH AND 20TH CENTURIES. The toccata was hardly used in the Classical period, and since then its use has been considerably limited as a result of its somewhat indefinable character. Its characteristics of display are found in such forms as the exercise and study, while its rhythmic and formal freedom are embodied in the capriccio and rhapsody. Its one more or less stable characteristic, that of continuous movement in short note values, is shared with the *moto perpetuo* as well as with numerous works and movements that have no special title. Among classical movements that in later times might well have borne the title are the finales of Beethoven's sonatas in A♭ op.26 and F op.54.

The title 'toccata' was occasionally used by 18th-century Italian composers. There is a famous one by Muzio Clementi (published with a sonata as op.11, 1784), which he played at his competition with Mozart before the Emperor Joseph II in 1781; it has rapid 3rds in the right hand. In 1820 F.G. Pollini brought out his *Trentadue esercizi in forma di toccata*, fundamentally exercises in piano touch. Schumann's magnificent Toccata in C op.7 probably owes more in form and spirit to the Beethoven finales mentioned above than to these Italian examples. It is in sonata form with a fairly short exposition and a

lengthy development section, all in the context of a technically demanding *moto perpetuo*.

The title was adopted by some French organists of the late 19th century and early 20th for the brilliant finales of their organ symphonies; those by Widor and Vierne are well known. The style is also found in movements entitled 'sortie' or 'final'. The curious little piece that Berlioz composed for the reed organ in 1845 is a toccata in name only.

On the whole the piano has inspired more interesting examples of the toccata in the 20th century. The form was revived by Debussy in his suite *Pour le piano* and by Ravel in *Le tombeau de Couperin*. In both cases the object was to provide a quasi-archaic element, though an anachronistic one; both pieces are finales in their respective suites and both are in 2/4 time with continuous semiquaver movement. The type is a cross between the Schumann example and the organists' toccata. On the whole the Debussy work is the more inventive and varied of the two, though Ravel's, with its gradually approached climax, has the subtler form. There is also the fine Toccata op.11 by Prokofiev (1912). The toccata has not been much cultivated by English composers, but a striking example is the first movement of Vaughan Williams's Concerto for piano and orchestra (1933; revised for two pianos and orchestra, 1946). The massive and difficult piano writing and the largely continuous semiquaver movement, neither of them characteristic of the composer, justify the title.

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JOHN CALDWELL

Tocchi, Gian Luca (*b* Perugia, 10 Jan 1901; *d* Rome, 1992). Italian composer. Although now totally neglected, Tocchi gained a reputation in the 1930s in two musical genres: symphonic poems in the manner of Respighi, an obligatory genre for almost all young Italian composers of the period, such as *Il destino*, *Record* (a musical celebration of the world water speed record achieved by the Italian Frencesco Agello), *Film* and *Luna Park*; a series of curious pieces for voice and small ensemble entitled *Canti di Strapaese*, a homage to the contemporary Italian literary movement promoted by Maccari and Longanesi, with the goal of reappraising Italian folklore in open opposition to cosmopolitan culture. These latter remarkable folk miniatures, a lively mixture of counting games, lullabies, *strambotti*, cradle-songs and dance-songs, show Tocchi at his best, expressing himself now with ironic, amused wit, now with heartfelt simplicity. A clever blend of echoes of folklore and Impressionism, not far from the Poulenc, characterizes other successful works, such as the many pieces for children's choir and the delightful triptych *Canzone, notturno e ballo*. The latter draws the magical timbres, which recall Debussy's late work for the same ensemble, into a Mediterranean context.

WORKS
(*selective list*)

Orch: Danza sull'aia, 1927; Il destino, sym. poem, 1929; Rapsodia romantica, 1931; Record, 1934; Film, 1936; Luna Park, 1937
Vocal: 3 canzoni alla maniera popolare italiana, 1v, 11 insts, 1930; Canti di Strapaese, 1v, 11 insts, 1934; choral works
Other works: chbr pieces incl. Canzone, notturno e ballo, fl, va, hp, 1965; incid music, film scores

ROBERTO COGNAZZO

Toch, Ernst (*b* Vienna, 7 Dec 1887; *d* Santa Monica, CA, 1 Oct 1964). Austrian composer, pianist and teacher, naturalized American from 1940. He began to compose at an early age and in 1905, shortly after he had commenced studies at the Vienna Conservatory, his Sixth Quartet op.12 was given its first performance by the celebrated Rosé Quartet in the Vienna Musikverein. It was received with general acclaim and Toch turned his attention fully to music. On receiving the Mozart Prize in 1909, Toch moved to Frankfurt to study composition with Iwan Knorr and piano with Willy Rehberg at the Hoch Conservatory. He joined the staff of the Mannheim Hochschule für Musik in 1913. After serving with the Austrian army in the southern Tirol throughout World War I, he returned to Mannheim where he taught and composed for another ten years. His experiences in the war left a mark on him, and his first composition after it, the Ninth String Quartet op.26 (1919), signals a new stylistic direction. Where the prewar works, for all their originality, are audibly indebted to Brahms, the Ninth Quartet is more radical, employing an extended tonality and an uncompromising emphasis on the linear dimension. It and the works that followed earned Toch a prominent place in the musical avant garde. His music was regularly heard at the Donaueschingen festivals from 1922 onwards and his *Drei Originalstücke für das Welte-Mignon klavier* were commissioned for the 1926 festival. His *Fuge aus der Geographie* for speaking chorus (1930) was a contribution to the contemporary cause of *Gebrauchsmusik*, and his chamber-ensemble score for the Paramount film *Die Kinderfabrik* (1928) to that of film music.

The two short operas *Die Prinzessin auf der Erbse* op.43 (1927) and *Egon und Emilie* op.46 (1928) were not only examples of contemporary *Zeitoper* but also way-stations in the composer's search for a libretto for a full-length opera. The search occupied him intensively during the 1920s and was documented in an interesting correspondence between him and his publishers at the time, Ludwig and Willy Strecker. The outcome, in 1930, was *Der Fächer* op.51, an opera-capriccio in three acts with text by Ferdinand Lion.

The 1920s were a highly successful decade for Toch: other major works of this period include his Concerto for Cello and Chamber Orchestra op.35 (1925) and the

Bunte Suite op.48 (1928). The former work was notable for securing Toch a ten-year contract with the publishers Schott, which allowed him from then on to compose without depending on teaching for a living. The Piano Concerto op.38 took him in 1932 to America for the first time, where he toured playing the solo part with great success. Hitler's seizure of power in 1933 put an abrupt halt to Toch's creative career for a time, as it made him feel compelled to leave Germany. He was in Florence attending the Maggio Musicale, an official representative of his country with Richard Strauss, when he decided to flee. From Paris he sent his wife a telegram in a pre-arranged code: 'I have my pencil'. But like so many other refugees, he could not stay long in Paris, where there was no work for him. He moved on to London, where the intervention of Berthold Viertel and Elisabeth Bergner gave him the chance to work for the cinema. He wrote the music for *Catherine the Great* (dir. P. Czinner, 1934) and for two further films in the same year: *Little Friend* (dir. B. Viertel) and *The Private Life of Don Juan* (dir. A. Korda). An invitation from Alvin Johnson to the New School for Social Research – the 'University in Exile', as it was called by the many emigrants it sheltered – took Toch to New York in 1935. During the voyage across the Atlantic he composed one of his most popular works, *Big Ben, a variation fantasy on the Westminster chimes*, in commemoration of his time in London. In 1936 commissions from the film industry in Hollywood took him to California, which became his long-term home in exile. He approached the work for the studios with optimism at first, hoping to combine his ideas about opera and the spread and popularization of avant-garde music with the means of modern sound-films, but he was soon disillusioned by the reality of Hollywood, which made it impossible for him to put his ideals into practice. Although he wrote 16 film scores altogether and gained three Academy Award nominations – for *Peter Ibbetsen* (dir. H. Hathaway, 1935), *Ladies in Retirement* (dir. C. Vidor, 1941) and *Address Unknown* (dir. W. Cameron, 1944) – his success could not console him for the difficulty he had in finding an audience in America for his serious music, which was far more important to him. He was too modern for the American public, but he had become too old-fashioned in European terms to be able to build from a position of exile on the great successes of the pre-war years. Attempts to recover a foothold in Europe failed, and in the last phase of his career Toch concentrated on his teaching at the University of Southern California and on the composition of symphonies. He wrote seven of these, between 1950 and 1964, in a traditional, largely late-Romantic style that harks back to his beginnings. A series of guest lectures at Harvard led to his most important book, *The Shaping Forces in Music* (New York, 1948/*R*). Toch always thought of himself as a universalist, in music and in philosophy, aligned and in harmony with a tradition that he did not disown but wanted to help evolve.

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(selective list)

Stage: Die Prinzessen auf der Erbse (Märchenoper, 1, B. Elkan after H.C. Andersen), op.43, 1927; Egon und Emilie ('kein Familiendrama', 1, after C. Morgenstern), op.46, 1928; Der Fächer (Opera-Capriccio, 3, F. Lion), op.51, 1930; The Last Tale (Märchenoper, 1, M. Lengyel), 1965 [orig. entitled Scheherazade]

Orch: Conc., op.35, vc, chbr orch, 1925; Pf Conc., op.38, 1926; Spiel, wind orch, op.39, 1926; Bunte Suite, op.48, 1928; Das Kirschblütenfest, 1928 [after Klabund]; Miniatur Ouvertüre, 1932; Big Ben, variations, op.62, 1935; Hyperion, dramatic prelude, op.71, 1947; Sym. no.1, op.72, 1951–2; Sym. no.2, op.73, 1953; Sym no.3, op.75, 1954–5; Sym. no.4, op.80, 1957; Sym. no.5, op.89, 1961–2; Sym. no.6, op.93, 1963; Sym. no.7, op.95, 1964

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ANJA OECHSLER

Tocotín (from Náhuatl). A 17th-century villancico emulating Aztec song-dance. The surviving texts are either completely in the Náhuatl language of the Aztecs or in Spanish with the frequent insertion of Náhuatl words and phrases. Three well-known *tocotines* by the Mexican poet Sor Juana Inés de la Cruz survive, unfortunately without music. The 18th-century Jesuit historian Francisco Javier Clavijero wrote that the Amerindian dance was of pre-Hispanic origins, but was of such propriety that priests permitted it to be danced in churches. The name of the dance derives from a series of syllables which denoted drum rhythms and dance steps, and it may be presumed that its performance would have included the use of the

huéhuetl and *teponaztli*, the two drums associated with the tradition (*see* MEXICO, §II, 1).

E. THOMAS STANFORD

Toczyska, Stefania (*b* Grudziądz, 19 Feb 1943). Polish mezzo-soprano. She studied at the Gdańsk Conservatory and made her début with the Baltic State Opera, as Carmen, in 1973. After winning prizes in several vocal competitions she embarked on an international career, singing Amneris in Basle in 1977 and making her Vienna Staatsoper début as Preziosilla (*La forza del destino*) the following year. Toczyska has appeared in most of the world's leading opera houses, in such roles as Laura Adorno (*La Gioconda*), with which she made her San Francisco début in 1985, Marfa in *Khovanshchina* (the role of her Metropolitan début, 1987), Pauline (*The Queen of Spades*), Rosina, Carmen, Azucena and Amneris, which she sang at Covent Garden in 1983 and 1984. She is also admired as a concert singer (notably in Verdi's Requiem, which she has recorded), and performs a wide range of Polish music, from Chopin to Penderecki. Although not always perfectly steady, her voice is ample and highly expressive, as can be heard on her vivid recordings of Vanya (*A Life for the Tsar*) and Pauline.

BARBARA CHMARA-ŻACZKIEWICZ

Toda, Kunio [Morikuni] (*b* Tokyo, 11 Aug 1915). Japanese composer. He graduated in law from Tokyo University in 1938 and then went as a diplomat to Germany, where he attended lectures on music at the University of Heidelberg. A year later he was sent to Moscow and there attended the Tchaikovsky centenary festival. Returning to Tokyo in 1941, he became a composition pupil of Saburō Moroi. In 1944 he was posted to Indo-China; he was in Saigon at the end of the war and remained there as a captive for three years, during which time he came across Leibowitz's *Schönberg et son école* and began what was probably the first 12-note piece by a Japanese. The work, a prelude and fugue, was never finished, but Toda took Leibowitz's book back with him to Tokyo in 1948 and so introduced 12-note serialism to Japan. He joined the Shinseikai, a group formed by Shibata and Irino, both of whom read Leibowitz and soon became the leading Japanese exponents of serialism.

Toda himself was rather slow in adopting the technique; his opera *Akemi* (1956) is 12-note only in part, but in 1957 he produced a wholly 12-note composition in sonata form, the Violin Sonata. Another successful example of his combination of serial procedure with conventional form is the *Gassō kyōsōkyoku* of 1967. He pursued his diplomatic career until 1964, when he retired to give his attention to composition. He was appointed to the Tōhō Gakuen School of Music (made a college in 1961) in 1955 and became a professor there (1964–76), then at the Senzoku Gakuen College (1977–88). In addition, he has promoted and written on modern music, particularly Russian, and translated books by Jadassohn, Duhamel, Piston and others. With Irino he was a chief organizer of the Amis de la Musique de 20ème Siècle from 1967, and he has also served as acting secretary-general of the Japanese National Committee of the International Music Council and as a jury member for the music competition sponsored by the Mainichi press and Japanese radio.

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MASAKATA KANAZAWA

Todesca (It., from *tedesco*: 'German'). A 16th-century genre of polyphonic song that satirizes Germans attempting to speak Italian. Mispronounced words, garbled syntax and verbs rendered as infinitives are standard features in the texts (e.g. 'Mi folere star contente'). The earliest todescas form a substantial category in sources of Florentine carnival songs or CANTI CARNASCIALESCHI, especially *I-Fn* Magl.XIX.121 and Banco Rari 230 (facs. in RMF, iv, 1986). Stock characters are German lancers and bakers, whose descriptions of their trades and ability to play instruments are merely pretexts for boasting about sexual prowess.

Later todescas describe the lancer's notorious addiction to the bottle (*Trince got è malvasie*, RISM 1566[5] and Le Jeune's *Trink Trink Trink pon pokras*, 1608) or his habit of serenading courtesans with ribald word-play, such as *cazze/cacce* in Azzaiolo's *Bernardo non può stare* (1559[19]) and Lassus's *Matona mia cara* (1581). Bavarian courtiers were evidently amused by the parodies of their countrymen offered by Lassus (*Mi me chiamere Mistre Righe*) and Bottegari (*Mi stare pone totesche*). Vecchi's *Selva di varia ricreatione* (1590), dedicated to Jakob and Johann Fugger, contains a madrigal 'a diversi linguaggi' in which a bass impersonates the German (as in other madrigal comedies). The names 'todesca' and 'todeschina' were also applied to dance types, including allemandes, and

Gastoldi's balletto *Viva, viva Bacc'ogn-hor* is aptly subtitled 'Il Todesco'.

See also VILLANELLA.

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DONNA G. CARDAMONE

Todeschi [Tedeschi, Tedescho], **Simplicio** (*b* Verona, *c*1600; *fl* 1618–37). Italian composer. In 1618 he must have been attending the Scuola degli Accoliti at Verona since he contributed three motets for three voices and organ to *Lilia sacra* (RISM 1618[5]), a collection of works by eight pupils at the school. In 1637, and possibly before, he was *maestro di cappella* of S Giorgio Maggiore, Verona. The dedication of his *Amorose vaghezze a tre voci concertate* (Venice, 1627) described this as his third published volume of compositions; the preceding two are lost. A further volume, *Sacri concerti a due voci* op.4, is known only from a reprint (Venice, 1637). Three motets for two voices and continuo appear in a collection of vocal works printed in Antwerp in 1639.

□

Todeschini, Francesco (*fl* Mantua, 1650). Italian composer and instrumentalist. He was young and employed as a performer on the violin and violone by Carlo II, Duke of Mantua, when he published his only known music, *Correnti, gagliarde, balletti, et arie* op.1 (Venice, 1650), which is basically for a four-part string ensemble. It contains 43 compositions, including four capriccios, two for solo violin and two for solo bass with optional violin.

IAIN FENLON

Todi, Jacopone da. *See* JACOPONE DA TODI.

Todi [née de Aguiar], **Luísa** [Luíza] (**Rosa**) (*b* Setúbal, 9 Jan 1753; *d* Lisbon, 1 Oct 1833). Portuguese mezzo-soprano. She started as an actress in 1767 or 1768 at the Bairro Alto theatre in Lisbon, where her father was a copyist. In 1769 she married the Italian Francesco Saverio Todi (*d* 1803), leader of the theatre orchestra, and during the next two years she appeared there as a singer in Scolari's *Il viaggiatore ridicolo* and two other comic operas. In 1773 she sang in Perez's *Il Demofoonte* in Oporto and in 1775–8 she was engaged for comic opera at the King's Theatre in London, making her first appearance in Paisiello's *Le due contesse*. Her international fame was established at the Concert Spirituel, Paris, in 1778 and confirmed by her change to serious parts; in the following years she gave concert tours in several French cities and sang in Switzerland, Italy, Austria and Germany. She was back in Paris in 1783, where she was involved in a famous rivalry with Gertrud Mara. In 1784 she joined a brilliant company at St Petersburg headed by Sarti, in whose *Armida e Rinaldo* and *Castore e Polluce* she sang with enormous success in 1786. She made her last Russian appearance at Moscow in 1787 in the *festa teatrale Pollinia*, with music probably by her husband to her own libretto. She sang in Berlin, Mainz and Hanover, and again at the Concert Spirituel in Paris, 1788–9, and at the Teatro S Samuele, Venice, 1790–91, where the season was declared 'anno Todi'. In 1791–2 she appeared in Padua, Bergamo, Prague, Turin and Parma, then sang at the Madrid Opera (1792–3 and 1794–5, including comic roles) and at Lisbon in the oratorio *La preghiera esaudita* by Giovanni Cavi at the Real Casa Pia and in Leal Moreira's *Il natale augusto* at the house of Anselmo José da Cruz Sobral (at this time women were forbidden to appear on the stage in Lisbon). Her last major engagement was at S Carlo, Naples, 1797–9, but in January 1801 she appeared at the S João theatre, Oporto. In March 1809, while trying to escape the French army, which had invaded Portugal, she lost most of her possessions in the river Douro. Around 1811 she returned to Lisbon, and two years later she became blind. According to Choron and Fayolle, Todi's voice was 'large, noble, sonore, intéressante', with an extensive lower register. She was best known for her sensibility and ability to evoke tears in pathetic roles, but also acquired considerable skill in the bravura style.

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ROBERT STEVENSON/MANUEL CARLOS DE BRITO

Todini, Michele (bap. Saluzzo, Piedmont, 24 May 1616; *d* Rome, 3 May 1690). Italian inventor, maker and player of musical instruments. He moved to Rome around 1636, and from 1650 to 1652 he was known as *guardiano degli strumentisti* for the Congregazione di Santa Cecilia (a very prestigious post, which later was held by musicians such as Carlo Mannelli, Arcangelo Corelli and Giovanni Lulier). He was a trombone player and organist with the Musici del Campidoglio, for whom he was *decano* from at least 1676 to 1684. He also played various kinds of bowed instruments in numerous public performances, and claimed to have built and introduced the 'contrabasso di viola' to Rome about 1646. He died in Rome and not in France, as was erroneously reported by J.-B. de La Borde. He had no children, and thus, contrary to earlier hypotheses, could not have been the father of Pietro Todini, a harpsichord-maker mentioned in 1675.

Todini is best known for the famous 'Galleria armonica', which he began to assemble in 1650 in his home near the Pantheon (via dell'Arco della Ciambella). According to his own description it was divided between two rooms. In the first room seven instruments (harpsichord, three types of spinet, organ, violin and *lira ad arco*) could be made to sound, alone or in various combinations, by means of a single controlling keyboard; this is depicted in Kircher's *Phonurgia nova*, although, according to Todini, in a completely fanciful manner. The second room housed wooden statues of Galatea and Polyphemus, the latter represented in the act of playing a 'sordellina, or musetta'

whose mechanisms were activated by a harpsichord keyboard; the group was magnificently decorated with mythological imagery and in great part gilded.

After 1690 the Galleria armonica was transferred to the palace of the Verospi marquises (now the Palazzo del Credito Italiano), in the via del Corso. Bonanni describes it in its new setting, where it continued to attract many visitors. However, Burney reported that by 1770 it had already fallen into neglect. The machine was broken up and sold in 1796, the Verospi family having died out; only the Galatea and Polyphemus group is known after that time; it remained in Rome in disuse until at least 1859. Having been acquired by the Viscount of Sartriges, the French ambassador to the Holy See, it was then moved to Paris. Since 1889 it has belonged to the Metropolitan Museum, New York.

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PATRIZIO BARBIERI

Todino, Cesare. *See* TUDINO, CESARE.

Todt, Johann Christoph [Giovanni Christoforo] (*fl* late 18th century). German composer. During 1783 and 1784 he was a valet and chamber musician for Count Vollrath of Löwenstein-Wertheim, as is evident from the headings of his manuscript compositions in the Landesbibliothek, Schwerin. These include six harpsichord concertos, a Concertino for two horns and string orchestra, and six sonatas for harpsichord with obbligato violin. The harpsichord concertos, particularly in their solo parts, show much attractive detail and melodic writing amid more conventional passages, and would be of unusual interest if it could be shown that Todt was unfamiliar with Mozart's concertos.

No record remains of Todt's many other manuscript works mentioned by Forkel, Gerber and Breitkopf (Brook), including several manuscript concertos for cello, flute and horn; Todt also wrote sonatas for harpsichord, violin and cello (including three published in Mannheim as op.1), a keyboard duet and pieces allegedly published in Leipzig collections.

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DIETER HÄRTWIG

Toduţă, Sigismund (*b* Simeria, 17/30 May 1908; *d* Cluj, 3 July 1991). Romanian composer, musicologist and teacher. At the Dima Conservatory, Cluj (1926–30, pedagogical section, 1930–35, composition department), he studied harmony and counterpoint with M. Negrea and the piano with E. Fotino-Negru; he continued his studies at the Accademia di S Cecilia (1936–8) as a pupil of Pizzetti (composition) and Casella (piano), and took a doctorate in musicology at the Pontificio Istituto di Musica Sacra, Rome, with a study of manuscripts by G.F. Anerio (1938). In 1946 he was appointed teacher of theory, harmony and composition at the Cluj Conservatory, of which he was rector from 1962 until 1965 and from where he retired in 1973. As mentor to a gifted group of young composers, Toduţă established Cluj as Romania's second musical centre; he was made managing director of the Cluj State PO in 1971, and has been a principal supporter of the Cluj Autumn Festival. The distinctive features of his music are a nobility of feeling together with deep folk resonances, skilful use of Renaissance and Baroque polyphonic forms, quasi-vocal themes and virtuoso orchestration. Such early works as the orchestral *Eglogă* (1933) are much indebted to impressionism and to Franckian cyclic form, but Toduţă's period in Rome caused him to turn to polyphony and ancient forms and so to a neoclassicism evident in, for example, the Symphonic Variations, the piano Passacaglia and the Concerto for Orchestra. His individual style, however, was formed only after a thorough investigation of the modal and rhythmic characteristics of Romanian folk music, an investigation that led to an original modal technique remarkable for its synthesis of the heterophony, harmonic pedals and asymmetric rhythms of folk music with characteristics of Byzantine and Gregorian chant and the conventions of European art music. Peasant laments, lullabies and carols reappear in his choral pieces and symphonies, the two- and three-note harmonies of folk music are employed in the neoclassical forms of the *Cinci colinde* ('Five Carols') and *Poemul secerişului* ('Harvest Poem'), and Toduţă developed Enescu's technique of imitating the timbre of shepherd panpipes for *doina* melodies that suggest the Romanian pastoral landscape. There is also in Toduţă's work an inclination towards the monumental and dramatic, as in the *Balada steagului* ('Ballad to the Standard'), the opera-oratorio *Meşterul-Manole* ('Master-Builder Manole') and the Symphonies nos.3–5; an assured handling of chromaticism is demonstrated in the chamber music, in the Fifth Symphony and in the oratorio *Mioriţa* ('The Ewe Lamb').

His musicological works on J.S. Bach focus on morphological and stylistic analysis and have thrown new light on that composer's creative process.

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De responsariis matutinorum tridui sacri, de Passionibus Matthaei et Joannis, deque Missa Lateranensi, operibus juvenilibus ac ignotis Joannis Francisci Anerij (diss., U. of Rome, 1938)

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VIOREL COSMA

Toebosch, Louis (*b* Maastricht, 18 March 1916). Dutch composer, organist and conductor. He studied at the Utrecht School of Church Music, at the Maastricht Muzieklyceum with Hermans (orchestral conducting) and at the Liège Conservatoire with Hens (organ). While organist and choirmaster of the church of the Sacrament, Breda (1940–65), he made many recital tours. He was also conductor of the Tilburg SO (1946–52), with which he performed numerous Dutch works. In 1951 he won the Haarlem International Competition for Organ Improvisation, and in 1953 he founded the Orlando di Lasso Chamber Choir. He taught organ and theory at the Maastricht and Tilburg conservatories (1946–65) and from 1965 to 1974 he was director of the Brabant Conservatory. He has since concentrated on his work as organist and composer. Honoured with several prizes, in 1965 he was made a knight of the Order of St Gregory.

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Chbr and inst: Pf Sonata, 1963; 2 postludia, org, 1964; Mayetmâr, op.99, rec, fl, hpd, 1968; The King's Qt, op.100, str qt, 1968; Toccata, aria e finale, op.102, va, 1969; Omnimeloog, op.104, rec, hpd/org, 1972; Toccata, op.106, 1973; Pasticcio di Rofena, op.105, pf 4 hands, 1973; Orgelspiegel, op.109, org, 1975; Music for 3 Baroque Insts, op.116, s rec, va da gamba, hpd, 1980; Psalmus sub Laudate Dominum, op.117, org, 1980; Prélude, air varié, final, op.120, carillon, 1981; Zes speelstukken, op.126, 3 pf, 1983; Résistance, op.134, org, 1985, rev. 1987; Barcarolle, op.137, pf, 1987

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ROGIER STARREVELD/LEO SAMAMA

Toe-hole [bore, wind hole, foot-hole]. The hole in the boot or foot of an organ pipe that admits wind from the WIND-CHEST. *See* ORGAN, §III and WINDWAY, fig.1.

Toeschi. German family of musicians of Italian descent. They were active in the courts of Mannheim and Munich.

(1) **Alessandro Toeschi** [Toesca] (*b* ?Rome, before 1700; *d* Mannheim, bur. 15 Oct 1758). Violinist and composer. He was actually named Toesca, and was descended from an old Italian noble family of Saorgio in the county of Nice. His father Giovanni Battista Toesca was chamberlain to the Duke of Gravina, Prince Orsini, in Rome. Alessandro toured England and Germany and was employed from 1719 to 1724 as court musician in the service of the Landgrave Ernst Ludwig of Hesse in Darmstadt. On 2 January 1725 he was engaged as *second maître des concerts* at the Württemberg court at Stuttgart. His first wife, the court singer Giovanna Toeschi, died on 26 July 1726; before 1730 he married again, his second wife being Octavia de Saint Pierre (possibly an aunt of the singer Dorothea Wendling). Soon after the death of Duke Eberhard Ludwig on 12 March 1737, he left Stuttgart. From 1742 at the latest he was Konzertmeister, and from about 1750 director of instrumental church music, at the Palatine court in Mannheim. Of his works, which were influenced by Vivaldi, a concerto for two violins, strings and continuo and a sonata for violin and continuo survive (*D-Dl*). The ballet to C.P. Grua's opera *Meride* (Mannheim, 17 January 1742) and a *Sonata a violino o cimbalo*, published by G.F. Andreae in Frankfurt, are lost. Besides his sons he had a daughter, Barbara Margaretha Sidonia Toeschi (*b* Ludwigsburg, 16 July 1733; *d* after 1763), a dancer at Mannheim who married the cellist Innozenz Danzi and was the mother of the composer Franz Danzi and the soprano Franziska Lebrun.

(2) **Carl Joseph Toeschi** (*b* Ludwigsburg, bap. 11 Nov 1731; *d* Munich, 12 April 1788). Composer and violinist,

son of (1) Alessandro Toeschi by his second marriage. A pupil of Johann Stamitz and Anton Fils, he soon became a good concert violinist, and from 1752 was a member of the Mannheim court orchestra. In 1759 he became Konzertmeister and in 1774 music director of the electoral cabinet. During these years he directed performances of opera and ballet and frequently travelled to Paris, where from 1760 most of his instrumental works appeared in print, and where until 1783 his works were frequently performed at the Concert Spirituel. In 1778 he chose to follow the Elector Carl Theodor to Munich, as did most of the Mannheim orchestra. His French wife Susanna (née Nayer), in Gerber's estimation an outstanding singer, was a member of the Munich court opera until 1802.

As the composer of more than 66 symphonies, about 30 ballets and numerous chamber works, Toeschi is one of the foremost representatives of the second generation of the Mannheim school. His style was based primarily on the works of Stamitz and Fils, but also on Italian models such as Pergolesi and Jommelli. After unconvincing early attempts in a severe Baroque-like style, and other superficial efforts in the manner of Fils, in the 1760s he was able to develop a personal style which, through the influence of the French *opéra comique*, was distinguished by singable melodies and clarity of form and instrumentation. His symphonies of this period are noteworthy for their frequent passages of imitation and for their fusion of single-motif and dualistic sonata form principles. By 1770 he was regarded in Paris, along with Cannabich, as one of the leading German symphonists; many striking characteristics of Mozart's Paris Symphony (K297/300*a*) resemble Toeschi's symphonic style of the 1770s, of which the Symphony in D (published 1773; in Riemann, 1902: thematic catalogue, D major, no.11) is a particularly good example. He was no less highly regarded as a composer of ballets, to which his style was particularly well suited. With his *quatuors dialogués* (1762–6) Toeschi also played an important role in the differentiation of instrumental roles in chamber music, and his flute compositions, praised by his contemporary Junker as 'epoch-making', are among the earliest works for this instrument to depart from Baroque style.

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CHAMBER

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Qts, fl, str: 6 as op.2 (1765), as op.1 (Amsterdam, *c*1765); 1 ed. in DTB, xxvii, Jg.xv (1914); 6 quartetti . . . il dialogo musicale (1765); 6 quatuors dialogués, op.5 (*c*1766); 6 as op.2 (Amsterdam, 1767); 6 as op.9 (1770), as op.5 (Amsterdam, *c*1770); Quatuor (Mannheim, after 1773); 2 in 6 quatuors concertans (1771); 1 in 6 quatuors . . . par Toeschi et Franzl (*c*1776); 6 others (*c*1776); quatuor de Lucile (The Hague, n.d.)

Other chbr: 3 sextuors, fl, ob, vn, va, bn, b (1765); [5] Sonates en trio, hpd, vn/fl, b, op.4 (1765), 1 ed. in DTB, xxviii, Jg.xvi (1915); 6 pièces dialoguées à 3–5 (1766); 6 trietti, 2 vn, b, op.7 (*c*1766), as 6 trios, 2 fl, b (Amsterdam, n.d.); 6 sonates, 2 fl, op.1 (1767), as 6 sonates, 2 vn, op.2 (Amsterdam, 1768–9); 6 duets, 2 fl/vn, op.2 (London, n.d.); 6 quartetti et quintetti, fl, str qt, op.3 (Amsterdam, 1767), qnt ed. in DTB, xxvii, Jg.xv (1914); 6 trios, 2 vn/fl, b (1768); 6 Conversation Sonatas, 2 vn, b (London, *c*1770); qnt, sextet, in Quintetto . . . 2 seitetti (?1774); duos, 2 fl, and duos, 2 bn/vc, op.11 (*c*1775), ed. W. Lebermann (Mainz, 1969); 3 qnts, fl, ob/fl, vn, va, vc (*c*1781); Partita notturna a 7, *D-Rtt*; Kbd Qt, *SWl*; Qt, fl, vn, va, vc, Qt, fl, hn, va, vc, *ZL*; duet, vn, kbd, *Mbs*; Qt, fl, vn, va, vc; 7 str trios, vc duo, mentioned in contemporary MS catalogues

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Vocal: Dat mundus: aria de tempore del venerabile sacramento, B solo, str, org, *A-ST*; 2 arias, S, *D-DO* [lacking text], with text of Domine Deus and Benedictus in a mass by Klük, *D-WS*

(3) Johann (Baptist) [Maria] **Christoph Toeschi** [Toesca de Castellamonte; von Toeska] (*b* Stuttgart, bap. 1 Oct 1735; *d* Munich, 3 March 1800). Violinist and composer, son of (1) Alessandro Toeschi. He was a pupil of Johann Stamitz and Christian Cannabich, and was active from 1755 as a violinist and from 1758 was also director of the ballet at the Mannheim court. He was appointed Konzertmeister in 1774, and in 1778 followed the court to Munich. There in 1793 he was made music director, and from 1798 he served briefly as principal director of the court chapel. In the same year he and his family had their application for hereditary Italian nobility approved, with permission also to use the title 'de Castellamonte' acquired by his great-uncle Carlo Filippo Toesca (1660–1726). Toeschi's output was similar to that of his elder brother. He wrote instrumental music, at least four ballets and a melodrama *Dirmel und Laura* (Munich, 1784); all are lost except a published set of six trio sonatas (Paris, 1768) and three works for the viola d'amore (*F-Pn, D-Bsb, A-Wn*), an instrument he is also known to have played. A sonata for viola d'amore and continuo, ed. D. Newlin and K. Stumpf, was published in Vienna in 1963.

(4) Karl Theodor Toeschi [Toesca de Castellamonte; Ritter Toesca von Castellamonte] (*b* Mannheim, 7 April 1768; *d* Munich, 10 Oct 1843). Composer, son of (3) Johann Christoph Toeschi. He was in the service of the Munich court from 1780 to 1789, when owing to poor health he was suspended with continued payment of his salary. In 1801 he was appointed Bavarian chamber composer. Compared with his contemporaries Carl Cannabich, Franz Danzi and Ferdinand Fränzl, he is of only minor importance despite his attractive ideas and distinctive feeling for sonority. He was deficient chiefly in the capacity to master larger forms.

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Inst: Vn Conc., 1785, lost; 2 syms., before 1788, Sinfonia pastorale, 1818, 2 ovs., 1785, *c*1819, 4 entr'actes, pf waltzes, other pf works: all *D-Mbs*; Symphonia (Ov.) concertante, vn, fl, *c*1820, *Mbs, GB-Lbl*; Concertino, vn, *Lbl*; 36 dances, pf (Munich, 1822–32); 6 dances, 2 fl (Nuremberg, *c*1825); 6 Wiener Walzer, arr. gui (Munich, *c*1830)

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ROBERT MÜNSTER

Tof (Heb.). Ancient Jewish drum. *See* BIBLICAL INSTRUMENTS, §3(xi).

Tofts, Catherine (*b c*1685; *d* Venice, 1756). English soprano. The first English prima donna, she appeared in subscription concerts in the winter of 1703–4. Rivalry between her and Margherita de L'Epine was fostered by their supporters (respectively Whigs and Tories) and at Drury Lane on 5 February her maid hissed and threw oranges at L'Epine. Mrs Tofts played the title roles in the first English operas in the Italian style, Thomas Clayton's *Arsinoe* (1705) and Giovanni Bononcini's *Camilla* (1706). She was the Queen in Clayton's *Rosamond* and then, still singing in English, had leading parts in the mixed language productions which followed the introduction of the castratos. Colley Cibber admired the 'Beauty of her fine proportion'd Figure, and exquisitely sweet, silver Tone of her Voice'. She was proud and mercenary, involved in opera house intrigues and demands for more money and more elaborate costumes. In March 1709 she was charging a guinea a kiss to gentlemen at a party at the Duke of Somerset's residence, and on 26 May the *Tatler* wrote of 'the Distresses of the unfortunate Camilla, who has had the ill luck to break before her Voice'. She left England for the Continent in summer 1711, and by the following April she was reported as much applauded 'for her fine Singing' at fashionable assemblies in Venice. She married a wealthy British resident there, Joseph Smith, who was to become a noted book collector and connoisseur.

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OLIVE BALDWIN, THELMA WILSON

Togni, Camillo (*b* Gussago, nr Brescia, 18 Oct 1922; *d* 28 Nov 1993). Italian composer. Born into a family of independent means, he was able to pursue his cultural interests without undue regard to the pressures of musical fashion. He began to study the piano when he was seven years old, and composition when he was 14, first with Franco Margola at Brescia and then, from 1939 to 1943, with Alfredo Casella at Rome and Siena. He also pursued further piano studies with Casella and, on his advice, continued them with Giovanni Anfossi in Milan (1941–3), and with Michelangeli in Brescia (1943–50). He took his piano diploma at the Parma Conservatory in 1946, and occasionally performed in public throughout his career. With an academic background in the humanities, he studied musical aesthetics with Luigi Rognoni at the University of Milan (1942–7), and graduated in 1948 from the University of Padua with a thesis on the musical aesthetics of Croce. Rognoni also had an important role in his development as a composer: in 1939, Togni had produced a substantial cello sonata in the Italian neo-classical manner. But even at this stage, more radical influences were at work upon him. In the previous year he had been introduced by Michelangeli to the piano music of Schoenberg (opp.19 and 25); the impact was immediate, and fired in him a passionate interest in the Expressionist tradition that was to endure throughout his career. By 1940, he was making Schoenberg's 'cellular' thinking his own (in the *Prima serenata* for piano) and studying methods of serial composition. Throughout the disruptive years of World War II, he found support for this isolated venture from Rognoni, who made available to him a number of Schoenberg's scores. What was initially a cautious engagement gained momentum, reaching a first fruition in the typically dark-hued *Variazioni* (1945–6) for piano and orchestra. With this he made his compositional debut at the first postwar Venice Festival of Contemporary Music in 1946, in a concert directed by Bruno Maderna that was dedicated to the 'young Italian school'.

Togni's role as a pathfinder for Italian serialism was confirmed in 1949 when, with Maderna and Dallapiccola, he spoke at the first International Dodecaphonic Congress, organized by Riccardo Malipiero in Milan. It was a role much amplified during the early 1950s by his yearly involvement in the Darmstadt summer schools. In 1950, his *Fantasia per pianoforte* (1944) was performed there in his absence; but in 1951 Togni attended, speaking at the second International Dodecaphonic Congress that was held there that year. There was a further motive for Togni's presence: Schoenberg himself was scheduled to teach, but increasing frailty prevented him from making the trans-Atlantic journey. Compensation for this disappointment was provided by Hermann Scherchen's first performance, eleven days before Schoenberg's death, of the *Dance around the Golden Calf* from *Moses und Aron*; for Togni, this was a seminal experience. Togni himself attracted critical approbation with the 'tense drama' and 'ascetic sonorities' of his *Tre studi per 'Morts sans sépulture' di J.P. Sartre* (1951).

Though *Ricerca* (1953), a further Sartre setting, failed to find favour with the jury of the 1954 Festival of 20th-Century Music in Rome, the performance that Togni and Severino Gazelloni gave of the Flute Sonata op.35 (1953) at Darmstadt in 1954 drew much praise. In consequence, he was one of ten composers commissioned that year by the city of Darmstadt to celebrate the tenth convening of the summer courses in 1955. He responded with *Helian di Trakl*, op.39 (1955). This first musical encounter with

the poetry of Trakl was seminal. Trakl's poetry was to remain at the heart of his creative world thereafter. He continued to participate in Darmstadt until 1957 when aleatoricism first began to figure in the summer school's concerns, a method which could not be more alien to Togni's meticulous sensibility. Although his *Tre capricci* op.38 for piano again commanded attention – and initiated a series running through to the *Sesto capriccio* of 1991 – his concerns and those of the summer courses were drawing apart. He was not to return until invited back in 1990 (along with Cage and Xenakis, two other elder statesmen from Darmstadt's past). Thereafter, he pursued a solitary but unswerving path, faithful both to painstaking serial workmanship and to the Expressionist aesthetic. Unpersuaded by the musical fashions of the 1960s and 70s, he viewed Expressionism's defiance of the assault upon subjectivity by mass society as unfinished business and as urgent now as ever. To keep its cutting edge, the cry of pain or revolt had, however, to be transmuted beyond the merely visceral by subjection to the most fastidious serial discipline, as in the further Trakl setting, *Gesang zur Nacht* (1962). Only at first glance were the much admired settings of Charles d'Orléans, *Rondeaux per dieci* (1963–4), a deflection from that path. D'Orléans's poems are an exquisitely artificial rendering of the same brooding discomfort: the work of transmutation has already begun within the text. Their patient honing down of musical detail to a crystalline, but expressively potent logic, was continued in darker hue (but without radical stylistic change) as Togni returned to Trakl for the *Sei notturni* of 1965. But already he was engaged upon preparatory sketches for his long-meditated Trakl operatic trilogy, of which the first part, *Blaubart*, was at last written from 1972 to 1975. The disturbing second part, *Barrabas*, took shape between 1981 and 1985. The third part, *Maria Magdalena*, remained unwritten at his death. Each is an erotic exorcism in which musical material is submitted to the extreme serial rigour of derivation from a single series. *Barrabas* is also a concise and drastic confrontation between Christian ascesis and pagan delight in the senses. It was not intended to conclude Togni's artistic career but fittingly summates it.

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Op trilogy: Blaubart (1, G. Trakl), pt 1, 1972–5, Venice, La Fenice, 14 Dec 1977; Barrabas (1, Trakl), pt 2, 1981–5 [Maria Magdalena, pt 3 never written]

Choral: Fantasia, op.8, 4vv, pf, 1938; Missa brevis, op.19b, 3vv, 1943–4; Coro di T.S. Eliot, op.33, chorus, orch, op.34, unacc., 1951–3; 3 Pieces (Vaillant), chorus, orch, 1972

Solo vocal: LXIII lirica di Cesareo, op.1, S, pf, 1936; 8 Pieces (G. Apollinaire), op.12, B, 6 insts, 1940–41; Canto di Pentecoste (Lat.), op.17, B, org, 1943; Preludio, canzone e finale (Lat.), op.16, B, org, 1943; Magnificat, op.24, S, org, 1944; Ps cxxvii, op.30, S, Mez, B, str trio, 1949; 3 studi (J.-P. Sartre: *Morts sans sépulture*), op.31, 1v, pf, 1951; Ricerca (Sartre), op.36, Bar, 5 insts, 1953; Helian di Trakl, op.39, S, pf, 1955, arr. S, chbr orch, 1961; Gesang zur Nacht (Trakl), Mez, chbr orch, 1962; Rondeaux per 10 (C. d'Orléans), S, 9 insts, 1963–4; Préludes et rondeaux (d'Orléans), S, hpd, 1964; 6 notturni (Trakl), C, cl, vn, 2 pf, 1965; 3 duetti (M.G. Barelli, anon., G. Schoenberg Kolisch), S, fl, 1977–80; La guirlande de Blois (J. Robertet, d'Orléans, F. Villon), S, pf, 1978; Lyrisches Intermezzo, C, T, Bar, orch, 1985; Les feuilles amères (P.J. Toulet), S, 1989

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Chbr and solo inst: 2 str qts, opp.5, 6, 1938; Sonata, op.9, vc, pf, 1939; Pf Trio, op.14*b*, 1942; Sonatina, op.23, vc, pf, 1944; Sonata, op.35, fl, pf, 1953; 3 preludi, hpd, 1963, rev. 1975; Aubade, fl/pic, cl, vib, hp, hpd, vc, 1965; 5 pezzi, fl, gui, 1975–6; Für Herbert, 2 vn, va, hpd, 1976; Str Trio, vn, va, vc, 1978; Quasi una serenata, gui, 1979; 2 preludi, pic, 1980; Per Maila, fl, pf, 1982, arr. pf solo; Der Doppelgänger, 4 gui, 1987: see Pf [Quinto capriccio, 1987]; Fantasia, gui, 1988–9; Du bleicher Geselle, fl, cl, gui, pf, 2 perc, hp, vn, va, vc, 1989

Pf: Piece, op.4, 1937; Fugato e allegro, op.7, 1938; 7 serenate, opp.10, 11, 13, 15, 18, 19*a*, 20, 1940–44; Suite, op.14*a*, 1942; Fantasia, op.25, 1944; Preludes, opp.20, 21, 1944; Sonatina, op.26, 1945; 3 Preludes, op.28, 1946–7; Prelude and Fugue, e, 1947 [from J.S. Bach]; Prima partita corale, op.29, 1948 [from Bach]; Omaggio a Bach, op.32, 2 pf, 1950–51; 3 capricci, op.38, 1954–7; Quarto capriccio 'Ottave', 1969; Seconda partita corale, 1976 [from Bach]; Aforisma, 1985; Quinto capriccio, 1987 [transcr. as Der Doppelgänger, 4 gui, 1987]; Sesto capriccio, 1991

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DAVID OSMOND-SMITH

Togo (Fr. République Togolaise). Country in West Africa. It has an area of 56,785 km² and a population of 4·68 million (2000 estimate). Languages spoken in Togo include French, Ewe, Mina (Gen-Gbe), Dagomba, Tim (Tem) and Kabyè (Kabrais or Kabiyé).

1. ETHNIC GROUPS AND LANGUAGES. Like neighbouring Ghana and Benin, Togo can be divided linguistically into two parts: north and south. The southern part is densely populated by people speaking Kwa languages, including Ewe and Fon (Fõ), whereas the north is populated by speakers of Voltaic languages. In the central area of Togo, overlapping with neighbouring peoples in Ghana and Benin, there are 14 ethnic groups speaking so-called Togo-remnant languages: Basilia (Basila), Lelemi, Logba (Lukpa), Adele, Likpe, Santrokofi, Akpafu-Lolobi, Avatime, Nyangbo-Tafi, Bowili, Ahlo (Igo), Kposo (Akposo), Kebu (Akebou) and Animere. Some of these languages are spoken by less than 10,000 people, and little is known about their musical cultures.

2. MAIN MUSICAL TRADITIONS.

(i) Northern Togo. Music of the Tem people of Atakora, the mountainous area of northern Togo, was researched in 1984 by Artur Simon, who recorded several musical

groups at Koumondê, about 8 km south of Bafilo (Simon in Kubik and others, 1989, pp.166–7). According to sociologist Jean-Claude Barbier, Simon's collaborator, musical groups among the Tem are active at ceremonial community events, such as the 'termination of mourning' (ibid., 166). Tem musical groups operate also for processions and dances.

The various groups and their musical repertories are identified by the names of the prominent musical instruments they use. Thus, two important ensemble formations are called *só* (*sɔ́*) and *fwisi*. *Só* refers to a pair of drums with cord-and-peg tensions similar to the *atokpani* of the southern Ewe and *atumpan* in Ghana. These drums are used in conjunction with three *agandra* side-blown trumpets (sing. *degandɛ rɛ*). The ensemble also includes a cylindrical double-headed snare drum called *kamu*, which is clearly inspired by the Hausa-FulBe (Fulɓe) *ganga* type, and a Guinea-style double-flanged iron bell. Clearly, the instrumental composition of such an ensemble demonstrates the diverse influences to which Tem musical culture was exposed; from the powerful states of southern Ghana, notably the Asante empire, to the age-old trading contacts with the savanna and Sahelian zone of West Africa's hinterland. These contacts brought Islam to northern Togo, Hausa-style clothing and also several musical instruments from Islamicized West African cultures, such as the Hausa-style two-string *lawa* (lute) played by professional musicians (ibid., 167).

In *fwisi* music, three notched flutes (each called *fwisi*) are combined with single-headed, goblet-shaped *sio* (*siɔ*) drums, *kamu* drums, and the *agbogbo* double-bell (ibid., 166–7). The names for the flutes and the bell are clearly onomatopoeic. Tem singing also demonstrates heterogeneous influences. Simon describes their vocal style as choral phrases in parallel 3rds with movement between two neighbouring steps; the elder's part, however, shows the influence of Hausa and more generally, Islamic vocal patterns.

The Lamba (Lama) are another Togo people living in the north. Itinerant Lamba musicians often reach southern Togo, taking along a two-string plucked lute. This instrument has horizontal pegs and is plucked using the thumb and the index finger.

Music of the Kabyè was researched by Raymond Verdier and Anne-Marie de Lavilléon during the 1960s and 70s (*Musique Kabiye, Togo*). The Kabyè are a long-settled population of agriculturalists who live in mountainous areas that also provide refuge from invaders and slave traders. In the absence of powerful chiefs, social cohesion is guaranteed through an age-grade hierarchical organization. It is not surprising therefore that most musical activities are linked either to agricultural cycles or to functions determined by age-grade membership and rites of passage, such as *efala*, which marks the completion of the earliest stage of male initiation.

Some Kabyè instrumental traditions might represent survivals of older West African savanna cultures, such as the *picancala* (lithophone) consisting of four to five basalt stones arranged in a circle, played by a young man with two stone balls. This instrument is associated with the announcement of the end of the rainy season in mid-November and the millet harvest festival in December; it is not played at other times. Lithophones have been recorded elsewhere in the West African savanna (Kubik and others, 1989, pp.19–20). Other Kabyè instrumental devices with probable ancient West African history include a four-note leg xylophone of dried palmyra wood and the use of millstones by women for the dual purpose of grinding millet and accompanying their songs with timbre-rhythmic patterns. The Kabyè also have remarkable aerophones: clay *felah* (whistles) played by boys and bamboo *nyefe* (flutes) that are closed and tuned with small amounts of water and used only by women.

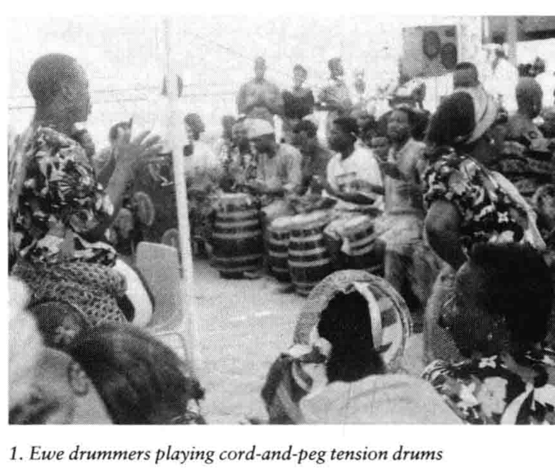
The Kabyè have not been totally isolated, and their absorption of traits from other cultures can be demonstrated in music by the presence of a mouth-resonated musical bow whose 'string' of palmyra bark is stopped with a small stick and struck with two slender sticks, indicating cultural exchanges with the Guinea Coast cultures. The absorption of foreign cultures is also demonstrated by the presence of *donga* hourglass drums whose tension can be modified to produce speech-tone patterns. They are similar in construction to Hausa and Yoruba models and are characteristically struck with a curved stick. This is clear evidence for ancient Nupe-Yoruba and Hausa contacts with the Kabyè, in spite of the filters through which these influences passed.

(ii) Southern Togo. The music of Ewe- and Fon-speaking communities in southern Togo cannot be separated from that of their ethnic kin in neighbouring countries, Ghana and Benin, although separation by colonial borders endured long enough to promote divergence.

In contrast to Smend's recordings of 1905, Ewe music, at least around the capital, Lomé, shows little evidence of elaborate multi-part singing. More than half of the population of Togo can speak Ewe and has absorbed certain Ewe cultural influences. In Togo, as in Ghana, Ewe music demonstrates a predominance of percussion. Most Ewe drums are single-headed and have the so-called cord-and-peg tension (fig.1), a marker of many drums of the West African coast (see also H. Wieschhoff, 1933 for a distribution map).

Another characteristic instrument shared by the Ewe with many of their neighbours is the Guinea-type double-bell. Flange-welded single bells among the Ewe are called *gakokwe* in the dialect spoken in Lomé (*gankogui* in Ghana), while double bells are called *gakpãvi* (*gakpãvi*) in Ewe and Fon.

According to Hubert Kponton (1905–82), an eminent personality in Ewe music and history, the word *gakokwe* is composed of *ga* (metal) and the onomatopoeic syllables *ko ko ko*, which represent the sounds of the bell when



1. Ewe drummers playing cord-and-peg tension drums

struck; *-e* is the final 'crying out', one could also say *gakoko*. The double-bell *gakpãui* consists of a smaller and a bigger bell welded together. This gives the appearance of a mother carrying a child on her back. Hence comes the name: *ga* (metal), *kpã* (carry on one's back), *vi* or *ʋi* (child). Making these balls requires training and knowledge in local iron metallurgy (Kubik and others, 1989, p.144).

Much Ewe music is based on asymmetrical, single-pitch rhythmic patterns that serve to orientate time. These patterns are usually struck on the single-note bell and form the backbone of a percussion ensemble. The best known is the 12-pulse 'standard' pattern (see analysis in A.M. Jones, 1959).

Ewe musical culture shares a richness in idiophones, membranophones and some aerophones with the Fon, but exhibits an absence of string instruments. Linguistically, the Fon belong to the same Kwa family of the Niger-Congo languages as the Ewe and others. In music there are, however, notable differences. The Ewe tend towards heptatonic scaler patterns and in some western areas towards elaborate forms of multi-part singing. Fon music, according to the survey A.D. Kofi and G. Kubik carried out in 1970 in the East-Mono river area, is pentatonic throughout. This pentatonic style demonstrates affinities with 'pre-Islamic' expressions of the Oyo (Ọ́yọ̀) style of Yoruba singing as it survives in some Yoruba story songs. While Yoruba music in the area of the former kingdom of Oyo in Nigeria has been influenced since the 19th century by an Islamic-Arab singing style and the adoption of musical instruments from northern Nigerian cultures, certain Fon musics in Togo have escaped these influences, thereby preserving traits that were once part of a common Fon-Yoruba musical culture. The Fon empire (*see* BENIN) obtained its independence from the Oyo kingdom of the Yoruba before the latter was subjected to the Islamic 'wave' of cultural influences.

Since Archibald Dalzel's account of 1793, Fon music has always changed along with the succession of kings ruling the Fon empire. It is believed, for example, that *kpãligã* (praise-songs to the accompaniment of the double-bell) and various military music ensembles were introduced during the reign of Akaba (*c*1685–1708). Much Fon music has been connected with *vodu*, the old religion of the Fon people. Various cults with musical aspects are devoted to *vodu* (transcendental beings), such as *xɛ bioso* (god of thunder and lightning) or *sakpata* (god of smallpox) (Kubik, 1994). *Vodu* ceremonies are conducted by a *vodusi*, such as the famous Kenu Elimo of the village of Sada Gbonjenji (Gbonjɛnji), who held the rank of an *houn* (*Ɣŋ*) *bonõ* (chief of all *vodusi*) and played the big gourd rattle called *azõgo*. The instruments used in *vodu* cults normally include a set of drums of different sizes made with cord-and-peg tension called *ohoun* (*oƔŋ*), single- and double-bells (*ogã*), as well as rattles. To become a *vodusi* one undergoes lengthy initiation ceremonies and stays in the *huxoe* ('house of the *vodusi*') for three months in seclusion. A *vodusi* is identified by certain tattoo marks on the forehead. He or she assumes a distinguished role in the society, living separately from other people.

3. FON TRADITIONAL DANCES.

(i) Cyngume. Also called *acyá*, *cyngume* (*cyiŋgumɛ*) is a dance that occupies an important place in Fon traditional culture. The dance originated in Dahomey (now Benin). The dance is performed in villages to commemorate a deceased person (see description in Kubik-Kofi and others, 1989, pp.140–41). *Cyngume* is performed in a circle, with all the men and women standing; the songs are sung with hand-clapping.

When someone dies, *cyngume* is danced through the night until dawn. During the funeral wake, the songs are ones of consolation, sadness and lamentation. Widows play a important role in the tradition, joining the dance for a few moments in a ceremonial capacity before withdrawing, crossing their arms and lowering their heads while continuing their weeping.

The principal musical instruments used in *cyngume* include a large *ógò* (gourd) played between the performer's legs by striking it with a leather, which is made from antelope skin. Also played are *tohoun* (*tɔƔŋ*), two halved gourds that are placed in pails of water and struck with sticks, *afafa* (moulded animal skin), two double-bells, gourd rattles and the 'Dahomeyan' flute, *aflekungkwe* (*aflekuŋkwe*).

On the 21st day after the burial, the *yemexi* (*yɛmɛi*) ceremony takes place after the date of the main funeral or end of the period of mourning has been agreed upon. At the funeral wake, the widow(s) perform the grand and important *zofi* ceremony in which they assemble with the aid of other women, lighting a large fire with a piece of wood taken from the house of the deceased. One or two chickens are slaughtered, and maize is ground on a stone plate. These activities are accompanied by singing in high voices. In these songs, all married women in the mourning family are individually insulted. After this ceremony, *cyngume* is then danced until dawn.

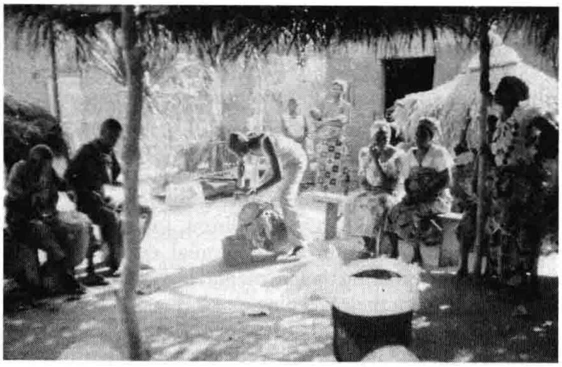
(ii) Toba. The *toba* (*tɔba*) is a traditional dance performed by boys and girls; it is a dance of rejoicing. When celebrating a birthday a *toba* group may be invited. Similarly, if a member of a *toba* group has recently married, the *toba* group may be invited to provide entertainment at the home of the newlyweds.

Toba is often organized in a public place in the village after a good harvest or the successful sale or purchase of cotton. *Toba* can also be danced by moonlight and at important funerals that mark the end of a period of mourning.

The typical instrumentarium for *toba* consists of *ógò*, an *ógã* double bell, an *atukpen* (empty soda bottle), a *gidigbo* lamellophone, a *kpehoun* drum, two small, differently pitched drums and an *aflekungkwe*.

(iii) Kpehoun. *Kpehoun* (*kpeƔŋ*) is a traditional sacred dance that is used to close funeral ceremonies when the period of mourning ends. It differs from *cyngume*, which is danced when older people die. *Kpehoun* is also the term for the drums used to perform the *kpehoun* dance. These drums are kept in a corner of the chief's house where no one is allowed to touch them. *Kpehoun* is danced while walking from one deceased person's house to another. The *kpehoun* are played in front of the house (fig.2), before entering the house and continuing for approximately another 15 minutes. Songs are selected for each occasion. Young people never take part in this dance, yet they are free to watch and observe from a distance the older men and women dance. After the dance, the drums are returned to their hiding place.

(iv) Agbaja. The Bé people are an autochthonous people from the town of Lomé and surrounding area who



2. *Kpehoun drums played in front of the house of a deceased person*

perform the *agbaja* dance as an important traditional ceremony on the same day as they bury a body. If the Bé determine that the conditions of the death were normal, then they dance *agbaja* before raising the body. If someone has died from an illness related to an inflammation of the stomach or feet, or by an accident such as burning, then no dance music is played. *Agbaja* dances are usually performed by associations that function as clubs for traditional dancing. These associations also function as indemnity groups, mutual aid societies that assist members when they have lost a parent of close relation.

When a tribal chief, regent or prince dies, the Bé dance a special *agbaja* called *tahounga* (*tahunga*), in which young women wear strings of pearls around their necks and hips. In addition to the traditional dances, fanfares and hymns are played and sung at festivities.

4. Research. Anthropological, linguistic and ethnomusicological research in Togo began soon after the arrival of the German colonial administration (1884–1918). The earliest recordings made in Togo were by Lieutenant Smend (1905). Among other items, Smend recorded a lament sung by two Ewe-speaking men in parallel 3rds and 5ths at the mission station near Palimé (wax cylinder no.77, Togo xv, 18, Department of Ethnomusicology, Museum für Völkerkunde, Berlin; also published by K. Wachsmann on the re-issue of Hornbostel's original Demonstration Collection; Wachsmann, 1963). It is one of the earliest known sound recordings that demonstrates the presence of multipart harmonic singing within a heptatonic tonal system along the Guinea Coast. Lieutenant Smend also provided the earliest recorded testimony of the so-called talking *atupani* drums (cf. his detailed description accompanying wax cylinders 4–9, Department of Ethnomusicology, Museum für Völkerkunde, Berlin; part of the text has been reproduced in Kubik and others, 1989, p.35).

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GERHARD KUBIK (1–2, 4), AMAGBENYÕ KOFI DANHIN (3)

Toguchi, Kōsaku (*b* Wakayama, 9 Dec 1927). Japanese musicologist. He studied political economics at Tokyo University, graduating in 1953. In 1957 he won a scholarship from the Italian government to study European music history and went to Milan to study with Guglielmo Barblan and Federico Mompellio. Returning home, he was appointed professor at Seijo University in 1964. He has also lectured at Tokyo University, Tohoku University, Osaka University and the Tokyo National University of Fine Arts and Music. He was committee chairman of the Kanto Chapter of the Musicological Society of Japan, 1985–7. His musicological interests include Italian music, particularly of the Trecento, and Baroque opera. He has also translated many works from Japanese into Italian, and has translated Romain Rolland's *Les origines du théâtre lyrique moderne* (1965), Grout's *A History of Western Music* (Tokyo, 1969–71), its new edition with Palisca (Tokyo, 1998–9) and many opera libretti into Japanese.

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Tokumaru, Yosihiko [Yoshihiko] (*b* Tokyo, 5 Dec 1936). Japanese musicologist. He studied with Yosio Nomura and Shigeo Kishibe at Tokyo University (BA 1960; MA 1963). He taught at Kunitachi College of Music (1963–72) and in 1972 became associate professor at Ochanomizu University, rising to professor in 1982. In 1979 he went to Canada to teach at the University of Montreal for two years and received the PhD from Laval University in 1981 with a dissertation on the melodic aspects of *shamisen* music. He has regularly taught at UCLA since 1987. From

1974 to 1988 he collaborated with Fumio Koizumi and Osamu Yamaguti an international exchange project, 'Asian Traditional Performing Arts'. In 1992 his book, *Minzoku-ongakugaku*, won the Tanabe Prize, awarded by the Society for Research in Asiatic Music. As an editor of *The Garland Encyclopedia of World Music* he was responsible for the music of East Asia. He was co-editor of the Japanese editions of *Larousse de la musique* (1989) and of *The New Grove* (1993–5).

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MASAKATA KANAZAWA

Tokyo. City in Japan. It has been the national capital since 1868; it was previously known as Edo. It is now the most important musical centre in the country. While the western cities of Osaka and Kyoto have a long tradition of native art music, it was only after 1600 that the musical tradition known as the Edo style emerged in contrast to the Kamigata style of Kyoto and Osaka. Several types of vocal music with *shamisen* accompaniment, e.g. *nagauta* or *tokiwazu*, belong to the Edo tradition. The distinction is still often found; in Tokyo the Yamada school of *koto* music (as opposed to the Ikuta school of west Japan) and Kinko school of *shakuhachi* playing (as opposed to the Tozan school) are more popular. At the Meiji Restoration



1. Interior of the National Theatre of Japan, Tokyo, during a performance of the nagauta play 'Kanjinchō', 1976



2. *Suntory Hall, Tokyo, designed by Shoichi Sano, opened 1986*

in 1868 Tokyo became the principal centre for promoting Western music, and since then most Japanese composers and performers have preferred to work in Tokyo; their activities have greatly increased since 1945.

The Gagakuryō (the Imperial Music Bureau, now officially the music department of the imperial household), established in 701, is in the Imperial Palace, and preserves the tradition of *gagaku*, the court music. Many *nō* schools, which originally flourished in Kyoto, also have their centres in Tokyo now, together with their private theatres, e.g. Kanze Nō Theatre (Kanze school), Kita Nō Theatre (Kita school) and Suidōbashi Nō Theatre (primarily Hōshō school), while the National Nō Theatre, built in 1989, is sponsored by the government. Kabuki-za (inaugurated in 1889) is the most important theatre for *kabuki*. The National Theatre of Japan (built in 1966; fig.1) presents all kinds of drama and music in the purely Japanese tradition, including *kabuki*. There are about 20 concert halls with a capacity of more than 1500. Of them, the Tōkyō Bunka Kaikan (Tokyo Metropolitan Festival Hall, built in 1961) and the NHK Hall (1973) were for a time the more important and have also served as temporary opera houses. After 1980, however, a number of excellent halls were built, many with concert organs; notable are Suntory Hall (1986; fig.2), with a Rieger organ, Orchard Hall (1989), Tōkyō Geijutsu Gekijō (Tokyo Arts Theatre), with a Garnier organ (1990) and Sumida Triphony Hall (1997), with a Jehmlich organ. Also in 1997, the first opera house in Tokyo, Shin Kokuritsu Gekijō (New National Theatre), was inaugurated, together with the neighbouring Tokyo Opera City building which houses the Takemitsu Memorial Concert Hall. In addition there are about 25 smaller halls, of which the more important are Iino Hall (1960), Ishibashi Memorial Hall (1974), Casals Hall (1987), Tsuda Hall (1988), Hamarikyū Asahi Hall (1992) and Kioi Hall (1995).

The nine major orchestras in Tokyo are the Japan Philharmonic SO (founded in 1956), the NHK SO (originally the New SO, founded in 1926; it became the Japan SO in 1942 and was renamed in 1951 when it became the orchestra of the national broadcasting system), the Tokyo Metropolitan SO (founded in 1965), the Tokyo PO (originally the Central SO, founded in 1940; it became the Tokyo SO in 1941 and was renamed in 1948), the Tokyo SO (originally Tōhō SO, founded in 1946 and renamed in 1951), the Yomiuri Nippon SO (founded in 1962), the Shinsei Nippon Orchestra (1969), the New Japan SO (1972) and the Tokyo City PO (1975). There are numerous choral groups, the more important being the Tokyo Philharmonic Chorus, the Tokyo Hōsō Gasshōdan, the Nippon Gasshōdan and the Nippon Josei Gasshōdan. The Fujiwara Opera, the Niki Kai and the Nihon Opera Kyokai (the Japan Opera Society) are the

three major opera groups, but none of them has its own theatre.

The government-sponsored Arts Festival (founded in 1946) is held every autumn and includes many music programmes. In 1962, the Japanese Society for Contemporary Music began to sponsor a twice-yearly exhibition of contemporary music, and the Goethe Institute in Tokyo began sponsoring the Japanisch-Deutsches Festival für Neue Musik in 1967. The Festival for Contemporary Music (founded in 1957 by the Institute of 20th Century Music) is often held in Tokyo. The NHK, the national broadcasting system, has extensive music programmes and an electronic music studio, one of the earliest in the world (completed in 1954 and opened in 1955). The Tōkyō no Natsu Ongakusai (Tokyo Summer Music Festival) has been held each year in July since 1985.

The Tokyo Music School (founded in 1887) became the Tōkyō Geijutsu Daigaku (officially the Tokyo National University of Fine Arts and Music, but sometimes known as the Tokyo University of Arts) in 1949. Kunitachi Ongaku Daigaku (Kunitachi College of Music, founded as a conservatory in 1926, a college since 1950), has the best music library in Japan, as well as a good collection of musical instruments. Ueno Gakuen College (founded in 1952, a college since 1958) has an archive specializing in traditional Japanese music, particularly *gagaku* and *shōmyō* (Buddhist chant). Other major music schools are Musashino Ongaku Daigaku (Musashino Music College, founded in 1929, a college since 1949), Tōhō Gakuen College of Music (founded in 1955, a college since 1961) and Tokyo College of Music (founded as Tōyō School of Music in 1907, a junior college since 1954 and a college since 1988). The private Nanki Music Library which owns the Cummings Collection is temporarily closed, but copies of all its materials are available at the library of Kunitachi College of Music. The Nihon Kindai Ongakukan (Documentation Centre of Modern Japanese Music) has a fine collection, especially of Japanese music after 1868, including autograph manuscripts and other original materials by Kōsaku Yamada, Osamu Shimizu and others. Several important musicological organizations have their headquarters in Tokyo, including the Society for Research in Asiatic Music (founded in 1936) and the Musicological Society of Japan (founded in 1952), which specializes in Western music.

For bibliography *see* JAPAN.

MASAKATA KANAZAWA

Tokyo String Quartet. Japanese string quartet. Founded in New York in 1969, its original members studied at the Tōhō Gakuen College in Tokyo with Hideo Saito before going to the Juilliard School of Music to work with Robert Mann. They were Koichiro Harada (*b* Fukuoka, 29 April 1945), first violin; Yoshiko Nakura (Nakura Okada after her marriage; *b* Nigata, 7 Sept 1945), second violin; Kazuhide Isomura (*b* Toyohashi, 27 Dec 1945), viola; and Sadao Harada (*b* Tokyo, 4 Jan 1944), formerly principal cello with the Tokyo SO (1966–7). In 1974 Nakura was replaced by Kikuei Ikeda (*b* Yokosuka, 31 Aug 1947), and in 1981 Harada was replaced by Peter Oundjian (*b* Toronto, 21 Dec 1955), who had studied at the Juilliard School with Ivan Galamian and Dorothy DeLay.

In 1970 the quartet won several international awards, and from that time has performed about 100 concerts annually, including appearances with the Chamber Music Society of Lincoln Center and at the Mostly Mozart Festival, the Metropolitan Museum of Art and the Library of Congress; it has also toured extensively outside the USA. In 1977 the ensemble became the resident quartet at Yale University, and its members were appointed artists-in-residence at the University of Cincinnati College-Conservatory of Music in 1987. In 1996 Oundjian was replaced by Mikhail Kopelman (*b* Uzhgorod, Ukraine, 18 March 1947). During Oundjian's tenure the Tokyo String Quartet style was marked by a flawless sense of ensemble, stylistic attentiveness and unfailing technical control. From 1974 to 1988 it performed on a set of Amati instruments (on loan from the Corcoran Gallery). In 1995 they began performing on the 'Paganini Strads' (on loan from the Nippon Music Foundation), dating from 1680 and 1727 (the violins), 1731 (the viola) and 1737 (the cello). Among the ensemble's many recordings are award-winning discs of quartets by Haydn and Brahms. They have also recorded the complete quartets of Beethoven, Bartók and Janáček. Benjamin Lees, Tōru Takemitsu and Marc Neikrug, among others, have written works for them.

JAMES CHUTE

Tolar, Joannes Baptista. *See* DOLAR, JOANNES BAPTISTA.

Tolbecque. Belgian family of musicians, active in France.

(1) **Jean-Baptiste-Joseph Tolbecque** (*b* Hanzinne, Namur, 17 April 1797; *d* Paris, ?23 Oct 1869). Conductor, composer and violinist. He studied the violin (with Kreutzer) and counterpoint and fugue (with Reicha) at the Paris Conservatoire. He played in the orchestra of the Théâtre Italien from 1820 to 1825, and then conducted the orchestra at the Tivoli gardens in Paris; he later organized court dances for Louis Philippe. He was a founder-member of the Société des Concerts du Conservatoire, in which he played the viola. His dance compositions were in great demand; they included quadrilles, galops, polkas and waltzes, often based on popular operatic themes, and written for various instrumental combinations. He collaborated with Gilbert and Guiraud on an *opéra comique*, *Charles V et Duguesclin*, 1827, and with Edouard Deldevez on a ballet, *Vert-Vert*, performed at the Opéra in 1851. His elder brother, Isidore-Joseph Tolbecque (*b* Hanzinne, 17 April 1794; *d* Vichy, Allier, 10 May 1871), was a conductor and composer of dance music.

(2) **Auguste-Joseph Tolbecque** (*b* Hanzinne, 28 Feb 1801; *d* Paris, 27 May 1869). Violinist, brother of (1) Jean-Baptiste-Joseph Tolbecque. He studied with Kreutzer at the Paris Conservatoire, winning the *premier prix* in 1821. From 1824 to 1831 he played in the Opéra orchestra; he was an original member of the Société des Concerts du Conservatoire, in which he sometimes appeared as a soloist. Later he played at Her Majesty's Theatre in London.

(3) **Charles-Joseph Tolbecque** (*b* Paris, 27 May 1806; *d* Paris, 29 Dec 1835). Violinist, conductor and composer, brother of (1) Jean-Baptiste-Joseph Tolbecque. He won the violin *premier prix* at the Paris Conservatoire in 1823 while studying with Kreutzer, and later joined the Société des Concerts du Conservatoire. He was appointed conductor at the Théâtre des Variétés in 1830, and composed songs and incidental music for productions there.

(4) **Auguste Tolbecque** (*b* Paris, 30 March 1830; *d* Niort, Deux Sèvres, 8 March 1919). Cellist, composer

and instrument maker, son of (2) Auguste-Joseph Tolbecque. He studied with Vaslin (cello) and Reber (harmony) at the Paris Conservatoire, winning the cello *premier prix* in 1849. He played in the orchestra of the Grand Théâtre of Marseilles and taught at the conservatory there from 1865 to 1871, then returned to Paris and performed with the Société des Concerts du Conservatoire, the Maurin Quartet and the Lamoureux Quartet; he also played the gamba. He left Paris for Niort, having studied instrument making with Victor Rambaux, and established a workshop in which he restored old instruments and made copies of medieval ones. His large instrument collection was purchased by the Belgian government for the Brussels Conservatory in 1879; a second collection and a fine library were dispersed in 1922. Tolbecque also attempted to revive the componium, a mechanical instrument designed to improvise upon a given theme. He composed an *opéra comique*, *Après la valse* (performed at Niort in 1894), and numerous works for the cello, including an exercise book, *La gymnastique du violoncelle* (Paris, 1875). He edited *Monde musical* and wrote useful books on early instruments. His son, Jean Tolbecque (*b* Niort, 7 Oct 1857; *d* ?Paris, 1890), won the cello *premier prix* at the Paris Conservatoire in 1873 while studying with Alexandre Chevillard and later played in the orchestra of the Opéra-Comique.

WRITINGS

Quelques considérations sur la lutherie (Paris, 1890)
Souvenirs d'un musicien en province (Niort, 1896)
Notice historique sur les instruments à cordes et à archet (Paris, 1898)
L'art du luthier (Niort, 1903/*R*)

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J.B. Rutledge: 'Late 19th-Century Viol Revivals', *EMc*, xix (1991), 409–18

ELISABETH BERNARD

Toldrá, Eduardo (*b* Villanueva y Geltrú, 7 April 1895; *d* Barcelona, 31 May 1962). Catalan violinist, composer and conductor. After early lessons from his father he studied the violin and composition at the Escuela Municipal de Música in Barcelona, and began his career there as an orchestral player. His solo début was at the Ateneo, Barcelona, in 1912, the year he formed the Quartet Renaixement with himself as first violin. He remained a member until 1921, when he became professor of the violin at the Barcelona Escuela Municipal de Música. His conducting début was in 1916 and, as well as continuing to appear as a violinist, he conducted regular concerts from 1924 to 1935 with the mainly amateur Orquesta Estudios Sinfonicos in Barcelona. On the formation of the Orquesta Municipal de Barcelona he was appointed its conductor in 1944; he gave it a firm professional basis, and became a frequent guest conductor with other Spanish orchestras and in France and Portugal.

Toldrá wrote a large number of songs, instrumental music including *Seis sonetos* for violin and piano, a quartet *Vistas al mar*, orchestral and piano music and more than 30 *sardanas* for the *cobla*, the ensemble for Catalan folkdances. He responded most readily to poetry, and his favoured poets were the Barcelona 'city poets' writing in the Catalan language. Instrumental works such as the *Seis sonetos* and the quartet are prefaced by such texts. Harmonically his music is rooted in the era of Grieg and Granados, but his distinctive and very beautiful melodic writing frequently derives shapes and patterns from Catalan folk music. The sound of the *sardana* is often present in his music but there is nothing rustic about it. Like the poetry which inspired it, it most often reflects the urban world of Barcelona.

WORKS
(*selective list*)

Operas: El giravolt de maig [The May Somersault] (l, J. Carner), 1928, Barcelona, Liceo, 27 Oct 1928
Choral: 7 cansons populars catalanas, 1959
Solo vocal: 9 canciones populares catalanes; A l'ombra del lledoner (T. Garcés); La rosa als llavis [The Rose at the Lips] (J. Salvat-Papasseit); 6 canciones sobre textos de Garcilaso, Lope de Vega y Quevedo
Inst: 6 sonetos, vn, pf; Vistas al mar, str qt, 1921

Principal publisher: Union Musical Ediciones

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R. Paine: *Hispanic Traditions in Twentieth-Century Catalan Music* (New York, 1989)

RICHARD PAINE

Tole, Vasil S. (*b* Përmet, 22 Nov 1963). Albanian composer, ethnomusicologist and administrator. After early musical training in Përmet and Korça, he studied at the Tirana Conservatory (1984–7), where his teachers included Gaqi, Kushta, Lara, Simoni and Shupo. Between 1988 and 1991 he worked in Përmet as music director at the Naïm Frashëri palace of culture and as artistic director of the Elrena Gjika ensemble. He was appointed to teach ethnomusicology and composition at the Tirana Conservatory (now the music faculty of the Academy of Arts) in 1991. In 1993 he founded the New Albanian Music association and in 1997 the Ton de Leeuw International Competition for New Music in Tirana. After receiving his doctorate in ethnomusicology in 1994, he undertook further composition studies with Hufschmidt at the Folkwang Hochschule, Essen (1994–5), followed by postdoctoral studies at Athens University (1996). In 1997 he was appointed director of the Theatre of Opera and Ballet, Tirana, and of the State Ensemble of Folk Songs and Dances. He resigned in June 1999.

Tole belongs to the last generation of composers who started their career through the May Concerts festival (disbanded in 1990). Distinct features of his approach to composition include broad gestures, rhythmic vivacity and dazzling timbres. Early works, such as *Kontrast* (1989) and the Concerto for Orchestra (1990), hover between post-Romanticism and neo-classicism, using folk themes and percussive rhythmic ostinati as a starting point for harmonic and timbral explorations of a kind considered daring in Albania in the 1980s. After 1991, when socialism and its musical institutions collapsed, Tole shifted pragmatically to chamber music, writing atonal works which are marked by intensely contrasted dynamics and moods, juxtapositions of register and an acute sensitivity to timbre. Of these compositions, *Epitaf dhe britmë* ('Epitaph and Primal Scream', 1992–3) and *Pheromones* (1993) rank among the finest Albanian works of this period.

WORKS
(*selective list*)

Orch: Suite, 1986; Sym. Poem, d, 1987; Metamorphosis, rondo, str, 1988; Kontrast, sym. variations on a Gk. folksong, 1989; Conc. for Orch, 1990; Rend o Maratonomak [Run, O Fighter of

Marathon], sym. scherzo, 1991; Genotype, 1996; Trias, fl, chbr orch, 1996

Chbr: Sonata, vn, pf, 1988; Suite, vn, pf, 1990 [on Përmet folk themes]; Scherzo, cl, pf, 1990; 5 Sketches, str qt, 1991; Epitaf dhe britmë [Epitaph and Primal Scream], fl, cl, bn, str qt, pf, 1992–3; Pheromones, fl, cl, vc, pf, 1993; Avaz, bn qt, 1994; Avaz II, 2 fl, cl, 5 vn, 3 va, 2 drums, 1994; DdA, str qt, 1995; 'W' in memoriam, cl, vn, vc, pf, 3 drums, 1995; Ep-Event, vn, va, vc, 1997; Shatra-Patra, 3 perc, 1997; Dikotomi [Dichotomy], wind qnt, 2000; HOAX, vc, 2000

Vocal: 5 Folksongs, 1v, pf; Këngët e Jutbinës [Songs of Jutbin] (folk texts), song cycle, T, Bar, pf, 1987; Kosova (A. Podrimja), B, pf, 1989; Kënga e bilbilit [The Song of the Nightingale], S, pf, 1989; Byzantine (textless), B, pf, 1994; Sarajevalium (E. Hatibi), Bar, pf, 1996; Këngëze [Little Song] (Përmet folksong), S, pf, 1998

Pf: 5 Small Pieces; Rondo moderato grazioso, b, 1988; Portreti simbolik [Symbolic Portrait], 1992; Age of Cage, 1993; '88', 1994; R.I.P. (Rest in Peace), 1997

WRITINGS

Aspekte historike në evolucionin e muzikës popullore instrumentale të Shqipërisë së jugut [Historical aspects in the development of instrumental folk music in southern Albania] (diss., Tirana Academy of Arts, 1994)

Muzika dhe letërsia [Music and literature] (Tirana, 1997)

Sazet: muzika me saze e Shqipërisë së jugut [Saz music in southern Albania] (Tirana, 1998)

GEORGE LEOTSAKOS

Toledo, Josefino 'Chino' (Javier) (*b* Manila, 6 March 1959). Filipino composer and conductor. A child prodigy on percussion, he toured abroad with the *Pangkat Kawayan*, a folk bamboo instrumental group founded and led by his father Victor. He studied at the University of the Philippines College of Music (BM 1979), the Paris Conservatoire (1983–5) and the Cleveland Institute (MMus 1986). Among his teachers were Ramón P. Santos, Claude Ballif, John Rinehart and Donald Erb. His early prize-winning works *Ug-og* (1979) and *Barasyon* (1980) demonstrate his predilection for dense textures and sound layering, a feature which becomes increasingly prominent in *Ug-nay* (1984), *2nd Ug-og* (1986) and *Ub-oy* (1986). His later pieces often express contemporary social and political issues, such as *For Edwin Thumboo* (1986) and *Trenodya Ke Lean* (1990), an orchestral elegy for the anti-Marcos activist Lean Alejandro, killed in 1987. His works have been described as raw and powerful, fusing contemporary Western language and a South-east Asian aesthetic. The youngest principal conductor of the Manila SO, he has been a regular guest conductor of the Philippine PO. As chair of the composition department of the University of the Philippines, Toledo has provided leadership and inspiration to many younger composers.

WORKS
(*selective list*)

Dramatic: Pilipino Komiks (ballet), 1993; Pasyon at Buhay (op, 1), 1995

Orch: Barasyon, 1980; Ug-nay, 1984; Kah-non, 1987; Sigaw, chbr orch, 1997

Chbr: Ug-og, str ens, 1979; 2nd Ug-og, wind, perc, 1986; Ub-oy, ob, tape, 1986; Trenodya ke Lean at sa iba pang pinaslang, pinapaslang, at papaslangin pa para sa dahilang walang kadahilanan, various inst ens, 1988–90; Hininga, nose fl, Western fls, 1997

Vocal: Kulambo: For Edwin Thumboo and All of us who Suffer through English in Asia, S, ob, cl, vib, vc, 1986; Isang kayumangging puntod, orch, chorus, 1986; Auit, vv, gui, 2 perc, 1997

RAMÓN P. SANTOS

Tolis de la Roca, Matheo. *See* TOLLIS DE LA ROCA, MATHEO.

Tolkaan (Dut.). *See under* ORGAN STOP.

Tollar, Joannes Baptista. *See* DOLAR, JOANNES BAPTISTA.

Tollenaere, Joachim de. One of three or more musicians referred to as CABILLIAU.

Töller, Florian Johann. *See* DELLER, FLORIAN JOHANN.

Tollett, George. English musician, possibly the composer of instrumental music usually ascribed to THOMAS TOLLETT, a member of the same family.

Tollett [Tawlett, Tollit], **Thomas** (*b* ?Dublin; *d* ?London, ?Aug 1696). Irish composer and instrumentalist. Four members of the Tollett family, Thomas, John, George and Charles, served as city musicians in Dublin between 1669 and 1688. Thomas moved to London in time to write a suite for Thomas D'Urfey's play *Love for Money, or The Boarding School*, produced at Drury Lane in, probably, January 1691. He subsequently wrote music for five more plays produced at Drury Lane, and after the breakup of the United Company in winter 1694–5 he wrote a suite for Thomas Dilke's *The Lover's Luck* (December 1695), produced by Thomas Betterton's company at Lincoln's Inn Fields. His wind band piece *The Queen's Farewell* was probably written for the funeral of Queen Mary on 5 March 1695. In the same month he was sworn in as a member of the Private Musick in March 1695, and received Robert Carr's place in January 1696. He died shortly before 2 September 1696, when John Eccles was given his place. Hawkins wrote that 'a daughter of his was a dancer at Goodman's-fields playhouse about the year 1728, when that theatre was first opened'. It is not known how he was related to the Charles Tollett listed as a member of the Private Musick between 1713–14 and 1717, or the Charles Tollett listed as a Dublin city musician in 1717.

Thomas was a reasonably competent follower of Purcell, though his music is unenterprising, and he confined himself to theatre suites, dance music and dance songs. It is not certain that all the pieces attributed to 'Mr Tollett' are by Thomas: three three-part airs and a ground in D for violin and bass are ascribed to George (*GB-Och* Mus.1183), as is the popular F major ground in a single-sheet edition (*c*1720).

WORKS

THEATRE

Suite, a 1, a 4, in Love for Money (play, T. D'Urfey), 1691, 1691[5]

Bonny lad prithee lay thy pipe down, song, 1v, bc, in The Marriage-Hater Matched (play, D'Urfey), 1692, 1692[8]

Suite, a 3, a 4, in Henry the Second (play, J. Bancroft), 1692, *GB-Cmc, US-NH*

Suite, a 3, a 4, in The Volunteers (play, T. Shadwell), 1692, *GB-Cmc, US-NH*

Suite, a 4, in The Cheats (play, J. Wilson), *c*1693, *GB-Och*

The sages of old, song, 1v, in The Virtuous Wife (play, D'Urfey), ?1694, 1699[6]

Suite, a 4, in The Lover's Luck (play, T. Dilke), 1695, *Lbl*

Suite, a 3, in The Generous Enemies (play, J. Corye), ?1696, *Ob*

Suite, a 4, in Saint Cecily (E. M.), ?1690s, *Lbl*

OTHER WORKS

Ground, F, vn, b, The Division Violin (London, 1684), arr. rec, C, The First Part of the Division Flute (London, 1706/*R*); ? by George Tollett

A Consort of Musick of 3 Parts (London, 1692), with J. Lenton, inc.

The Queen's Farewell, 2 ob, bn, 1695[14]/*R*

Ground, G, 2 vn, b, The First and Second Books of the Division Violin (London, *c*1707)

Suites and individual airs, a 1, a 2, a 3, a 4, 1691[5], *IRL-Dtc*, *GB-Cfm*, *Cmc*, *Lbl*, *Lcm*, *Ob*, *Och*, *US-NH*; 3 airs, a 3, ground, D, vn, b, attrib. George Tollett, *GB-Och*; see also Lubrano
Such command o'er my fate, song, 1v, bc, 1693[8]

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C.A. Price: *Music in the Restoration Theatre* (Ann Arbor, 1979)
B. Boydell: *A Dublin Musical Calendar 1700–1760* (Dublin, 1988)
J. and J. Lubrano: *Catalogue 46* (Barrington, MA, 1996)

PETER HOLMAN

Tollio, Giovanni. *See* TOLLIUS, JOANNES.

Tollis [Tolis] **de la Roca, Matheo** (*b* ?Italy, *c*1710; *d* Mexico City, 18 Nov 1780). Composer and harpsichordist active in Mexico, presumably of Italian birth. He was perhaps the same Matheo de la Roca whose mythological *dramma armónica La Casandra* had been successfully produced at the Madrid Coliseo de la Cruz in October 1737 (with an entirely female cast), and who became an organist at the Real Capilla in 1741. Tollis de la Roca arrived at Mexico City on 16 January 1756, leaving his wife behind in Spain. At the insistence of his patroness, the Marquesa de las Amarillas (wife of the viceroy), the cathedral authorities forwent the usual examination and on 4 March of the same year added him to the staff as a 'harpsichordist and composer', even though the harpsichord (*clave*) was admitted by the canons themselves to be useful only in accompanying the *Miserere* on Wednesday of Holy Week.

On 24 September 1757, news having reached Mexico City that his wife was dead, the cathedral authorities named him assistant *maestro de capilla* and deputy organist at 500 pesos annually. His chief virtue, however, was still conceded to be his harpsichord playing. The following 9 June he was appointed master of the boys and commended for having composed several commissioned works quickly. On 23 June 1758 he was named 'master of polyphony', Ignacio Jerusalem continuing as cathedral *maestro*. When a new viceroy arrived in early 1761, and Tollis lost his patroness, several members of the cathedral chapter united in trying to oust him; but the death of Juan de Velasco, former chief organist, left a vacancy that on 11 September 1761 Tollis was named to fill.

On Jerusalem's death in 1769 the chapter considered trying to lure Antonio Ripa from Spain, then acknowledged as the best composer in the peninsula, but decided on 7 July 1770 to content themselves with Tollis as interim *maestro* at a salary of 800 pesos plus 200 for his teaching in the choir school. Six years later he still continued as interim appointee. On 14 January 1778 the chapter berated him for his slothful composing and discussed dismissing him in favour of Cayetano Echevarría, proposed to them by Fray Martín de Cruzelaegui as the leading available composer then resident in Mexico.

Among Tollis's virtues lauded by the canons now and then (in addition to his consummate keyboard technique) was his reorganization of the cathedral music archive. His surviving works in the cathedral archive include at least four orchestral masses and 14 other orchestrally accompanied liturgical works. According to Gregorio Panseco, a violinist from Spain who led the Mexico City Cathedral orchestra in 1761, Tollis plagiarized parts of both his 1756 mass written for his patroness and his 1759 requiem for Queen María Barbara.

WORKS

all in Mexico City Cathedral Archive

Masses: 5vv, insts, 1756; Requiem, 8vv, insts, 1759; 4vv, insts, 1770; 5vv, insts, 1771
Other liturgical works, vv, insts: Hodie nobis, 1757; Beata viscera Maria, 1758; Hodie nobis de coelo, 1758; Sancta et ymmaculata virginitas, 1758; Libera me, 1759; Quem vidistis, 1759; Quae est ista; O magnum misterium, 1768; Surge et accipe, 1771; Transite ad me omnes, 1771; Esuriente terra Aegipti clamavit, 1773; Beatam me dicent omnes, 1775; Posui adiutorium, 1776; Verbum caro, 1777

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A. Martin Moreno: *Historia de la música española*, iv: *Siglo XVIII* (Madrid, 1985), 62
E. Casares, ed.: *Francisco Asenjo Barbieri: Documentos sobre música española y epistolario*, Legado Barbieri, ii (Madrid, 1988)

ROBERT STEVENSON

Tollit, Thomas. *See* TOLLETT, THOMAS.

Tollius, Joannes [Tollio, Giovanni; Toll, Jan van] (*b* Amersfoort, *c*1550; *d* ?Copenhagen, after 1603). Dutch composer. It must be assumed that he was locally trained as a musician before he was appointed, while still relatively young, *musices moderator* of the Onze-Lieve-Vrouwekerk in his home town. At the time of the Calvinist Reformation in Amersfoort (1578) he left for Italy. Once there he held several posts of varying importance; he also caused some difficulties, due partly to his seemingly untempered nature and partly to his religious unorthodoxy. From 1583 he was *maestro di cappella* at Rieti Cathedral and then at Assisi Cathedral, in both cases for a short time; from 1588 to 1601 he served as a singer in the episcopal chapel in Padua. Shortly before 1585 he had joined the Franciscan order, but was dismissed; a little later he was accepted back into the order. In 1589 he was accused of heresy and the Bishop of Assisi was instrumental in his reconciliation with the church. Three books of motets with a clearly liturgical function were published in Venice in 1590 and 1591.

Tollius seems to have been unhappy with his life in Catholic Italy. During the 1590s he re-established or at least strengthened contacts with the Protestant north: the *Liber primus motectorum* was dedicated to his former Amersfoort musicians and his *Madrigali* (published, along with a further volume of motets, in Calvinist Heidelberg) to the Collegium musicum in Amsterdam. He left Italy for Denmark in 1601 to work in the chapel of the Lutheran King Christian IV and served there until 1603. No information is known about his later life, except that his estate was settled in Copenhagen by his Dutch relatives in 1629, suggesting that he died in Copenhagen, but perhaps substantially later than 1603.

Tollius's music, all published in the 1590s, uses the contemporary polyphonic idiom, with frequent use of homophony, among other declamatory effects, and madrigalian elements of style. Monteverdi paraphrased Tollius's setting of Petrarch's sonnet *Zefiro torna* in his sixth book of madrigals. Seiffert (1901) and Noske (1958) emphasized the unusual details of Tollius's compositions, such as his use of unprepared dissonances, parallel 5ths

and octaves used for expressive effect, augmented 6th chords and so on, but it is probably too strong a claim to view him as an early Baroque composer; rather he belongs with the many composers who are not in the first rank, but were nevertheless progressive, capable and interesting composers of his time.

WORKS

SACRED

Motecta de dignitate et moribus sacerdotum, 3vv (Venice, 1590; ?lost, formerly in Königsberg [Kaliningrad])
Liber primus motectorum, 5vv (Venice, 1591)
Liber secundus ... motectorum, 5vv (Venice, 1591); 1 ed. in Kongsted
Moduli, 3vv (Heidelberg, 1597); 1 ed. in Kongsted

SECULAR

Madrigali, 6vv (Heidelberg, 1597), ed. in UVNM, xxiv (1901)
1 madrigal, 5vv, 1598[7]; 1 madrigal, 4vv, 1598[9]

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MGG1 (F.R. Noske)
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F.R. Noske: 'Johannes Tollius, ein niederländischer Meister des Frühbarock', *IMSCR VII: Cologne 1958*, 203–7
F.R. Noske: 'Een driestimmig Nederlands kerstlied van Joannes Tollius (1597)', *TVNM*, xxxiii (1983), 101–7
O. Kongsted, ed.: *Motetter af C. Trehou, J. Tollius og V. Bertholusius* (Copenhagen, 1988)

RUDOLF A. RASCH

Tolman, Henry (*b* Boston, 15 Jan 1821; *d* Cohasset, MA, 20 Nov 1888). American music publisher and partner in the firm of RUSSELL & TOLMAN.

Tolstoy, Count **Aleksey Konstantinovich** (*b* St Petersburg, 24 Aug/5 Sept 1817; *d* Krasnïy Rog, Chernihov district, 28 Sept/10 Oct 1875). Russian poet, dramatist and novelist. A second cousin of Lev Tolstoy and a friend of Liszt, he published his first work in 1841 and devoted his life almost entirely to literature. His novel *Prince Serebryany* (1862) and his dramatic trilogy, *The Death of Ivan the Terrible* (1866), *Tsar Fyodor* (1868) and *Tsar Boris* (1870), had an immense success and were translated into most European languages. His lyric poetry was set to music by many Russian composers. A brilliant writer of comic and satirical verse, he invented, together with his cousins A.M. and V.M. Zhemchuzhnikov, the ridiculous literary figure Kozma Prutkov, whose myth lives on and whose 'works' are still popular.

Despite his success, Tolstoy pleased neither conservatives nor radicals. He was not a committed writer, but pursued his belief in pure art and idealism when the prevailing fashion was for the real and concrete. This made many critics before the Revolution – and especially after – look at him askance.

WORKS SET TO MUSIC

Ioann Damaskin [John of Damascus] (1859): cant. op.1 by I. S. Taneyev, 1884
Don Juan (1862): incid music op.54 by E. Nápravnik, 1891
Knyaz' Serebryanïy [Prince Serebryany] (1862): op by F. Grawert, before 1875; op by M. Markov, 1884; op by G.A. Kazachenko, St Petersburg, 1892; op by Mme Y.K. Adamovich, St Petersburg, 1896; op by P.N. Triodin, Moscow, 1923
Smert' Ioanna Groznogo [The Death of Ivan the Terrible] (1866): Juan-de-Tenorio, op by Baron Vietinghof-Scheel, St Petersburg, 1888; incid music by A. Grechaninov, 1899
Tsar' Fyodor (1868): Tsar Fyodor Ioannovich, incid music by Grechaninov, Moscow, 1898; op by E. Bukke, 1907
Tsar' Boris (1870): incid music by V.S. Kalinnikov, Moscow, 1899
Knyaz' M. Repnin: dramatic scenes op.24 by Yu. I. Bleikhmann
Ruf': op op.6 by M.M. Ippolitov-Ivanov, 1887

Principal settings of lyrics: N.N. Amani, A. Arensky (opp.58, 64), Kyuy (opp.6, 11, 55, 67), K. Davïdov (op.28), Glière (opp.28, 63), Ippolitov-Ivanov (op.17), G.Ye. Konius (op.32), A. Lyadov (op.1), S. Lyapunov (op.43), Musorgsky (5 songs), Myaskovsky, S. Panchenko, V.I. Rebikov, Rimsky-Korsakov (opp.27, 39, 41, 43, 46, 53), A.G. Rubinshteyn (op.101), I.S. Taneyev (op.17), Tchaikovsky (opp.6, 38, 46–7, 57), N.N. Tcherepnin (opp.1, 2, 4, 14), N. Vilinsky

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A. de Gubernatis: *Il conte Alessio Tolstoi* (Florence, 1874)
A. Lirondelle: *Le poète Alexis Tolstoi: l'homme et l'oeuvre* (Paris, 1912) [incl. further bibliography]
Ye. Orlova: *Romansï Chaykovskogo* [The songs of Tchaikovsky] (Moscow and Leningrad, 1948), 47ff
Yu. Klobukovsky: 'Troye Tolstïkh' [Three Tolstoys], *Novïy zhurnal*, xliii (New York, 1955), 81

APRIL FITZLYON

Tolstoy, Dmitry Alekseyevich (*b* Berlin, 20 Jan 1923). Russian composer. He is the son of the poet Nataliya Krandiyevskaya-Tolstaya (whose poems he set in the song cycle *Doroga* ('The Road') of 1982), and the writer Aleksey Nikolayevich Tolstoy (from whom he took the subject of his opera *Russkiy kharakter* ('The Russian Character') and the ballet *Aelita*). He studied composition at the Leningrad Conservatory with Steinberg and Ryazanov, and completed postgraduate studies under Arapov and Shostakovich. In 1967 he started teaching, becoming a senior lecturer in 1977 and a professor of the Leningrad Conservatory in 1984. His creative work centres on musical theatre (6 operas and 2 ballets) in which he turned to subjects drawn from the Russian and Soviet classics, and his musical language – especially in terms of its inherent drama – relies on Russian traditions. His small-scale vocal works bear witness to his attraction to Russian poetry (Akhmatova, Blok, Gumilyov, Lermontov, Pushkin, Tyutchev, Voloshin and Zabolotsky); his interest in writing for children is apparent in the *Skazki Andersena* ('Andersen's Fairytales') for piano and various vocal works. His music has been performed in Germany and the USA in addition to numerous hearings in Russia. In his memoirs *Dlya chego vsyo ėto bïlo* ('What was all this for?') the composer gave us a vivid picture of life among the Soviet intelligentsia from the 1930s to the 1980s.

WORKS

(*selective list*)

Stage: Maskerad [Masquerade] (op, after M. Lermontov), 1954–6, Perm', 1957; Povest' ob odnoy lyubvi [A Story About One Love Affair] (after B. Lavrenyov: *Sorok pervïy* [Forty-One]), 1960, Perm', 1960; Nuncha (ballet, after M. Gor'ky), 1963–4, perf. 1964; Aelita (ballet, A.N. Tolstoy), 1967, Donetsk, 1967; Russkiy kharakter (after A.N. Tolstoy), 1966, St Petersburg, 1967; Granatovïy braslet [The Garnet Bracelet] (A. Kuprin), 1971–3; Kapitanskaya dochka [The Captain's Daughter] (after A. Pushkin), 1975–80; Knyaz' serebryanïy [The Silver Prince] (after A.K. Tolstoy), 1993–5
Vocal: Poėma o Leningrade [A Poem about Leningrad] (cant., L. Khaustov and O. Shestinsky), 3 solo vv, chorus, orch, 1958; Greshnitsa [The Sinning Woman] (orat, V. Razumeyev, after A.K. Tolstoy), 2 solo vv, chorus, orch, 1985; romances (Pushkin and others); Doroga [The Road], 1982
12 str qts: 1969–85; 24 pf sonatas: 1945–80; 24 pf preludes: 1951–61
Other inst: Str Trio no.1, 1962; Pf Trio no.1, 1965; Pf Conc., 1968; Sonata no.1, vn, pf, 1971; Sym. no.1, d, 1974; Ob Conc., 1976; Cl Conc., 1978; Sonata no.2, vn, pf, 1978; Fl Conc., 1982; Str Trio no.2, 1982; Str Trio no.3, 1982; Sonata no.3, vn, pf, 1984; Str Trio no.4, 1984; Sextet, cl, bn, 2 vn, va, vc, 1985; Bn Conc., 1987; Pf Trio no.2, 1988; Sonata no.4, vn, pf, 1988; Pf Trio no.3, 1990; Pf Trio no.4, 1991; Sonata, vn, 1994; Str Trio no.5, 1996

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N. Bredyanskaya: '"Maskerad" D. Tolstogo', *SovM* (1958), no.7, pp.87–91

I. Beletsky: *D. Tolstoy* (St Petersburg, 1959)

D. Tolstoy: 'Muzïka i vremya' [Music and time], *SovM* (1971), no.12, pp.44–50

D. Tolstoy: *Dlya chego vsyo ėto bïlo?* [What was all this for?] (St Petersburg, 1995) [memoirs]

MARINA GALUSHKO

Tolstoy, Lev [Leo] **Nikolayevich** (*b* Yasnaya Polyana, 9 Sept 1828; *d* Astapovo, 20 Nov 1910). Russian novelist, dramatist, philosopher and social critic. He was a fair amateur pianist, and, though he had no serious musical training, music played an important part in his emotional and intellectual life and figures prominently in many of his novels. Some music moved Tolstoy profoundly and even had a powerful physical effect on him. Partly, no doubt, for these subjective reasons, he believed music to be a 'terrible power' for good or, more often, evil, making men act against their wills and destroying their moral judgment. This idea finds its most extreme expression in his novel *Kraytserova sonata* ('The Kreutzer Sonata', 1889). His attempts to formulate a philosophy of art, including music, reached their most finished form in *Chto takoye iskusstvo?* ('What is Art?', 1898), a polemical work in which ethics and aesthetics are mingled and which was designed to challenge accepted ideas. It was partly censored in Russia but appeared unabridged in Aylmer Maude's English translation, which Tolstoy wished to be considered the only authorized text.

Tolstoy defined all art as 'a human activity, whereby man consciously, by means of certain external signs, transmits to others feelings he has experienced, and makes others experience them too'. He further believed that true art should be immediately comprehensible to everyone, including those with no training in it. He favoured realism and was bitterly opposed to aestheticism; he denied the importance of beauty or technique in art; he was opposed to the combination of two or more arts, considering music, for example, in no need of words to make it more explicit. He therefore disliked songs. *What is Art?* represents Tolstoy the moralist and social critic rather than the man and artist; his attacks in it on Beethoven's later works, for example, must be weighed against very different comments in his diaries, letters and novels. This dichotomy between Tolstoy's emotions and intellectual ideas makes many of his pronouncements on music seem contradictory or inconsistent. Although Tolstoy knew many Russian musicians personally – he was briefly acquainted with Tchaikovsky and knew Taneyev and Stasov well – he did not greatly appreciate Russian music; the 'pure' folksongs he urged on Tchaikovsky were in fact a very corrupt edition. In view of his dislike of opera (except for *Don Giovanni* and *Der Freischütz*) it is ironic that so many operas have been based on his novels.

Tolstoy's eldest son, Sergey Lvovich (*b* Yasnaya Polyana, 28 June 1863; *d* Moscow, 23 Dec 1947), became a professional musician, composer and collector of songs. He worked at the State Institute for Music Research (GIMN) in Moscow from 1921 to 1932.

WORKS SET TO MUSIC

Voyna i mir [War and Peace] (1865–9): Moscow Reduced to Ashes, op by Aël, 1914; Sym. no.5 by B. Arnič, 1941; op by Prokofiev, 1941–3; cant. by Durey, 1949; incid music by C. Parker; film music by N. Rota, 1956; film music by V.A. Ovchinnikov, 1967

Anna Karenina (1875–7): op by Sassano, Naples, 1905; unfinished op by Janáček, 1907; op by Granelli, St Petersburg, 1912; op by E. Malherbe, 1914, unperf.; op by Hubay, Budapest, 1915; op by Robbiani, Rome, 1924; op by Goldbach, 1930; film music by C. Lambert, 1947; ballet by R. Shchedrin, 1972

Chem lyudi shivut [What Men Live By] (1881): TV op by Martinů, 1952

The First Distiller (drama, 1886): ?unfinished op by Paskhalov

The Tale of Ivan the Jester and his Two Brothers (1888): Iwan und die Trommel, ?disavowed op by Réti, 1933; Honzovo království [Honza's Kingdom], op by Ostrčil, 1928–33

Kraytserova sonata [The Kreutzer Sonata] (1890): Pf Trio by Janáček, 1908–9, rev. as Str Qt no.1, 1923

Master and Man (1893): sym. poem by Erlanger, unpubd

Voskresseniye [Resurrection] (1899): op by Alfano, 1902–3; sym. prelude op.4 by Roussel, 1903; op by Cikker, 1962

Zhivoy trup [The Live Corpse] (1902): Živá mrtvola [The Living Dead], op by Janáček, 1916, inc.

Za chto? [What For?] (1906): Beglets, op by Strel'nikov, Leningrad, 1933

The Legend of a Happy Man: Le chant d'Ayr, S aria, from inc. op by Wagner-Régeny, 1945–7

Other works: The Golden Key, children's play by Polovinkin; 6 songs by O. Novaček, unpubd; 2 children's songs by A. Lourié, 1918–20

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S.L. Tolstoy: 'Lev Tolstoy i Chaykovsky', *Istoriya russkoy muzïki v issledovaniyakh i materialakh*, ed. K.A. Kuznetsov, i (Moscow, 1924), 114–24

S.L. Tolstoy: 'Muzïka v zhizni L.N. Tolstogo' [Music in the life of Tolstoy], *Lev Nikolayevich Tolstoy: yubileyniy sbornik*, ed. N.N. Gusev (Moscow and Leningrad, 1928), 299–320

I. Eiges: 'Vozzreniye Tolstovo na muzïki' [Tolstoy's views on music], *Ėstetika L'va Tolstogo*, ed. P.N. Sakulin (Moscow, 1929), 241–308

G. Abraham: 'Tolstoy and Moussorgsky', *ML*, xii (1931), 54–9; repr. in *Studies in Russian Music* (London, 1935), 87–101

N. Gusev and A. Goldenweiser: *Tolstoy i muzïka* (Moscow, 1953)

D. Green: '"The Kreutzer Sonata": Tolstoy and Beethoven', *Melbourne Slavonic Studies*, i (1967), 11–23

E. Garden: 'Tchaikovsky and Tolstoy', *ML*, lv (1974), 307–16

APRIL FITZLYON

Tolveno, Arricha del. *See* HOLLAENDER family, (2).

Tomadini, Jacopo (*b* Cividale del Friuli, 24 Aug 1820; *d* Cividale del Friuli, 21 Jan 1883). Italian composer. From a poor family, he studied music in the local church school with G.B. Candotti (1809–76), organist and *maestro di cappella* of Cividale Cathedral. In 1846 he took holy orders, but continued his musical activities, helping Candotti as organist. Eventually he succeeded him in his church duties and also became director of the local museum and library. Throughout his life he was offered church posts in many Italian cities, including Milan and Venice, but he preferred to live in Cividale, where in 1877 he became a canon and *maestro di cappella* at the cathedral. He was made honorary *maestro di cappella* of the Congregazione Pontificia and of the Accademia di S Cecilia in Rome.

Esteemed as both a composer (the 'Palestrina of the 19th century') and a reformer of church music, Tomadini produced over 500 sacred compositions and was admired and befriended by Liszt. He associated himself with F.X. Witt and others in the Caecilian movement; in 1877 with Guerrino Amelli and others, he founded the periodical *Musica Sacra*, and in 1880 the Associazione Nazionale di S Cecilia in Milan (Primo Congresso Nazionale di Musica Sacra). The essence of his contribution to reform was a compromise between the classical traditions of sacred choral music and operatic forms of his own day. His cantata *La risurrezione del Cristo* (1864) won a prize in

Florence; the style is in the best Classical tradition, rich in fugue and 18th-century counterpoint. The text, by Vincenzo Meini, is an Italian paraphrase of the sequence *Victimae paschali*. His other works include 9 masses and 151 motets, as well as graduals, psalms and other liturgical works. In his *Il dialogo sulla tonalità antica* (MS, *I-CF*), constructed in the form of a dialogue between teacher (Tomadini) and pupil (Vittorio Franz), he brought together all his research on ancient music and modal theory. In 1921 an inventory of Tomadini's compositions was made by Valentino Liva and placed in the archives of Cividale Cathedral.

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L. Pistorelli: 'Jacopo Tomadini e la sua "Risurrezione del Cristo"', *RMI*, vi (1899), 762–71
G. Trinko: *Jacopo Tomadini e la musica sacra in Friuli* (Udine, 1908/R)
G. Trinko: *Commemorazione di Jacopo Tomadini nel centenario della nascita* (Udine, 1923)
G. Cacciola: 'Jacopo Tomadini, teorico ed artista', *RMI*, li (1949), 274–83
P. Pezzè: *Musiche di Jacopo Tomadini* (Udine, 1968)
A. Perosa: 'L'avventura musicale di Jacopo Tomadini (1820–1883)', *Atti dell'Accademia di scienze, lettere e arti di Udine*, lxxvi (1983), 19–55
G. Genero, ed.: *Jacopo Tomadini, riformatore della musica sacra* (Udine, 1984) [with list of works]

MARVIN TARTAK/CARLIDA STEFFAN

Tomás (Bouffartigue), Guillermo M. (*b* Cienfuegos, Cuba, 10 Oct 1868; *d* Havana, 30 Oct 1933). Cuban composer and conductor. During the years immediately following the political independence of Cuba (1898), a period of transition and facile salon piano music, he composed solid, non-nationalistic symphonic works heavily influenced by Wagner and d'Indy. In 1899 he created the Havana Municipal Band, patterned after that of the Garde Républicaine (Paris). In 1910 he founded the Havana Symphony Orchestra (reorganized in 1922 under Gonzalo Roig). With these ensembles he played in Havana for the first time music by Wagner, Richard Strauss, Dukas, Debussy, Mahler, Falla and Max Reger. In 1911 he established the Félix Alpízar Municipal Conservatory of Music, Havana. In some of his minor works (for example, the piano dances *Piña, mamey, zapote*; *Esbozos de mi tierra*) he explored Cuban 'white' peasant rhythms and melodic formulae.

WORKS

Sakuntala (op); La oración del creyente (cant.), T, vv, wind orch; Canto de guerra, vv, 1896; Serenata cubana, wind orch, 1902; Veillée de fête, Ronde interrompue, sym. poems; Escenas de un ballet imaginario, orch; Coral y fuga, orch; [3] Danzas íntimas, wind band; Solitude, str qt
Esbozos de mi tierra, pf, orch; Piña, mamey, zapote, pf; Páginas de mi breviario, pf
MSS in *C-HABn*

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AURELIO DE LA VEGA

Tomášek, Václav Jan Křtitel [Tomaschek, Wenzel Johann] (*b* Skuteč, 17 April 1774; *d* Prague, 3 April 1850). Bohemian composer and teacher. He was the dominant musical figure in Prague during the first half of the 19th century. His influence was spread throughout Europe by his many students (Voříšek, Kittl, Dreyschock, Hanslick and Würfel) and through his many widely distributed songs and his piano music. Steeped in Mozartian classicism, he was the centre of the Mozart cult that prevailed in Prague throughout the early years of the 19th century.

1. LIFE. Tomášek was the youngest child of an impoverished cloth merchant. His musical education was supported by scholarships, the financial aid of his elder brother and by his own musical skills. When he was nine he was sent to Chrudim to attend elementary school, where he studied the violin and singing with the cantor P.J. Wolf. At 13 he became a scholarship student at the minorite monastery in Iglav (Jihlava), where he sang alto in the choir and received further musical instruction from Donat Schuberth. In 1790 he moved to Prague, where he lived for the rest of his life. In Prague he attended the Gymnasium in the Malá Strana district and later (1794–9) studied mathematics, history, aesthetics, philosophy and law at Charles University. In 1790 he attended a performance of Mozart's *Don Giovanni*, an event that captured his imagination and determined his fundamental musical sensibility for life.

Largely self-taught in music, Tomášek pursued his studies in his spare time, practising the piano (Türk's *Clavierschule*) and steeping himself in the major theoretical treatises available (Marpurg, Kirnberger, Mattheson, Löhlein and Türk). During his university years, he began to compose keyboard dances and songs and to appear as a pianist in the salons of the upper middle class; in this context he also began to teach, rapidly developing a reputation as a formidable pedagogue.

After his university studies, Tomášek embarked upon a career as a pianist and piano teacher and as a composer. In 1801 he met and studied with G.J. Vogler and with Forkel, through whom he developed a thorough knowledge of musical theory and his love of Bach. His first major success as a composer was a setting of G.A. Bürger's ballad *Lenore*, the popularity of which encouraged him to turn to larger instrumental works in Classical forms. Through the success of *Lenore* he was appointed (in 1806) family music tutor and composer to Count Georg Buquoy, a position he held for 18 years. His duties were light, allowing him much time for composition and travel. He went to Dresden and Graz, and to Vienna, where he met Haydn (1808) and Beethoven (1814); he later described these meetings in detail in his memoirs. The years in the count's service were the most important in his compositional life, the period when he produced the majority of the piano eclogues, rhapsodies and songs on which his reputation as a composer largely rests.

In 1822 Tomášek moved into a spacious house in the Malá Strana district of Prague, where he lived for the remainder of his life. In 1824, on his marriage to Wilhelmina Ebert (sister of the poet Karl Egon Ebert), he left the service of Count Buquoy to start his own music school. He attracted students such as Kittl, Mechura, Dreyschock and Hanslick. The precipitous failure of his marriage about 1826 caused Tomášek to withdraw into himself for several years. After the death of his wife in 1836, however, he began to re-enter the musical life of Prague. During the 1830s and 40s his Monday evening salon concerts became important events: the context for the performance of his own music, performances by his

eminent students and for animated discussions about music, literature and the arts. In these years he became the figurehead of musical life in Prague, visited by Clara Schumann, Wagner, Berlioz, Paganini and Ole Bull.

During Tomášek's later years his circle of associates included the publisher Alois Klar, R. Glaser (editor of the journal *Ost und West*), the historian František Palacký, and the poets K.V. Hansgrig and Václav Hanka, all members of the 'Old Czech' faction in Prague who attempted to reconcile an emerging Czech nationalism with the prevalent German-Bohemian culture. Encouraged by Glaser (his brother-in-law), Tomášek became a correspondent for *Ost und West* and reported extensively on his travels throughout Bohemia and Germany. With similar support from Klar (editor of the Prague annual periodical *Libussa*), Tomášek published his memoirs in six instalments between 1845 and 1850. He remained musically active to the end of his life, teaching students until a few days before his death in 1850.

Most of the descriptions of Tomášek stem from his later years; they confirm his reputation as a difficult man. He was described as 'a stout, large figure of a man, who strutted about with a magisterial air, pleased with himself, not very friendly, fixing other people with a proud stare, shouting at them, tearing them to pieces with his sarcasm, yet at bottom an upright and honest man.' Hanslick referred to him as the 'Dalai Lama or musical Pope of Prague.' Despite these personal limitations, Tomášek was a commanding presence in Prague, especially as a teacher. Intellectually and musically attuned to the era of the Enlightenment, he was essentially a Biedermeier figure, devoted to the idea of education as morally self-improving and to a disciplined, classically orientated view of music. His music is essentially post-Classical in idiom, but with touches of a romantic, lyrical sensibility, especially in the short piano pieces and songs.

2. WORKS. Although Tomášek's starting-point was the music of Mozart, his works are redolent of a slightly later era. The three symphonies, dating from 1801–7, are clearly post-Classical in idiom. The piano sonatas are from the same period, and resemble those of Hummel in figuration, melodic style and concern for virtuoso gestures. The piano miniatures (including 42 eclogues, 15 rhapsodies and 3 dithyrambs) were composed between 1807 and 1823 and in common with 18th-century practice were normally published in groups of six. The eclogues are ternary in form and, in essence, are a poeticized extension of the independent Classical minuet and trio. The rhapsodies are more vigorous in character but nevertheless differ only slightly in style, harmonic idiom and form from the eclogues. The six *Allegri capricciosi* are more virtuoso, with rapid scales and bravura passage-work similar to the *brillante* manner of Hummel and Moscheles.

The piano miniatures are clearly the most important of the piano works, both in number and musical quality. Writing in 1846 Tomášek gave the following explanation for how he came to write them:

> For some time I encountered an inexplicable indifference towards the piano sonata and the symphony. Endless variations were used to compensate pianists for the lack of [good] piano sonatas and the equally innumerable overtures were used to compensate orchestras for the lack of symphonies. This levelling off in musical taste forced me to take refuge in poetics and to try to render different poetic forms in music . . .. My first attempt consisted of six eclogues for piano . . .. These tone poems are a type of pastorale, but they differ sufficiently in terms of melody, harmony and rhythm from the older type of pastorale that I should say a few words to clarify their form and manner of performance. I imagined shepherds who live a simple life that, like all humans, are subject to fate. The attempt to render in music their moods during the different phases of their lives was the task I set myself. ... The eclogues demand a simple but very comfortable flow, as if to place the listener is an idyllic setting.



Václav Jan Křtitel Tomášek: engraving by Albert Henry Payne after F.T. Mayer

As Tomášek's account suggests, his eclogues were written in response to his idealization of antiquity and constitute an attempt to recapture in a contemporary musical language the simple, yet universal, feelings and moods common to humanity. In this, Tomášek was part of a larger Romantic Hellenism characteristic of the early 19th century. In musical terms, the eclogues and rhapsodies display a florid, instrumentally conceived lyricism that is elaborated through ornamentation and variation. In most of them, a central mood is maintained throughout a complete section by flowing figurations and repeated rhythmic motifs. Although occasionally there are modal inflections and striking harmonic colourings, their harmonic idiom is relatively conservative for the period, the sense of the pastoral being frequently evoked through the use of a drone 5th and folklike melodies.

In their tendency towards musical poeticizing and in their systematic working out of a central generating musical figure (often involving triplets), Tomášek's piano miniatures frequently evoke an incipient Romantic mood. Although cited by Kahl (1921) as an important influence on Schubert's impromptus and *Moments musicaux*, Tomášek's piano miniatures breathe a different musical air from Schubert's short piano works and are better seen as a separate line of development within the emerging Romantic piano piece, one that was continued by his students Voříšek and Kittl. Neither exceptionally difficult nor intensely felt, Tomášek's eclogues and rhapsodies represent the earliest phase in the development of the true Romantic piano character-piece. They were ultimately

more significant as teaching pieces than as concert works. Their popularity as pedagogical material continued into the second half of the 19th century, evidenced by the collection of ten eclogues published by Augener during the 1870s.

Tomášek was more successful as a composer of songs. The majority (about 70%) were written to German texts and include settings of Klopstock, Gellert, Hölty, Bürger, Schiller, and, notably, Goethe. The early songs are unpretentious and reveal a talent for simple ingratiating melodies. The larger songs, mostly ballads (Bürger's *Lenore* and Schiller's *Die Erwartung*), are multi-section works similar to those of J.R. Zumsteeg and C.F. Zelter in musical idiom. The most important songs in artistic terms are the 41 settings of Goethe poems (34 for solo voice), composed for the most part, like Schubert's, during 1815. The entire collection was first published privately, in nine small books, as opp.53–61. In 1822 and 1823 Tomášek met Goethe at the spas at Eger (now Cheb) and Marienbad (Mariánské Lazně), where he had the opportunity to play several of his Goethe songs for the great poet. Goethe seems to have admired Tomášek's settings, chiefly for their simple, attractive melodies and for their clear, non-representational approach to the text.

Tomášek's Goethe songs are for the most part relatively short – between two and four pages in length – and exhibit a variety of forms and styles. The most common type is the strophic song in a stylized folklike idiom. In their approach to melody, they range considerably, from direct imitations of Mozart (*Heidenröslein*, *An Linna*, *Mailied*) to broad hymn-like melodies similar to Beethoven (*Näthe des Geliebten*, *Mignons Lied* I). Some songs are more intensely felt and project an incipient romanticism (*Schäfers Klagelied*, *Der Fischer*). The most distinctive are the humorous ones and the minor-key songs, especially those that contain Romantic colourings in harmony and imaginative piano figurations. Tomášek seems to have responded most strongly to poems with pastoral images, especially those of a melancholy cast. His best songs achieve a melodic intensity that approaches Schumann. What is ultimately missing, however, is the imagination, so striking in Schubert, that finds a fresh musical solution to the setting of each poem. In his songs, as in his piano music, Tomášek developed certain musical idioms – particular melodic and harmonic patterns, accompanimental figurations, and formal and structural models – that he was content to repeat with slight variations. His later songs, from the 1830s, are much like those from 1815 and even in their time were seen as conservative.

Tomášek's first songs to Czech texts date from 1813 and, according to his memoirs, were composed 'so as not to forget my mother tongue entirely'. Many were composed to verses by Václav Hanka, and were probably inspired by the success of contemporary Czech songs by Vitásek and Doležálek and by his personal friendship with Hanka. A satisfactory declamation of the Czech language in music did not come easily to Tomášek, so that his Czech songs are generally less artistically satisfactory than his German songs. Despite their Czech texts, there is little to suggest a specifically Czech musical idiom. Tomášek's best songs to Czech texts are the *Starožitně písne* ('Ancient Songs') op.82, from 1835, settings from the Kŕalové Dvůr, the forged manuscript of ancient poems compiled by Hanka and others. Whatever their weaknesses, Tomášek's Czech songs are an important milestone in the gradual evolution of a song literature in the Czech language.

Although Tomášek was considerably interested in theatrical matters, he wrote only one opera, *Seraphine*, which was not well received at its first performance in 1811. In his later years, he composed settings of excerpts from Schiller (*Maria Stuart* and *Die Piccolomini* from the *Wallenstein* trilogy). Tomášek also wrote several large works for voices and orchestra, notably a Requiem in C minor (1820) and a Coronation Mass for the accession of Ferdinand of Austria (1836). Despite its date of composition, the Coronation Mass is anchored firmly in the idiom of Mozart's Requiem, with a strong figured-bass foundation and choral fugues composed in a historical style.

Tomášek's memoirs constitute an important portrait of musical life in early 19th-century Europe. Based upon his diary, now lost, they chronicle his life from his youth to the time of his marriage in early 1824. They show him to be a shrewd observer of the passing musical scene in Prague and contain personal evaluations of many contemporary musicians (Spohr, Weber, Steibelt, Wölfl, Vogler, Forkel, J.L. Dussek, B.H. Romberg and Preindl). A significant portion of the memoirs recalls Tomášek's extended trip to Vienna at the time of the famous Congress of Vienna (1815). He describes in vivid details the balls, concerts, plays and various ceremonial events that surrounded the Congress. The memoirs also retell in detail his visit to Haydn as a very old man and his visits to Beethoven. They reveal Tomášek to be an astute observer of people and their foibles and contain sometimes unorthodox views about the music of Beethoven and Mozart, and the new Romanticism of the 1830s, music with which he had little sympathy. Highly opinionated, often sarcastic and projecting a sense of his own importance, Tomášek's memoirs also reveal him to be deeply concerned about all things artistic and intellectual: a man of courage and idealism, unflinching in his pursuit of truth in music and in life.

WORKS

most MSS in CZ-Pnm

works with opus number published only where stated; printed works published in Prague unless otherwise stated

STAGE

Seraphine, oder Grossmut und Liebe (op, 2, J.H. Dambek; after It.: *L'amore per l'amore*), op.36, Prague, Estates, 15 Dec 1811, ov. and cavatina (n.d.)

Alvaro (op, 2, after C.A. Herbst), op.114, inc.

Scenas and dramatic ballads: Maria Stuart (F. von Schiller), 1v, orch, op.99; Die Piccolomini (Schiller), S, orch, op.100; Gretchen (J.W. von Goethe: *Faust*), 1v, orch, op.102; Scena from Faust (Goethe), S, B, chorus, orch, op.103; Die Braut von Messina (Schiller), S, Mez, Bar, chorus, orch, op.104

CHORAL

Sacred: 2 masses, with grad and off, op.46 (1913); Coronation Mass, op.81 (1836); Requiem, c, op.70 (1820); 2 hymns, 'in sacro pro defunctis', op.72 (*c*1823), 'de Spiritu Sancto', op.80 (Berlin, n.d.); Te Deum, D, op.79 (Antwerp, n.d.)

Secular: Deutsche Rundgesang (Hambl), 1v, chorus, pf, op.24, 1806; 3 Songs, 3–4vv, op.42 (1810); Das Gebet des Herren, 3vv, pf, op.76 (n.d.); Schillerlieder, chorus, op.91; Zigeuner-Nachtgesang, chorus, orch, op.112

PARTSONGS AND SOLO SONGS

with piano accompaniment unless otherwise stated

Ger.: 6 Songs (L.C.H. Hölty etc.), op.2 (1800); 6 Songs (F.G. Klopstock, G.A. Bürger etc.), op.6 (1800); Lenore (Bürger), op.12 (1801); Leichenphantasie (Schiller), op.25 (1806); Busslied (C.F.

Gellert), op.27 (Leipzig, 1806); 4 Italian Canzonettas (V.A. Svoboda), op.28 (1806) [also Cz. text]; Elegie auf den Tod des Jünglings (Schiller), op.31 (Hamburg, 1807); 3 Songs (C.A. Tiedge, 1 anon.), op.33 (1807); 3 Songs (J.H. Voss, Schiller) (Leipzig, 1807); 2 Sangterzette und ein Sangquintett (Hölty), op.43 (1811); 3 Songs (Tiedge), op.44 (1811); Maria Stuarts Abschied (Schiller), op.49 (1814)

[41] Poems (Goethe), i–ix, opp.53–61 (1815) [incl. 3 duets, 4 trios]; Die Entstehung der Cisterzienser Abtey Hohenfurth (K. Pichlerová), op.62 (1816); 4 Songs (Hölty etc), op.64 (Leipzig, 1818); 3 Songs (P. Haugwitz, L. Tieck), op.67 (1819); 3 Songs (R. Born, H. Waldenroth), op.68 (1819); 5 Poems (K.E. Ebert), op.69 (1820); 3 Songs (Schütter), op.77 (n.d.); 3 Poems (H. Heine), op.78 (Mainz, n.d.)

Poems (Schiller), i–iv, opp.85–8 (n.d.); Hectors Abschied (Schiller), 2vv, pf, op.89; 3 Songs (J. Glaser-Ebert), op.92 (1825); 3 Songs (F. Rückert etc.), op.94 (1825); 3 Songs (Glaser-Ebert), op.96 (n.d.); 3 Songs (Goethe etc.), op.105 (n.d.); 3 Songs (Goethe, Ebert), op.109 (n.d.); 3 Songs (R. Hirsch etc.), op.113 (n.d.)

Cz.: 6 Songs (V. Hanka, V. Nejedlý, A. Marek), op.48 (1813); 6 Songs (Hanka), op.50 (1814); 6 Songs (Hanka), op.71 (n.d.); Vlasta (Ebert), op.74 (n.d.); Starožitné písně Královédvorského rukopisů [Ancient Songs from the Králové Dvůr Manuscript], op.82 (n.d.); Zpěvy české [Czech Songs], opp.107–8 (1828); 2 songs in *Věnec*, i (1835)

It.: Preghiera, 1v, str qt, org, op.73 (Mainz, *c*1823)

ORCHESTRAL AND CHAMBER

Orch: 12 Ländler, *c*1796; 4 waltzes with trios, *c*1796; 3 syms., C, op.17, 1801, ed. Š. Jedličková (1989), E♭, op.19 (Leipzig, 1805), D, op.30, 1807; 2 pf concs., C, op.18 (Vienna, 1805), E♭, op.20; Ov., op.23; Fugal Ov., op.38, arr. pf (1808)

Chbr: 3 str qts, 1792–3; Trio, pf, vn, va, op.7 (Leipzig, 1800); Pf Qt, op.22 (Leipzig, *c*1805)

PIANO SOLO

5 variation sets, on a theme from Il sacrifizio interrotto, op.1 (before 1800), on 'O du lieber Augustin', op.4 (before 1800), op.5 (before 1800), op.8, op.16, in *Harmonia*, i (1805); 7 sonatas, 'Pathétique', with fantasia, op.9, *c*1800, B♭, op.10 (Zürich, 1801) E♭, op.13 (Leipzig, 1805), C, op.14 (Leipzig, n.d.), G, op.15 (Leipzig, n.d.), F, op.21 (Vienna, n.d.), A, op.26 (Leipzig, 1806)

42 eclogues, 6 each as op.35 (Leipzig, 1807), op.39 (Leipzig, 1810), op.47 (1813), op.51 (Leipzig, 1815), op.63 (Leipzig, 1817), ed. in *MAB*, lxxiv (1973), op.66 (Leipzig, 1819), ed. in *MAB*, lxxiv (1973), op.83 (*c*1823), ed. in *MAB*, lxxiv (1973); 15 rhapsodies, 6 as op.40 (1810), 6 as op.41 (Leipzig, 1810), 3 as op.110 (n.d.); 6 allegri capricciosi, 3 as op.52 (1815), 3 'di bravura' as op.84 (after 1823); 3 ditirambi, op.65 (1818)

12 German Dances (1791–2); Sonatina (n.d.); Grand rondeau, op.11 (1811); Fantasia, op.32

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W. Kahl: 'Das lyrische Klavierstück Schuberts und seiner Vorgänger seit 1810', *AMw*, iii (1921), 54–82, 99–122
J. Patera and others: *Hudební dílo Václava Jana Tomášek* (Prague, 1925)
J. Záštěra: *Vaclav Jan Křtitel Tomáška* (Prague, 1925)
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A. Loft, trans. and ed.: 'Excerpts from the Memoirs of J.W. Tomaschek', *MQ*, xxxii (1946), 244–64
T. Straková: 'Tomaškovy písně na Goethovy texty' [Tomášek's songs on Goethe texts], *ČMm*, xl (1955), 214–52
V. Thompson: *Wenzel Johann Tomaschek: his Predecessors, his Life, his Piano Works* (diss. U. of Rochester), 1955
M. Postler: *V.J. Tomášek: Bibliografie* (Prague, 1960)
T. Straková: 'V.J. Tomášek a jeho klavírní eklogy' [Tomášek and his piano eclogues], *ČMm*, xlv (1960), 175–98
E. Holubová: 'Václav Jan Tomášeks Oper "Seraphine" als Quelle und Werk', *SPFFBU*, H8 (1973), 51–8
M. Vysloužilová: 'Vaclav Jan Tomaseks Lieder zu tschechischen Texten', *SPFFBU*, H9 (1974), 47–64
T. Volek and S. Jareš: 'Portréty V.J. Tomáška', *HV*, xii (1975), 277–81
V. Kyas: 'Srovnání lyrických klavírních kusů V.J. Tomáška, J.H. Voříška a F. Schuberta' [A comparison of the lyrical piano pieces of Tomášek, Voříšek and Schubert], *ČMm*, lxii (1977), 125–30
J. Fukač: 'V.J. Tomášek a geneze kritického myšlení' [Tomášek and the genesis of his critical thinking], *OM*, xi (1979), 166–71
I. Janáčková: 'Pražští vydavatelé Václava Jana Tomáška' [Tomášek's publishers in Prague], *HV*, xviii (1981), 171–80
K. DeLong: 'Jan Václav Tomášek's Goethe Lieder', *Kosmas*, no.7 (1988), 71–90
R. Pečman: 'Tendenz zur Klassik: Betrachtungen über V.J. Tomasek', *SPFFBU*, H27–8 (1992–3), 55–67

KENNETH DELONG (text, bibliography), ADRIENNE SIMPSON (work-list)

Tomasi, Biagio (*b* Comacchio, nr Ferrara, *c*1585; *d* Massafiscaglia, nr Ferrara, 1640). Italian composer and organist. He was born in poverty and was educated at the expense of his local community. He then became a pupil of Girolamo Belli at Argenta. He returned to Comacchio in 1609 to become cathedral organist and to study theology; he later took holy orders. He eventually became a canon and director of music at the collegiate church of Massafiscaglia in the same area. His two volumes of madrigals with basso continuo show originality of melody and an expressive style. The same features are present in his church music, three volumes of motets in the modern concertato style, which include some very fine early examples of the solo motet (e.g. the chromatically inflected *Versa est in luctum* of 1615). His duets have extended passages for solo voices, and sometimes triple-time sections are used as refrains: his concern was as much for rounded forms as for well-developed melodies. Six of the motets in his 1615 collection are by his brother Antonio Francesco Tomasi.

WORKS

all except anthologies published in Venice

Il primo libro de sacri fiori, 1–4vv, bc (1611)
Il primo libro di madrigali, 5vv, bc (1611)
Corsica ... il secondo libro di madrigali, 5–6vv, bc, de' quali parte si potrà cantare con l'istromento e senza (1611)
40 concerti: il secondo libro de sacri fiori, 1–6, 8vv, bc, op.4 (1615)
Motecta, 2–4vv ... una cum Litaniis B.M.V., 4vv, bc, op.6 (1635)
5 motets in 1616[2], 1627[1], 1627[2]

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J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE

Tomasi, Giovanni Battista (*fl* *c*1656–92). Italian composer and organist. He served the Duke of Mantua as 'organista di camera et aiutante d'onore' for 23 years from about 1656. On 2 October 1679 he was appointed *maestro di cappella* of the court. According to the libretto of *Il martirio di S Agata* he was *maestro di cappella* of S Andrea, Mantua, in 1681; on 23 September 1685 he received a pension of 60 scudi from the court, and in 1686 was still at S Andrea. (*AllacciD*; *BertolottiM*; *EitnerQ*; *RicordiE*; *SchmidlD*; *SchmidlDS*)

WORKS

lost unless otherwise stated

OPERAS

Il gran Costanzo (A. Lanzoni), Mantua, 1670, pubd lib in *I-Bc*
Sesto Tarquinio (C. Badoaro), Venice, 1678–9, pubd lib in *US-Wc*

ORATORIOS

La penitenza (Badoaro), Mantua, 1680
La croce di Gesù Cristo (Badoaro), Mantua, 1681
Il martirio di S Agata, Mantua, 1681 [see also below]
La fortezza e la pietà, ossia Ferdinando ed Isabelia Regina di Castiglia con l'assedio di Granada, Padua, 1684

L'invenzione del santissimo sangue, Padua, 1686
Il martirio di S Agata (P. Abondi), Padua, 1686, 6vv, *A-Wn*, probably identical with 1681 work
La superbia punita, ovvero Il Nabuccodonosor, Padua, 1686
Susanna, Mantua, 1687, 4vv, score in *I-Fc*
Jefte (G.F. Apolloni), Mantua, 1689
Il beato Luigi Gonzaga nel suo ingresso alla religione della Compagnia di Gesù, Mantua, 1692
La Rosinda, 6vv, score in *A-Wn*

OTHER WORKS

Le pompe della bellezza e del valore (balletto a cavallo), Mantua, 1688
Cant., S, bc, *D-Mbs*

THOMAS WALKER

Tomasi, Henri (*b* Marseilles, 17 Aug 1901; *d* Paris, 13 Jan 1971). French composer and conductor of Corsican descent. A pupil of Gaubert and others at the Paris Conservatoire, he won the Prix de Rome in 1927 and the Grand Prix de la Musique Française in 1952. During the 1930s he was one of the founders, alongside Prokofiev, Poulenc, Milhaud and Honegger, of the contemporary music group 'Triton'. He divided his career equally between composing and conducting, and he conducted at many opera houses throughout the world. As a prolific composer, his orchestral music is important, especially the concertos he wrote for solo instruments and orchestra. However, he was attracted above all to the theatre, and it was two of his operas, *L'Atlantide* and *Miguel Mañara*, that established his reputation. *Miguel Mañara* tells of a mystical Don Juan who has renounced debauchery. The composer's own origins are reflected in *Sampiero Corso*, which deals with the oppression of Corsica by the Genoese in the 16th century. In *Ulysse*, Ulysses is demystified, returning amid ordinary sailors. Tomasi's postwar works reflect a disillusionment with mankind; *L'éloge de la folie*, which he described as a cross between opera and ballet, includes references to Nazism and napalm. Tomasi also composed several ballets, and several of his orchestral works were adapted for dance. Before his death he had been working on an operatic version of *Hamlet*.

His music is intensely direct in feeling, occasionally dissonant and highly coloured; he absorbed influences from his French contemporaries while retaining an individual voice.

WORKS

STAGE

L'Atlantide, 1951 (drame lyrique et choréographique, 4, F. Didelot, after P. Benoît), Mulhouse, Municipal, 26 Feb 1954, vs (Paris, 1959)
Le triomphe de Jeanne, 1955 (op, Tomasi and P. Soupault), concert perf., excerpts, Rouen, 23 March 1956; concert perf., complete, Paris, 7 Oct 1957
Miguel Mañara [Don Juan de Mañara], 1941–4 (drame lyrique, 4, Tomasi, after O.V. de Milosz), Munich, Prinzregenten, 29 March 1956, vs (Paris, 1952)
Sampiero Corso, 1953 (3, 5 tableaux, R. Cuttoli), Bordeaux, Grand, 6 May 1956, vs (Paris, 1957)
François d'Assise [Le petit pauvre], 1957 (drame lyrique, 2, A. Bonheur), concert perf., Paris, 30 Dec 1960
Le colibri (féerie radiophonique, 1, Didelot), ORTF, 20 June 1961
Princesse Pauline, 1958–61 (opéra-mascarade, 2, Didelot), ORTF, 11 Jan 1962; stage, Paris, OC (Favart), 22 June 1962
Le silence de la mer, 1959 (drame lyrique, 1, Tomasi, after Vercors), concert perf., Strasbourg, 15 June 1963; stage, Toulouse, Capitole, 3 April 1964
L'élixir du Révérend Père Gaucher, 1962 (oc, 2, L. Bancal, after A. Daudet), Toulouse, Capitole, 3 April 1964
Ulysse, ou Le beau périple, 1961 (jeu littéraire et musical, prol., 2, Tomasi, after J. Giono), Mulhouse, Municipal, 22 Jan 1965
L'éloge de la folie, 1965 (jeu satirique et symphonique, prol., 2, H. Devillez, after Erasmus), concert perf., Paris, 11 June 1968
Other stage works: Boîte de nuit (ballet, P. Colin), 1930; Miguel Mañara (music for a radio play), 1935, [transformed into op]; La Grisi (ballet, 2, G. de Teramonde, after O. Metra), 1935; La rosière du village (ballet, 2, Teramonde), 1935; Les santons (pastorale provençale, 1, R. Dumesnil), 1939; La féerie laotienne (ballet, 1, J. Bruyr), 1939; Le chant des îles (music for radio play), 1944; Les folies nazarguaises (ballet, 2), 1951; Noces de cendres (ballet, 2, Devillez), 1952; Jabadao (ballet, A. Boll, after ob conc.), 1959; Dassine, sultane de Hoggar (poème choréographique, 2, Mme Maraval-Berthoin), 1959; Les barbaresques (ballet, 1, F. Gag), 1960; Nana (ballet, 1, after E. Zola), 1960; Concert quadrille (ballet, after tpt conc.), 1963; Zippy, ballade pour un clown (ballet, 1, J. Cartier), 1966 [arr. of sax conc.]

OTHER VOCAL WORKS

for voice and piano unless otherwise stated

12 mélodies populaires corses, v, orch, 1930; Chansons des sables, v, orch, 1931 [from Tam-tam]; Chants de Cyrnos, v, orch/pf, 1931; 2 mélodies de Paul Fort, v, orch, 1932; 2 mélodies de Francis Jammes, 1932; Chant corse, vocalise-étude, 1932; 4 chants corses, v, orch, 1932; Chants laotiens, Bar or A, orch, 1933; 4 chants de Geishas, v, orch, 1935; Chansons écossaises, 2vv, orch, 1935; 3 mélodies de Francis Carco, v, orch, 1938; 2 mélodies de H. Charasson, A, female chorus, 1941; La flûte et le chevrier, A, hp, va, fl, 1941; Le chant de la fée des îles, v, pf or chbr orch, 1944 [from Le chant des îles]; Le bonheur est dans le pré, S solo, 1945
La nuit obscure de Saint Jean de la Croix (orat.), Mez, optional chorus, 1950; Credo (P. Verlaine), T, 1956; Noa-Noa, Bar, orch, chorus, 1957; Le colibri (F. Didelot), féerie radiophonique, 1960; Messe de minuit, children's choir, galoubet, ob, cel, vib, 3 gui, 1960; Noëls provençaux, children's chorus, insts, 1961; Chants populaires de l'île de Corse, chorus, chbr orch, 1962; La chèvre de Monsieur Seguin, conte lyrique, S, children's chorus, orch, 1963; La mort du petit dauphin and Monsieur le sous-préfet aux champs (after A. Daudet), children's chorus, 3S, Bar, chbr orch, 1964; L'été (after A. Camus), spkr, male vv, orch, 1966

INSTRUMENTAL

Orch: Obsessions, vc, orch, 1927 (also arr. vc, pf); Cyrnos, poème symphonique, pf, orch 1929; Carnaval à Montmartre 1930 [from Boîte de nuit]; Tam-tam, poème symphonique, 1931; Capriccio, vn, orch 1931; Vocero, poème symphonique et choréographique, 1932; Ajax, ov. to play by J. Maigret, after Sophocles, 1934; 2 danses cambodgiennes, suite, chbr orch, 1934; Columba, tableau symphonique (after P. Mérimée), 1934; Danses brésiliennes, suite, chbr orch, 1936; Ballade, alto sax, orch, 1938; Caravanes, suite, 1938; 3 danses, 1939 [from Les santons]; Concert asiatique, orch and perc, 1939 [from La féerie laotienne]; Conc., fl, orch, F, 1944; Conc., tpt, orch, 1948; Conc., sax, orch, 1949; Conc., va, orch, 1950; Nuits de Provence, suite symphonique, 1951; Impressions cyrnéennes, suite, 1952; Les lettres de mon moulin, suite, 1954; Conc., hn, orch, 1954; Théodore premier roi des Corses, suite, chbr orch, 1954; Conc., cl, orch, 1956; Conc., trbn, orch, 1956; Conc., bn, orch, 1958; Conc., ob, orch, 1958; Sinfonietta provençale, chbr orch, 1958; Marche kabyle et danse des jeunes filles berbères, chbr orch, 1958; 5 danses sacrées et profanes, 1961; Conc., vn, orch, 1962; Taïtienne de Gaugin, 1963; Variations grégoriennes sur le Salve Regina, tpt, str orch, hp, 1964; Conc. de printemps, fl, str, orch, 1965; 3 pastorales provençales, 2 gui, str, pic, 1965 [arr. of Sinfonietta pastorale]; Highland's Ballade, conc., hp, chbr orch, wind trio, str, 1966; Conc., 2 gui, 1966; Symphonie à la mémoire d'Hector Berlioz, 1967; Symphonie du Tiers-Monde, 1967; Conc., vc, orch, 1968; Chant pour le Viet-Nam, poème symphonique (after J.-P. Sartre), 1968; Conc., db, chbr orch, 1970
Chbr: Variations sur un thème corse, wind qnt, 1925; Paghiella, vn, pf, 1928; Chant hébraïque, vn, pf (also arr. vn, orch) 1929; Pièces brèves, pf, 1929; Paysages, pf, 1930; Fantoches, pf, 1931; Jeux de Geishas, suite japonaise, (wind qnt, perc)/(pf, str qt), 1936; Concert champêtre, wind trio, 1938; Trio à cordes, 1938; Complainte du jeune Indien, cl, pf, 1949; Introduction et danse, cl, pf/chbr orch, 1949; Pastorale Inca, fl, 2 vn, 1950; Divertimento Corsica, wind trio, 1951; Wind Qnt, 1952; Complainte et danse de Mogli, fl, 1953; 6 études, tpt, 1955; Nocturne, cl, pf, 1956; Triptyque, tpt, pf, 1958; Berceuse, pf, 1959; Suite Calandale, galoubet, tambourines, 1961; Recuerdos de los Baleares, perc, pf (opt. 3 gui, ob), 1962; Semaine sainte à Cuzco, tpt, org (opt. str orch, timp), 1962; Etre ou ne pas être, 4 trbn, 1963; Printemps,

wind sextet, 1963; 3 cadences-études de concert, ob, 1964; Danseuses de Degas, str qt, hp, 1964; Suite, 3 tpts, 1964; La moresca, wind octet, 1965; Les cyclades, sonatine, fl, alto fl, 1966; Evocations, sax/ob/eng hn, 1967; Quatuor de contrebasses, 4 db, 1968; Impromptu, hp, 1969; Invocations et danses rituelles, fl, cl, hp, 1969; Le muletier des Andes, gui, 1969

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RICHARD LANGHAM SMITH

Tomasini. Italian and Austrian family of composers and musicians.

(1) **Alois Luigi Tomasini** (*b* Pesaro, 22 June 1741; *d* Eisenstadt, 25 April 1808). Violinist and composer. He was engaged in 1757 as a manservant by Prince Paul Anton Esterházy, who had become acquainted with him on a journey to Italy. In 1759 he was sent to Venice for further musical training but was soon ordered to return to Vienna. It is uncertain whether he was a pupil of Leopold Mozart in Salzburg (as has been assumed from the latter's letter of 21 June 1763), and it can only be presumed that he later received composition lessons from Haydn. In summer 1761, when Haydn was appointed assistant Kapellmeister, Tomasini was already first violinist in the Esterházy Hofkapelle, and later he was awarded the title Konzertmeister, a post he held until his death. In 1767 he was in the retinue of Prince Nicolaus (I) Esterházy on a journey to Paris. When the Vienna Tonkünstler-Societät, of which Tomasini had been a member since its inception, gave the première of Haydn's oratorio *Il ritorno di Tobia* on 2 April 1775, Tomasini played a violin concerto in the interval between the two parts. He was first violinist of a string quartet that played at the Vienna Hofburg at Christmas 1781. In 1783 he intended to join the orchestra of Duke Ferenc Széchényi in Sopron, but the orchestra was disbanded; when the Esterházy Hofkapelle was itself disbanded in 1790, he was granted a pension. In 1792 he played for the coronation of Emperor Franz II in Frankfurt. Soon afterwards he was again in service as Konzertmeister in the Esterházy Kapelle, and in a petition dated December 1801 to Prince Nicolaus (II) Esterházy he mentioned that 'for several years' he had had to 'forgo his habitual winter journeys which had always provided a good supplement to his income'; this reference is one of very few which seem to attest to regular concert tours. In 1802 he became director of the Esterházy chamber music. By his first wife, Josepha Vogl (*d* 1793), he had 12 children, four of whom became musicians, including Josepha (1773–1846) and Elisabeth (1788–1824), both singers at the Esterházy court from 1807 to 1810. In 1799 he married 26-year-old Barbara Feichtinger from Bratislava, by whom he had had a son two years before.

Most of Tomasini's string quartets are three-movement works in the style of the early Viennese divertimento quartet, with elements of Italian opera overture. The three quartets op.8, probably his most important works, show a considerable change of approach. All in four movements, they are more individual in style, but also mirror Haydn's influence in their more complex motivic work and textural interplay and in their greater seriousness of character.

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(2) **Anton (Edmund) Tomasini** (*b* Eisenstadt, 17 Feb 1775; *d* Eisenstadt, 12 June 1824). Violinist and viola player, son of (1) Alois Luigi Tomasini. He was taught by his father and in 1796 became a member of the Esterházy Kapelle. He married Thekla von Spielmann, the daughter of a colonel, in 1803. In 1805 he became deputy director, and in 1818 principal director, of the orchestra.

(3) **Alois (Basil Nikolaus)** [Luigi] **Tomasini** (*b* Esterháza, 10 July 1779; *d* Neustrelitz, 19 Feb 1858). Violinist and composer, son of (1) Alois Luigi Tomasini. He studied under his father, gave concerts while still a child and was accepted into the Esterházy Kapelle in 1793 or 1796. Haydn described him as having 'rare genius'. In 1808 he married the singer Sophie Croll (1785–1847), a pupil of Vincenzo Righini, who had been in the service of the Duke of Mecklenburg-Strelitz and then for 13 months at the Esterházy court. After the marriage Tomasini returned with her to Neustrelitz, where he eventually became Konzertmeister, a position in which his son Carlo (1813–80) succeeded him. His daughter Friederike (1810–86) was a singer who made her début at the court theatre and later, after completing her training in Munich, was engaged there until 1848. In 1836 she married the actor Carl August Görner.

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GÜNTER THOMAS

Tomàs i Parès, Joan [Tomás Parés, Juan] (*b* Barcelona, 6 April 1896; *d* Barcelona, 7 Nov 1967). Catalan choral director, composer and folklorist. From the age of 11 he studied solfège with Lluís Millet, the piano with María R. Canals and Juan Battista Pellicer and composition with Antonio Nicolau and Enrique Morera at the Barcelona Municipal School of Music. In 1908 Millet gave him a place in the children's section of Orfeó Català, and later he joined the main chorus, becoming one of its deputy directors in 1946. In the same year he joined the newly founded Instituto Español de Musicología under Anglès. As a prominent choral director he conducted such choirs as the Chor Infantil Mossèn Cinto, la Escuela Coral de Tarrasa, Parroquia de S Paciano and Orfeó Lluis Millet; he taught music and was organist at the Colegio de S Ignacio de los PP Jesuítas de Sarriá and for the student group Pere Vila. In the early 1950s he became director of the schola cantorum of the Barcelona Seminary. His main area of research was Spanish folk music; having participated in many field trips throughout Catalonia, Castile and León, he began to prepare a systematic study of regional Spanish cancioneros, which is fundamental to the study of Spanish traditional folk music. His compositions include several choral works, including *Pastoral*, a Christmas drama, two masses, arrangements of folk and popular songs, and numerous songs for voice and piano.

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ISRAEL J. KATZ

Tómasson, Haukur (*b* Reykjavík, 9 Jan 1960). Icelandic composer. He began piano studies in 1976 and studied composition with Thorkell Sigurbjörnsson and Atli Heimir Sveinsson at the Reykjavík College of Music. From 1983–6 he studied at the Cologne Conservatory with Joachim Blume and later with Ton de Leeuw at the Sweelinck Conservatory (1986–7) and at the University of California, San Diego, with Ferneyhough and Roger Reynolds. After completing his master's degree in 1990 he returned to Iceland, where he joined the faculty of the Reykjavík College of Music. In 1993 his composition *Strati* won first prize in a competition held by the Icelandic State Radio. He received the Bröste Optimism Prize in 1996, and the Icelandic Music Award in 1998 for *Guðrún's Fourth Song*.

Tómasson is widely recognized as one of the most promising composers of his generation. His compositions are often characterized by bright, colourful timbres and display a highly structured, personal style. During his years of study in Amsterdam he used numbers of the Fibonacci series to organize durations, intervals and formal proportions (*Octette*, *Eco del passato*). His later works (*Spírall*, *Strati*, *Afsprengi*) are examples of the composer's 'spiral technique', the chaconne-like development of an underlying chord progression. In the late 1990s he also began using Icelandic folk material as a basis for his compositions (*Stemma*, *Langur skuggi*). Although he mainly composes instrumental works, the chamber opera *Fjórði söngur Guðrúnar* ('Gudrun's Fourth Song') is one of his largest and most important scores, consisting of 12 numbers for voices and chamber ensemble separated by spoken dialogue.

WORKS

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Chbr: 7 miniatures, cl, pf, 1985; Octette, fl, cl, sax, hn, vn, va, pf, perc, 1987; Eco del passato, fl, hpd, 1988; Quartett II, cl, vn, vc, pf, 1989; Atrennur að einingu [Attempted Convergence], ww qnt, 1991; Spírall [Spiral], ens, 1992; Trio animato, cl, vc, db, 1993; Pf Trio, vn, vc, pf, 1997; Mannamót [Gathering], str septet, 1997; Kópía [Copy], fl, hn, va, gui, accdn, hpd, db, 1999; Langur skuggi [Long Shadow], str septet, 1999
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ÁRNI HEIMIR INGÓLFSSON

Tómasson, Jónas (*b* Ísafjörður, 21 Nov 1946). Icelandic flautist and composer. He studied the flute and composition with Sigurbjörnsson at the Reykjavík College of Music, graduating in 1969. After studying with Ton de Leeuw in Amsterdam, he took a teaching appointment at the Ísafjörður School of Music, and has been based in north-west Iceland since 1978.

His earliest works tended to be slow-moving, almost static, with an introspective quality resulting from their elusive ideas and free structures; his recent works are more expansive and dramatic. He has composed more than 20 sonatas for different instruments and instrumental combinations, often determined by the musicians available in the community, and his output includes series of works entitled cantata, concerto, notturno and ballet,

though with a personal interpretation of the genre and instrumental forces.

WORKS
(*selective list*)

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AMANDA M. BURT/THORKELL SIGURBJÖRNSSON

Tombak [dombak]. Goblet drum of Iran, known since the early 19th century. It is commonly known as *zarb* ('beat'). It is used in entertainment music, in some folk traditions (e.g. those of Lorestan) and in art music. The drum is made from a single block of walnut or mulberry wood, turned and hollowed out (see illustration). It is 40 to 45 cm in height and 20 to 28 cm in diameter. It was used originally as an accompanying instrument, but its technique was considerably developed by the virtuoso Hossein Tehrani (1911–76), who extended the range of beating methods and sonorities and exploited its potential as a solo instrument. Iranian gymnasiums (*zūrkhāne*: 'house of force') use an earthenware *tombak*, about 70 cm in diameter, to provide a rhythmic background for exercises. Its powerful tone and beating technique distinguish it from its classical counterpart. The *tombak* can be likened to the Afghan *zirbaghali* used in folk music; this is made of pottery or wood and is rounder in shape. Playing techniques differ somewhat.

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JEAN DURING/R



Tombak or zarb (goblet drum)

Tombé (Fr.). A type of appoggiatura. *See* ORNAMENTS, §7.

Tombeau (Fr.: 'tomb', 'tombstone'). An instrumental piece or group of pieces, in the character of a lament, commemorating the death of some person, usually real but occasionally imaginary. The term was originally a literary one; in the 16th and early 17th centuries it was applied in France to short poems, or to collections of poems by several authors, commemorating the death of such people of distinction as François I and Marguerite of Navarre, or great poets like Ronsard. It was adopted about the middle of the 17th century by musicians: French music of that time was indebted to literature in many ways. It appeared first in a *tombeau* by Ennemond Gaultier for the lutenist Mesangeau (*d* 1638), and there are a number of examples for lute by various members of the Gaultier family, most of which follow the tradition of the earlier DÉPLORATION in which musicians often commemorated their teachers or other notable musicians.

The lute *tombeau* reached its peak in the 1680s, with numerous fine examples by Jacques Gallot and Charles Mouton, who were in turn commemorated in lute *tombeaux* by Robert de Visée. It usually took the form of an allemande *grave*, or sometimes a pavane. Many include a motif of four descending notes, a metaphor for grief given influential expression by John Dowland in his *Lachrimae* (1604). These genres offered many suitable expressive characteristics: the *suspirans* figure (a three-note upbeat), dotted rhythms, particularly in repeated notes, and slow-moving harmonies in the minor mode whose gravity is heightened by a tendency to settle on pedal points. Later examples also tend to use chromatic progressions related to the *lamento* bass. The few courante *tombeaux* exploit the same rhythmic features in triple metre.

From the lute the *tombeau* spread to other instrumental repertories. Froberger's *tombeau* for the lutenist Charles Fleury (Blancrocher) (*d* 1652) brought a new dimension of expressivity to the harpsichord. It uses such lute mannerisms as low *sans chanterelle* tessitura and the campanella effect, but also more extrovert Italian features such as the *tirata*, the dramatic *sospiro* and the fall. Froberger explored this compelling blend of idioms in a number of pieces (entitled 'Lamento', 'Lamentation' or 'Plainte') which, though conventionally notated, are marked to be played 'lentement avec discretion'. Their richly decorated style and strange, poignant modulations

demand a freedom of performance akin to that of the PRÉLUDE NON MESURÉ. Of three harpsichord *tombeaux* by French composers, two are highly original pieces in the major mode. Louis Couperin's *tombeau* for Fleury is in the manner of a funeral oration, characteristically ranging from the dramatic *récit* of the viol to the sensitive *style brisé* of the lute, and appears to have some rhetorical programme. A contemporary programme for a *tombeau*-like piece is described in Mary Burwell's lute tutor for Gaultier's allemande *The Loss of the Golden Rose Lute*. D'Anglebert's *tombeau* for Chambonnières (1689) is cast as a Gaillarde, an unusual genre in this repertory and one to which he contributed several very expressive examples. Its triple metre adds an extra degree of sophistication to the figurative language of the pavane.

Bass viol *tombeaux* carry programmatic and rhetorical elements yet further. Sainte-Colombe's *tombeau Les regrets*, from the *Concerts* for two viols (*F-Pn*; written in the 1680s), is in a series of short sections entitled 'Les regrets', 'Qarillon', 'Apel de Charon', 'Les pleurs', 'Joye des Elizées', 'Les Elizées'. This structure foreshadows that of François Couperin (ii)'s *Apothéoses* for Corelli (1724) and Lully (1725). The *tombeaux* of Marin Marais are the most original and expressive examples for viol. Using the manner of the *fantaisie*, they progress from imitative openings to powerfully rhetorical *récits*, and include a great variety of special instrumental effects. The *tombeau* for Sainte-Colombe (1701) exploits a number of plaintive technical effects, culminating in a long series of specially bowed chords over a descending chromatic bass. The two last contributions to this tradition are Marais's *tombeau* for his son (1725) and Charles Dollé's *tombeau* for Marais himself (1737).

Leclair's C minor Violin Sonata op.5 no.6 (1734) acquired the nickname 'Le tombeau' during his lifetime, and was performed at his funeral (1764) in an orchestral arrangement by his pupil G.-P. Dupont. Later in the 18th century the term appeared only rarely, for example in Lemière's *Le tombeau de Mirabeau le patriote* (*c*1791); it was hardly used by composers outside the French orbit. Its features nonetheless remained into the 19th century in genres associated with the expression of grief, such as the symphonic funeral march.

A further use of the term *tombeau* is for a type of scene in late 17th- and 18th-century French opera. The earliest example is the 'Tombeau de Climène' (now lost) in Cambert's *Les peines et les plaisirs de l'amour* (1672) in which Apollo laments at the tomb of Climène. Similar scenes feature the appearance of oracles or spirits of the departed (*oracles* or *ombres*; for example in Cesti's *La Dori*, 1657, and Lully's *Amadis*, 1684). They are marked by low-pitch scoring, recurring rhythmic motifs and monotones in voice and accompaniment, and contributed to the development of accompanied recitative. Lully used what was for him the highly coloured key of C minor; later composers more often used F minor or B♭ minor. The frisson of the supernatural may be heightened by features of the instrumental *tombeau* such as dramatic *tirate* and dissonant leaps, as in the Symphonie that introduces the words 'Operuit montes umbra ejus' in François Couperin (ii)'s *Quatre versets d'un motet chanté à Versailles* (1703). Features of the *oracle* scene remained in later 18th-century opera (including Mozart's *Idomeneo*, 1781), and a late example is found in the third act of Tchaikovsky's *The Queen of Spades* (1890).

Some 20th-century French composers, concerned with their musical past and wishing to establish a stronger identity for French music, revived the term. Ravel's *Tombeau de Couperin* (1914–17) was followed by pieces similarly commemorating composers of the French classical period, by Georges Migot (*tombeaux* for Dufaut and Grigny) and Dupré (a *tombeau* for Titelouze). The *Tombeau de Debussy* (1920) was a collection of pieces to which Dukas, Roussel, Malipiero, Goossens, Bartók, Schmitt, Stravinsky, Ravel, Falla and Satie all contributed. It revived the concept of the 16th-century literary *tombeau* of collective authorship, as did similar works commemorating Jules Ecorcheville (1916), Ronsard (1924) and Paul Dukas (1935). Boulez's setting of Mallarmé's *tombeau* for Verlaine in *Pli selon pli* (1957–62) expresses the idea of a tombstone in block-like sonorities.

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MICHAEL TILMOUTH/DAVID LEDBETTER

Tomek, Otto (*b* Vienna, 10 Feb 1928). Austrian music critic and administrator. He studied musicology with Erich Schenk at the University of Vienna and the piano with Joseph Langer at the Vienna Municipal Conservatory; he took the doctorate at Vienna in 1953 with a dissertation on *Das Strukturphänomen des verkappten Satzes a tre in der Musik des 16. und 17. Jahrhunderts* (extracts in *SMw*, xxvii, 1966, 18–71). From 1953 to 1957 he was contemporary music adviser for Universal Edition, Vienna, and until 1971 head of contemporary music and deputy head of the music division of WDR, Cologne (for which he made numerous broadcasts); he was programme coordinator of the concert series 'Musik der Zeit' which gave many world premières, including works by Stockhausen, Boulez, Nono and Penderecki. From 1971 to 1977 he was director of music programmes at SWF, Baden-Baden, then head of the music department at SDR, Stuttgart. He has also been programme coordinator of the Donaueschingen Festival, co-editor of the *Neue Zeitschrift für Musik* (1967–78) and editor of the SWF publication *Teilton*. From 1977 to 1989 he was one of the leading artistic directors of the Schwetzingen Festival. He retired from his positions in Stuttgart and Schwetzingen in 1989. He is a founding member (1990) of the Karlsruhe Musikhochschule's new Institut Lernradio, an institution designed to train music journalists to work in radio broadcasting.

ALFRED GRANT GOODMAN

Tomeoni. Italian family of musicians and composers. Early biographers writing on the various members of this 18th- and early 19th-century family suffered much confusion, not all of which has been clarified by later research.

(1) **Pellegrino Tomeoni** (*b* Lucca, 21 Feb 1721; *d* Lucca, ?1816). Organist and composer. According to his son Florido (*Méthode*), he studied in Naples. His return to Lucca is documented in 1748 by his participation in the music for the feast of S Croce as a tenor and his involvement in the opera season at the Teatro Pubblico. Subsequently he held a series of posts as *maestro di cappella* in or near the city: from 15 February 1750 to 20 September 1778 at the collegiate church in Camaiore, from 14 March 1779 at Lucca's seminary and diaconal church of S Michele in Foro, and from 4 July 1785 until his death at the collegiate church in Pietrasanta. He is known to have composed the recitatives and some arias for the production of *Zenobia* (a pasticcio on a libretto by Metastasio, with Caterina Gabrielli in the title role) at the Teatro Pubblico in 1761, where he was employed, at least on an occasional basis, as *maestro al cembalo*. He also contributed three works (music now lost) to Lucca's *funzioni delle Tasche*, a three-day local festival held every 30 months to elect the city's government. Most of his works, however, were for the church, as his duties required. More than 30 years after his death, his sacred music was still performed in Lucca. His short treatise on thoroughbass was considered highly laudable for the 'clarity and facility of the scholarship'.

WORKS

OPERAS

all performed at Tasche in Lucca; music lost

Dione siracusano, Tasche 1750 (15 Dec)
Il Narsete, generale di Giustiniano imperatore, Tasche 1770 (10 Dec)
Marzio Coriolano, Tasche 1773 (14 June)

OTHER WORKS

Mass, mass sections and psalms, 4–8vv, orch/unacc.; 1 Magnificat, 8vv; motets: all *I-Ls*
16 psalms, other church music: all *PAc*
Toccatas, org, *VRNs*

THEORETICAL WORKS

Regole pratiche per accompagnare il basso continuo, esposte in dialoghi per facilitare il possesso alla principiante gioventù (Florence, 1795)

(2) **Florido Tomeoni** (*b* Camaiore, nr Lucca, 3 Feb 1755; *d* Paris, ?Aug 1820). Singing teacher, composer and publisher, son of (1) Pellegrino Tomeoni. He is said to have learnt music from his father. In 1767–73 he sang soprano, and in 1774 tenor, in the choir of the festival of S Croce at S Martino. In 1775 he contributed an opera to the *Tasche* festivities, and then, after completing studies at one of the Naples conservatories, he settled in Paris in 1783 as a teacher of singing and harmony. He also established a music shop and publishing house (which eventually passed into the hands of Mme Duhan, and finally became the firm of Schonenberger), from which he issued his own compositions as well as theoretical works. The last of these, the *Théorie de la musique vocale* (1799), as well as being a vocal method, belatedly continued the Gluck-Piccinni controversy about French as opposed to Italian music. Unsurprisingly, his judgment was in favour of the Italian. According to Degrada the influence of Piccinni and Sacchini may be seen in his compositions.

WORKS

OPERAS

music lost

Roma liberata dalla congiura di Catilina, Lucca, Tasche 1775 (29 May)
La Bohémienne supposée (comédie mêlée d'ariettes, 2, M.-R. de Montalembert), Paris, Hôtel de Montalembert, 7 March 1786
L'incognito (oc, Belle van Zuylen), *c*1786, collab. Belle van Zuylen, D. Cimarosa
La caverna infernale, Paris, Opéra-Comique, 1801
Zanoubé et Floricourt, ou La bataille des pyramides, Paris, 1803

OTHER WORKS

all printed works published by Tomeoni

Paul au tombeau de Virginie, romanza, 1v, orch/hpd (Paris, n.d.)
Le rossignol et la fauvette, romanza, 1v, orch/hpd (Paris, n.d.)
Il Solitario-Armonico: La tomba d'Irene, madrigali ... o siano Studi d'armonia e di canto, S, B, vc, pf (Paris, n.d.)
Sonate, pf (Paris, n.d.)
Pieces in 18th-century anthologies
2 arias, *I-Gl*, *GB-Lbl*, for Zenobia (P. Metastasio), Lucca, 1761

THEORETICAL WORKS

Observations sur les premiers principes de la musique, concernants un nouveau solfège (Paris, n.d.) [see Degrada; repr. in *Théorie*, 115ff]
Méthode, qui apprend la connoisance de l'harmonie et la pratique de l'accompagnement, selon les principes de l'école de Naples (Paris, 1798, ?2/1799 as *Traité d'harmonie*)
Théorie de la musique vocale, ou des dix règles qu'il faut connoitre et observer pour bien chanter, ou pour prendre à bien jujer par soi-même du degré de perfection de ceux que l'on entend ... avec des remarques sur la prononciation des langues française et italienne (Paris, 1799)

(3) **Irene Tomeoni** [Tomeoni Dutillieu] (*b* 1763; *d* Vienna, 12 Oct 1830). Soprano, possibly daughter of (1) Pellegrino Tomeoni, and hence sister of (2) Florido Tomeoni. One of her earliest public performances was in Genoa in 1781. She was married to the French composer Pierre Dutillieu, whom she met in Florence in about 1781. In 1787 she went to Naples and sang there almost exclusively during the next three years in comic operas by Cimarosa, P.A. Guglielmi, Anfossi, Sarti and others. In spring 1791 she succeeded Adriana Ferrarese as *prima buffa* of the Italian opera troupe in Vienna, making her début as Dorinda in Guglielmi's *La bella pescatrice* (a role she had created in Naples in 1789). She sang in Vienna throughout most of the following decade and a half, specializing in sentimental and cheerful heroines and creating, among others, the roles of Carolina in Cimarosa's *Il matrimonio segreto* (1792) and Mrs Ford in Salieri's *Falstaff* (1799). In 1796–7 she returned to Naples for an engagement at the Fiorentini; after her husband's death in 1798 she also toured in Germany (1809–10). The couple were financially secure, for at her death she left a villa at Penzig, outside Vienna (where, according to Schmidl, she had briefly operated her own theatre in 1807), and two houses in the city, as well as 2169 florins.

Tomeoni was not a singer of outstanding virtuosity. In writing for her, composers avoided coloratura and rarely exceeded an octave in range. She was noted for the simplicity of her singing, her ingenuous charm and her playfulness.

(4) **Erminia Tomeoni** (*b* Paris, after 1783; *d* after 1845). Singer and pianist, daughter of (2) Florido Tomeoni (not the wife of Dutillieu, as is sometimes claimed). She studied voice and keyboard at the Paris Conservatoire and, after singing and teaching piano in Paris, toured to Brussels and other cities. While performing in Florence in

1844 she received a contract from Mexico City, for which she embarked from Genoa in 1845. According to legend her ship was wrecked on the way there, and she, with other members of the company, drifted in an open boat for 17 days before coming ashore somewhere on the American coast.

(5) **Nicola Felice Tomeoni** (*b* late 18th century; *d* Lucca, 17 July 1830). Priest and master cantor, whose relationship to the family is uncertain. He was Cappellano Benefiziato in Lucca Cathedral from 17 April 1800 until his death from apoplexy and was known for his ability in singing plainsong. He was also a man of letters and published several short books.

Fétis's account of (1) Pellegrino's life is so much at variance with present knowledge that it is tempting to hypothesize the existence of a second son, also named Pellegrino (*b* Lucca, 1759; *d* ?Florence, after 1800). This Pellegrino would have studied in Florence with the composer and sometime priest Roberto (later Luigi) Braccini, perhaps a student of Padre Martini, and would then have continued to live in Florence, supporting himself by teaching singing and accompaniment. However, no evidence for his existence has yet been found.

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JAMES L. JACKMAN/GABRIELLA BIAGI RAVENNI (1, 5), JAMES L. JACKMAN (2, 4), JAMES L. JACKMAN/JOHN A. RICE (3)

Tomeš [Thomish, Tomich, Tomick, Tomisch], **František** [François, Francesco] **Václav** [Flosculus, Floskulus] (*b* Úpice, Bohemia, bap. 12 Oct 1759; *d* Prague, 6 April 1801). Czech instrumentalist and composer. According to a report by V. Kneer written about 1796 for Dlabač's *Künstler-Lexikon*, he studied the viola d'amore and other instruments at the Breslau foundation of the Hospitallers of St John of God, and after joining the order under the name Flosculus studied pharmacy at the University of Vienna, later serving as an apothecary at the order's monasteries. Apparently Tomeš also studied in Vienna with Haydn, who mentioned a pupil 'Tomisch' to his biographer Dies. In Haydn's first London notebook a 'Tomich' is listed as being active in London in 1792; in the previous year Tomeš's historical ballet *Orpheus and Eurydice* was performed in London at the King's Theatre (remarkably, Haydn's opera on the same subject, *L'anima del filosofo*, also written in 1791 for the theatre, was not staged during the composer's lifetime).

Tomeš's duets and trios, written in a belated *galant* style with occasional song- or dance-like themes of Haydnesque character, are in fact easy keyboard sonatas; the violin part is modest and the cello merely doubles the keyboard bass. The printed editions of op.1 bear a dedication to Haydn, under whose name they were later published. According to Dlabač, Tomeš was an outstanding performer on the viola d'amore.

WORKS

only those extant

Orpheus and Eurydice (historical ballet), London, King's, 1791; selections arr. pf, vn/fl as The Celebrated Opera Dances (London, 1791)

3 sonatas, B♭, D, C, pf/hpd, vn, vc, ded. J. Haydn, op.1 (London, 1792) [also attrib. J. Haydn, arr. pf, vn, op.94 (Munich, 1799)]

Sonata, A, pf/hpd, vn, vc, ded. Miss McArthur (London, n.d.)

3 Sonatas, C, G, D, pf/hpd, vn/fl, op.3 (London, n.d.; Amsterdam, n.d.)

Arrs. for pf solo/(pf, vn)/pf trio of works by J. Haydn (syms.), W.A. Mozart, I. Pleyel, others

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MILAN POŠTOLKA/MICHAELA FREEMANOVÁ

Tomescu, Vasile (Damian) (*b* Răduleşti, Ilfov district, 1 June 1929). Romanian musicologist. He studied at the Bucharest Royal Academy of Music (1948–53) with Zeno Vancea and Ion Dumitrescu, and took the doctorate in musicology with Chailley at the Sorbonne in 1970 with a dissertation on the history of musical relations between France and Romania. As editor (1953–64) and editor-in-chief (1964–89) of the Bucharest journal *Muzica*, editor of *Studii muzicologie* (1956–8), secretary of the Romanian Composers' Union (1963–89) and through his numerous writings, he has greatly stimulated contemporary Romanian musical life. He has written several monographs on Romanian composers (in which he analyses their contribution to Romanian culture) and has edited the works of Alfonso Castaldi, Paul Constantinescu and George Breazul. He has contributed to major music encyclopedias and read papers at several international conferences.

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VIOREL COSMA

Tomich [Tomick, Tomisch], **František Václav.** *See* TOMEŠ, FRANTIŠEK VÁCLAV.

Tomita, Isao (*b* Tokyo, 22 April 1932). Japanese composer. From 1948 he studied composition privately with Kishio Hirao and Kojirō Kofune, and in 1951 entered Keio University, Tokyo, to continue his studies in fine arts and aesthetics. After winning the 1952 Asahi Newspaper Concours for *Fusha*, a theme song composed for the Japanese National Choral Association, he was hired as a staff composer for NHK Radio; a year before graduating from Keio in 1955, he was appointed director of Morinaga Angel Time, a programme for Radio Tokyo. He became well known in Japan for his music for NHK TV dramas.

While researching an echo machine in 1971 he invented *yuragi* (oscillating vibration), a technique that changed his musical direction and career towards electronic music. In 1974 he made his name internationally with his first recording of electronically-rendered classical compositions, *Snowflakes Are Dancing: the Newest Sound of Debussy*. Over the next decade he consistently produced best-selling recordings for RCA Records, including *Mussorgsky: Pictures at an Exhibition* (1975), *Firebird* (1976), *Holst: The Planets* (1977), *Daphnis et Chloe* (1980) and *Grand Canyon Suite* (1981). In 1983 he began to concentrate on creating live performance events he calls 'Tomita Sound Clouds'. In Linz, Austria, in 1984 he participated in the multi-media spectacular show *Mind of the Universe*; similar events followed in Japan, Australia and the USA. *Hansel und Gretel* (1990) is an indoor sound cloud opera; *Genji monogatari* (1998) is a symphony using a combination of acoustic and electronic sounds.

Tomita's compositions often conceal symbolic meanings within a lyrical, popular style; his work with sound clouds, stereophonic and surround sound originates from his experiments in transforming electronic sounds to represent the natural sounds of daily life. His recordings have won several Grammy, Billboard and Japan Recording awards. He has written numerous theme songs for radio and television and for sports and live events; he has produced music for many films.

JUDITH HERD
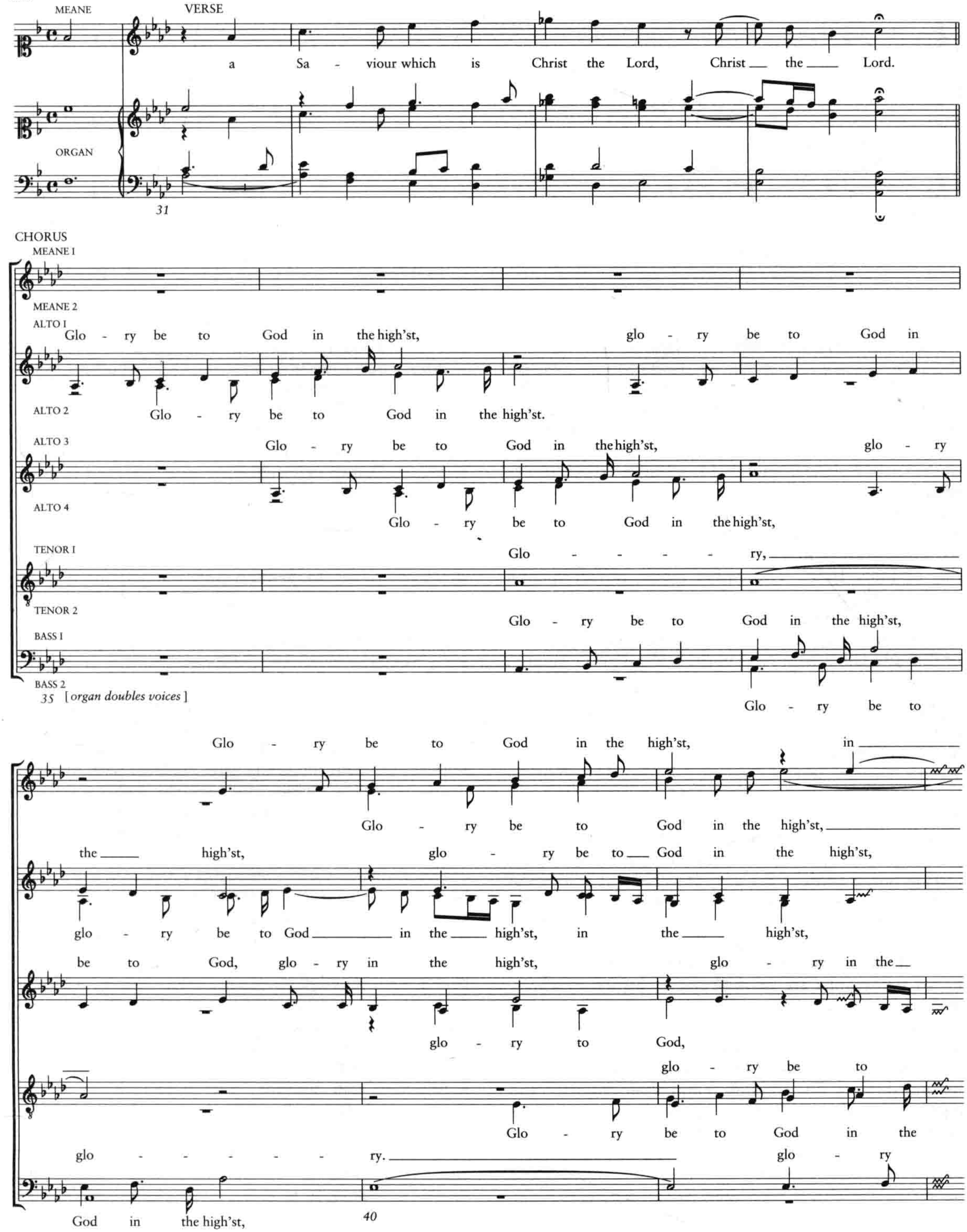
Tomkins. British family of church musicians and composers.

(1) Thomas Tomkins (*b* St Davids, Pembrokeshire, 1572; *d* Martin Hussingtree, Worcs., bur. 9 June 1656). He was the son of Thomas Tomkins, who was a vicar-choral of St Davids Cathedral at least as early as 12 July 1571, and became organist and master of the choristers there in 1577. The younger Thomas was the last of three children born to his first wife, Margaret Pore; (2) John Tomkins, (3) Giles Tomkins and (4) Robert Tomkins were the product of his second marriage to Anne Hargest. In 1594 the family moved to Gloucester, where the elder Tomkins had become a minor canon; in 1610 he was appointed precentor, a post he occupied until 1625, two years before his death.

1. LIFE. Little is known of Tomkins's early musical education. Presumably he gained his knowledge of the rudiments as a treble at St Davids. At some stage before he was appointed organist of Worcester Cathedral in 1596, he had evidently studied with Byrd, as witnessed by the dedication of his madrigal *Too much I once lamented* from the *Songs of 3.4.5. & 6. Parts* (1622) to 'my ancient, & much reverenced Master, William Byrd'. The 1607 citation of his Oxford BMus degree notes that he had been '14 years student in music'; this would place the beginning of his formal instruction in 1593. Tomkins's investigation of music theory must have been significantly enhanced by the publication of Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke* (1597); he worked through Morley's treatise carefully, making a number of marginal annotations in his copy. Clearly he had made some impact in the capital by the turn of the century, since Morley included the madrigal *The fauns and satyrs tripping* in *The Triumphes of Oriana* (1601) alongside the work of more established court composers; he may well have become attached to the court in some capacity shortly thereafter, dividing his time, as did a number of his contemporaries, between a cathedral post (at Worcester) and the occasional demands of the Chapel Royal. Many of his anthems must have been written during the first decade or so of the 17th century, and it is possible that he was supplying material both for local consumption in Worcester and for the Chapel Royal. The anthem *Know ye not* was clearly intended for the funeral of Prince Henry in 1612.

The Cheque Book of the Chapel Royal contains no entry relating to Tomkins's actual appointment as a Gentleman in Ordinary, though he had been elected by 29 June 1620, when his signature appears in connection with a vestry meeting. In 1621 he succeeded Edmund Hooper as an organist of the Chapel Royal, where his colleagues included Orlando Gibbons (senior organist) and Nathaniel Giles (master of the choristers). Both men were dedicatees of madrigals the following year in Tomkins's *Songs*, each of which bears a specific dedication, allowing us to form quite a detailed impression of the composer's social circle. This included, in addition to Gibbons and Giles, the composers John Coprario, John Danyel, William Heyther (soon to become the first professor of music at Oxford) and William Byrd, the poet Phineas Fletcher and the anthologist Thomas Myriell, in whose manuscript collection *Tristitiae remedium* (1616) Tomkins's best-known anthem, *When David heard*, is to be found. Following Gibbons's early death in 1625, Tomkins presumably became senior organist (though this is not specifically recorded) and was responsible, along with Giles, Heyther and John Stevens, for Charles I's
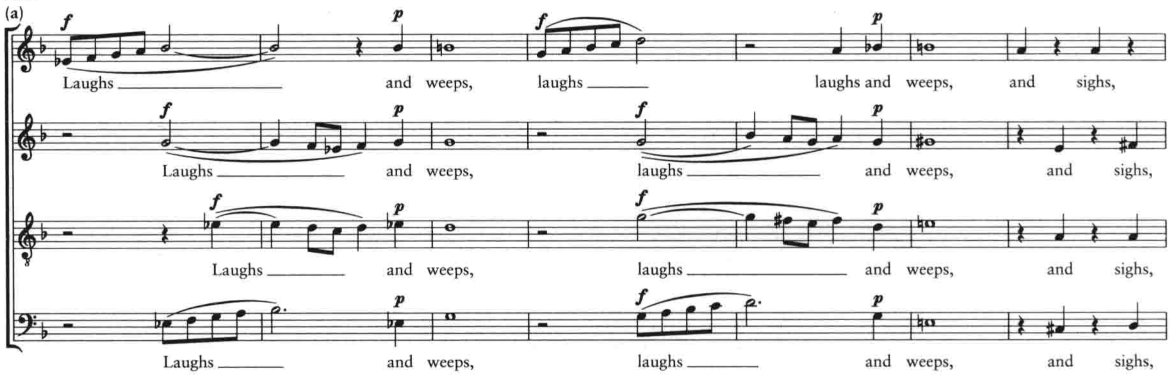
Ex.1



coronation music. In 1628 he was the victim of an administrative error by the then Bishop of Bath and Wells, who had drawn up a document appointing Tomkins 'Composer in Ordinary of the king's musick' in succession to Alfonso Ferrabosco (ii) at a salary of £40 a year; this had to be hastily revoked when it was discovered that the position had previously been promised to Alfonso Ferrabosco (iii).

From about 1630 Tomkins's appearances at the Chapel Royal probably became less frequent. In January 1642

Ex.2



his wife Alice Hassard, whom he had married in 1597, died, and thereafter he seems to have become increasingly involved in cathedral affairs at Worcester, perhaps as a source of solace. In 1646 Worcester surrendered to the parliamentary forces and cathedral services were effectively discontinued, though Tomkins continued to reside in the cathedral close until 1654, when he retired to live with his son Nathaniel in the nearby village of Martin Hussingtree. The church registers there state that 'Mr Thomas Tomkins, organist of the King's Chapel and of the Cathedral Church of Worcester, was buried the 9th day of June, 1656'. This rather matter-of-fact epitaph perhaps reflects contemporary estimation of the composer: worthy, but not especially outstanding or original. It is perhaps significant that, while 17th-century portraits of Bull and Gibbons survive in the Oxford music faculty, there is none of Tomkins.
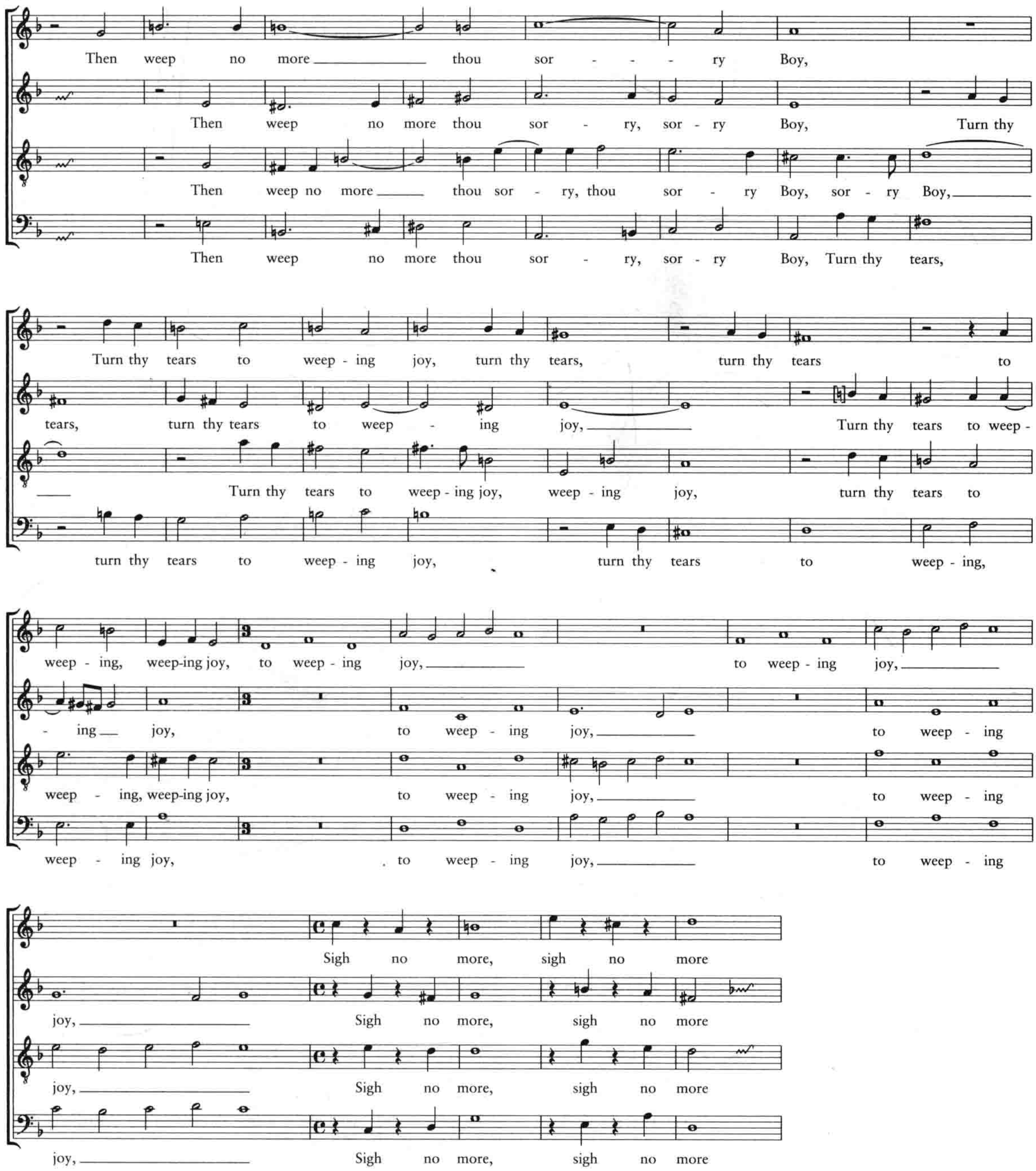
2. WORKS. Of Tomkins's five complete services in *Musica Deo sacra*, the first and second are straightforward Short settings for full chorus, rather in the manner of Tallis's 'Dorian' Service. The third, contained also in the Batten Organbook (formerly in St Michael's College, Tenbury), is by far the most extensive, rivalling in its complexity the Great Service of Byrd, and written probably for the Chapel Royal. It is a verse setting, incorporating sections for a wide variety of solo vocal combinations of three, four, five and six parts alternating with the full choir, which divides on occasion into as many as ten polyphonic parts. Especially noteworthy is the skilful handling of the intractable *Te Deum* text. Its broad paragraphs are marked out by strong cadences, and within these sections Tomkins keeps the musical interest alive by means of a variety of techniques and textures (essential if such a long text without obvious opportunities for textual or musical rhyme is not to become diffuse). The *Magnificat* and *Nunc dimittis* – still regularly heard in celebrations of choral Evensong – are on a more intimate scale. In the *Magnificat*, for instance, the six solo voices are rarely heard together, but interact in smaller groupings, subtly shifting between darker and lighter colour effects according to the demands of the text. Tomkins's fourth and fifth services (likewise verse settings) survive only in *Musica Deo sacra*; no manuscript copies are known, perhaps indicating that they were not widely circulated. Each one bears passing resemblance to Byrd's second service, especially at the openings of the *Magnificat* and *Nunc dimittis*. The two other sets of evening canticles survive in manuscript, but too incompletely for reliable restoration.

Tomkins's anthem texts come mainly from the book of *Psalms*; other sources include the Old Testament, *Revelation*, collects, and the Communion and burial Services in the Book of Common Prayer. His word-setting is neither too bland nor too dramatic, proving generally appropriate both in sense and accentuation. (The underlay in *Musica Deo sacra* is frequently unreliable; had Tomkins lived to see his works through the press he would surely have taken care to correct anthems such as *Thou healest the broken in heart*, in which the underlay is very poor indeed.) A point for which Tomkins has been criticized is the degree of word-repetition in the anthems, particularly in final sections. He undoubtedly had a genuine aptitude for writing climactic perorations, which frequently attain a very high musical level, as in *He that hath pity on the poor*. Sometimes, though, the sheer virtuosity of the text-setting leads to structural miscalculations. In *Lord, enter not into judgment*, for example, the natural division of the text conflicts with Tomkins's musical treatment, for whereas the text itself ('Lord, enter not into judgment with thy servant; for in thy sight shall no man living be justified') clearly divides into two, the music is in three sections, the third of which is a climactic peroration on 'be justified', upsetting both the sense of the text and the overall proportions.

Full anthems, such as *Arise, O Lord, into thy resting place* and *Great and marvellous are thy works*, display a sure feeling for tonal design. Some commentators have noted an overuse of sequential repetition; nevertheless, in such works as *Great and marvellous are thy works* the device is employed to purposeful effect. While Tomkins's anthems rely strongly on imitation between the voice parts, musical expression is never sacrificed to mere technical virtuosity. Even in *Turn thou us*, a canon 4 in 1, the thematic, rhythmic and textural variety together define a structure that unfolds quite independently of the contrapuntal device. Possibly the most famous of Tomkins's anthems is *When David heard*, a five-part piece found in the 1622 *Songs*, as well as in *Musica Deo sacra* and two 17th-century manuscript sources. Among the many fine passages in this passionate setting of King David's lament from 2 *Samuel* xviii.33 is the imitation beginning at 'would God I had died for thee', in the second part of which Tomkins progressively expands the opening interval through a minor 3rd to a perfect 4th, culminating in a minor 6th. The five-part *Domine tu eruisti animam* appears in *Musica Deo sacra* with Latin and English texts ('Why art thou so full of heaviness'). The Latin fits the music more convincingly than the
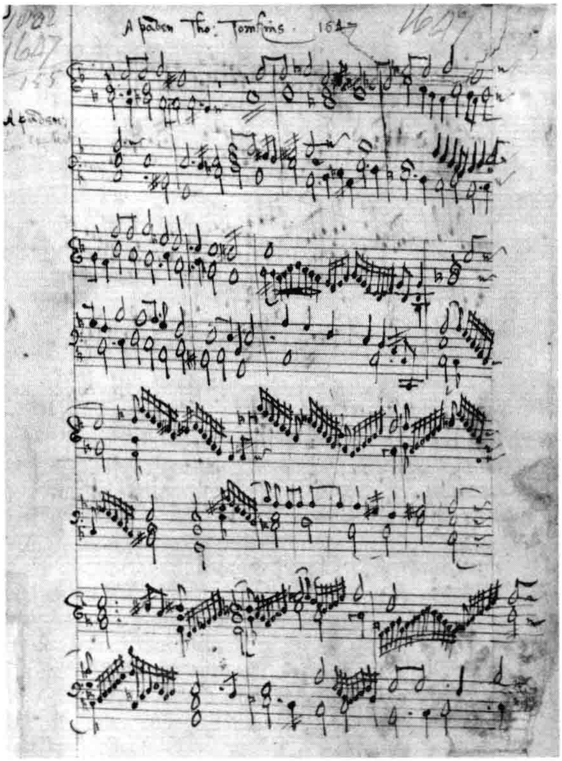
Ex.2 continued

(b)



English, which may therefore have been a later contrafactum, making this piece Tomkins's only surviving Latin motet. The occasion for which it was written is not known. Contrafacta are not unknown elsewhere in Tomkins's sacred music. The five-part *Holy, holy, holy* in *Musica Deo sacra* is a contrafactum of *See, see, the shepheards queene* in the 1622 *Songs*, while the madrigalian idiom of his three-part *O Lord, how glorious are thy works* and *The hills stand about Jerusalem* suggests that these anthems may also be contrafacta of secular works now lost.

Roughly half of the anthems are in verse form. All except *Rejoice, rejoice* begin in the usual way with a solo entry, continuing with full and solo sections in alternation. Within this simple framework Tomkins introduces considerable variety of scoring and structure. While *Behold, I bring you* contains just two sections, for 'meane' and ten-part chorus (ex.1), *Turn thou us* has no fewer than 14 solo and full sections. *O Lord, let me know mine end* is one of the verse anthems that evidently enjoyed wide circulation in their day, to judge from the ten surviving manuscript sources for it, in



Autograph MS of the opening of Tomkins's pavan 'Lord Canterbury', composed 1647 (GB-Lbl Add.29996, f.217v)
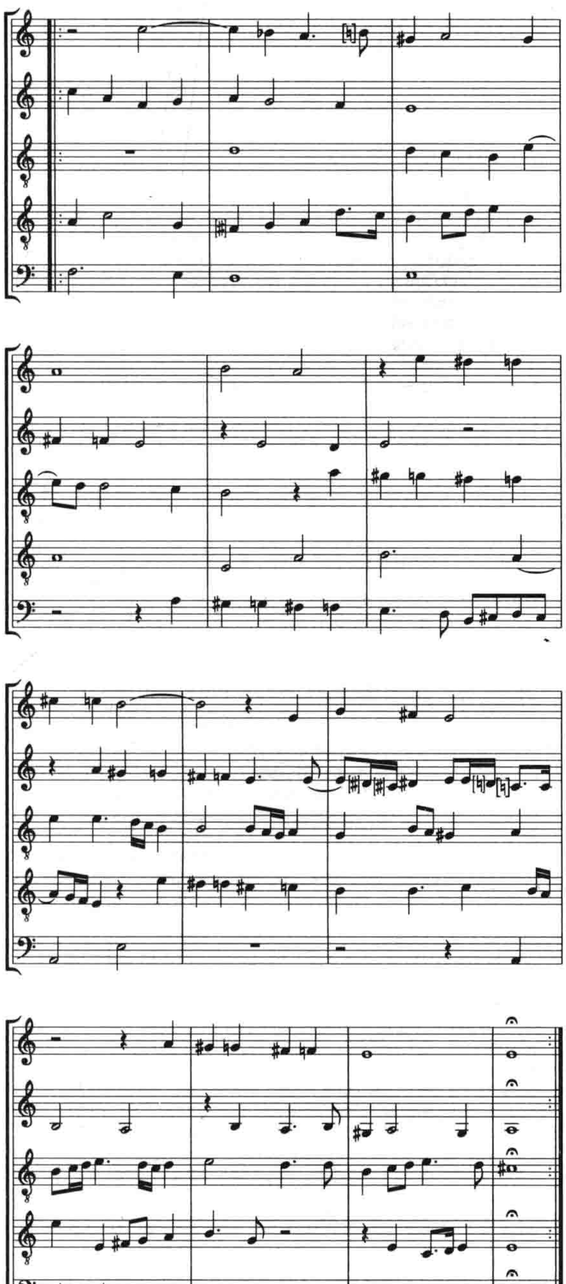
addition to that in *Musica Deo sacra*; others, such as *O that the salvation were given*, are known only from that posthumous publication.

The madrigals in Tomkins's 1622 *Songs* reveal, for the most part, his conservative streak. Published at a time when the vogue for the English madrigal was in decline, these pieces lack the freshness of expression found earlier in the work of Morley, Wilby and Weelkes, and display no evidence of an awareness of contemporary Italian techniques. The three-part works are remarkably unadventurous in harmony and, stripped of their words, would serve well as contrapuntal exercises (as, indeed, would the three-part anthems). In the four-part *Weepe no more, thou sorry boy* Tomkins injects some appropriate contrasts of mood at the line 'laughs and weeps', engineered by the juxtaposition of chord progressions whose roots are separated by a 3rd (ex.2*a*); in its second part, *Yet againe, as soon revived*, the flux of emotions at 'turn thy tears to weeping joy' is suggested by harmonic sequence in the music (ex.2*b*). Seven of the ten five-part madrigals are effectively balletts, with fa-la refrains, including *Too much I once lamented*, dedicated to Tomkins's 'ancient, & much reverenced Master', Byrd. Tomkins's six-part madrigals are notable for their flexibility of vocal scoring. Their fluid textures display a remarkable sophistication in the handling of three- and four-part polyphony within the six-voice framework, as illustrated by *It is my welbeloveds voice*, in which scarcely two consecutive bars employ identical vocal combinations. *Woe is me*, dedicated to his half-brother John, is remarkable for its dark sonorities and predominantly low register, aptly reflecting, in its telling use of the minor mode and grating semitonal dissonances, the sober words of Psalm cxx, 'Woe is me! that I am constrained to dwell with Mesech; and to have my habitation among the tents of Kedar'. In *Musicke devine*, written for Dr William Heather, the association of words and notes is equally close, and Tomkins loses no opportunity for appropriate musical representation of such phrases as 'Music divine, proceeding from above ... in this her heavenly harmony, where tuneful concords sweetly do agree'. The first of these, for instance, is suggested not merely by the octave leap on 'proceeding from above', but also in the sequential ascents in the alto, second tenor and bass parts, climbing from G major through the sharper regions of E and A.

Tomkins was in the habit of dating his compositions, and all but a handful of his 70-odd keyboard pieces are contained in an autograph (*F-Pc*) compiled during the last decade of his life. Others, such as the well-known Pavan (MB, v, no.56, surviving also in versions for consort) and *Worcester brawls*, are present in early 17th-century manuscripts such as the Fitzwilliam Virginal Book. The keyboard works include fugal forms (offertory, verse, voluntary, fancy), plainsong settings (*Clarifica me Pater*, *In Nomine*, *Miserere*) variations, hexachord fantasias, grounds and the established dances (pavan, galliard). Tomkins excelled in all these types. In some respects he appears to have modelled his keyboard pieces on those of Byrd, particularly as regards the densely contrapuntal design of his pavan and galliard strains and their tendency towards thematic interrelationships between successive strains. Like Byrd, he composed settings of the *Clarifica me Pater* plainsong (one of only seven that survive in the entire corpus of English virginal music), the odd hexachord, *Ut, mi, re* and variations on *Fortune my foe*. In all such cases he avoids bland duplication of Byrd's formal procedures (which he must have recognized from first-hand knowledge of the pieces concerned), devising novel structures without departing from the 'serious' idiom of his teacher. In the plainsong setting *Clarifica me Pater*, for instance, Tomkins's imitative opening is modelled on that of Byrd's second setting (MB, xxviii, no.48), but with significant alterations to the temporal placement of successive thematic entries; likewise, in Tomkins's variations on the song *Fortune my foe* his overall approach is indebted to that of Byrd's own setting (MB, xxvii, no.6), but the handling of passage-work and texture produces a more definite articulation of the mid-point half-cadence than Byrd had sought in his variations, leading to quite a different kind of piece. The function of this corpus of keyboard pieces is unclear. None of the plainsong settings can have had any liturgical function by the 1640s and 50s, of course, and they were presumably composed as 'demonstration' pieces for his own satisfaction (or for didactic use). Perhaps the initial stimulus came from close study of similar works by Redford, Preston and others found in an important 16th-century manuscript (*GB-Lbl* Add.29996) once owned by Tomkins (see illustration).

One detects an air of resignation in much of Tomkins's late keyboard work, especially, perhaps, in the *Sad Pavan: for these distracted times*, dated 14 February 1649, a memorial to the recently executed Charles I. The carefully crafted fugal pieces and the dances are the most successful, and thoroughly deserve the description 'excellent for the matter' that Tomkins himself accorded certain keyboard works by Byrd in the index to his autograph manuscript. Elsewhere the quality of keyboard passage-work is, at times, routine, too frequently resorting to unimaginative

Ex.3



scalic patterns. While Tomkins clearly knew Bull's keyboard works (described in the same Tomkins autograph as 'excellent for the hand'), he did not satisfactorily absorb the virtuoso keyboard idiom. One can readily agree with Stephen Tuttle's assessment of Tomkins's keyboard works: 'With the death of Thomas Tomkins in 1656 the school of English virginalists comes to a close ... Tomkins, the last of the school, returns at the end of his life to the style of his master [Byrd], the first, and perhaps the greatest, of the virginalists' (MB, v, p.xiii).

Tomkins's output of consort music – a total of 35 pieces – is small by comparison with that of his contemporaries Coprario, Ferrabosco (iii), Ward and Jenkins. It apparently circulated in only a handful of manuscripts principally associated with the region around Gloucester and Worcester. This suggests that this aspect of Tomkins's work was intended only for domestic entertainment among his immediate circle within the cathedral close at Worcester; his friends there included Humphrey and John Withy, both of whom are named in one manuscript source of the five-part pavans (*GB-Ob*). A curious feature of Tomkins's consort repertory is the paucity of four-part pieces; only three items survive, of which two (*Ut, re, mi* and a pavan) are arrangements of pieces originally for keyboard and five-part consort respectively. The pavan's earliest source is Thomas Simpson's *Opusculum neuwer Pavanen, Galliarden* (Frankfurt, 1610), but it also survives in several English and Continental versions for keyboard (one is in the Anders von Düben tablature, *S-Uu*). Perhaps its popularity was in part due to its final section, in which the falling chromatic motive, an emblem of lamenting common to early 17th-century English pieces in a variety of genres, is prominently announced throughout the polyphonic texture (ex.3). The three-part pieces comprise two *In Nomines*, one of which presents the cantus firmus in a trochaic pattern in the bass, and 15 fantasias for a variety of scorings. One of these (MB, lix, no.12) is a canon 3 in 1 which weaves its way somewhat drily around the complete chromatic compass. Two others (ibid., nos.5 and 9) incorporate triple-time sections perhaps suggested by the three-part fantasias of Gibbons, to which Tomkins's pieces show occasional thematic resemblances. The five-part music consists entirely of pavans (including some incomplete ones), while the six-part output, containing arguably Tomkins's best consort music, offers a pavan–galliard pair and four fantasias conceived on a majestic scale, comparing favourably with similar consorts by Byrd and Gibbons.

WORKS

Editions: *Thomas Tomkins: Services*, ed. A. Ramsbotham, TCM, viii (1928) [R]

Thomas Tomkins: Keyboard Music, ed. S.D. Tuttle, MB, v (1955, 2/1964) [T]

Jacobean Consort Music, ed. T. Dart and W. Coates, MB, ix (1955, 2/1962) [D]

Thomas Tomkins: Songs of 3.4.5. & 6. parts, ed. E.H. Fellowes, rev. T. Dart, EM, xviii (2/1960) [EM]

Thomas Tomkins: Musica Deo sacra, ed. B. Rose, EECM, v (1965), ix (1968), xiv (1973), xxvii (1982), xxxvii (1991) [EECM]

Thomas Tomkins: Thirteen Anthems, ed. R. Cavanaugh, RRMR, iv (1968) [C]

Thomas Tomkins: Consort Music, ed. J. Irving, MB, lix (1991) [I]

Musica Deo sacra et ecclesiae anglicanae (London, 1668) [1668]

LITURGICAL

First [Short] service in C fa ut (Ven, TeD, Bs, Ky, Cr, Mag, Nunc), 4vv, org, 1668; R 17

Second service in D sol re (Ven, TeD, Jub, Ky, Cr, Mag, Nunc), 4vv, org, 1668; R 50

Third [Great] service (TeD, Jub, Mag, Nunc), 4/8vv, org, 1668; R 82

Fourth service [with verses] (TeD, Mag, Nunc), 6/6vv, org, 1668; R 176

Fifth service (TeD, Jub, Mag, Nunc), 5/5vv, org, 1668; R 213

Magnificat and Nunc dimittis, verse, inc., *GB-DRc*

Second evening service (Mag, Nunc), verse, inc., formerly in St Michael's College, Tenbury

Preces and psalms (xv, xlvii), 5vv, org, 1668; R 3

Preces and responses, 5vv, *Cp*

Litany (i), full, inc., *Cp*

Litany (ii), full, inc., *Cp* (? by Molle)

ANTHEMS

Above the stars my Saviour dwells, 1/6vv, org, 1668, EECM ix, 24
Almighty and everlasting God which hatest nothing, 4vv, org, 1668, EECM xxvii, 112
Almighty and everliving [everlasting] God we humbly beseech thy majesty, 3/6vv, org, 1668, EECM v, 47
Almighty God, the fountain of all wisdom, 5vv, org, 1668, EECM xxxvii, 25
Almighty God, which [who] hast instructed, 5/4vv, org, 1668, EECM v, 67
Almighty God, which hast knit together, 8/8vv, org, 1668, EECM v, 100
Almighty God, who hast given us thine only begotten son, 6/7vv, org, 1668, EECM v, 1
Almighty God whose praise this day, 5/5vv, org, 1668, EECM v, 37
Arise O Lord and have mercy, 3vv, 1668, EECM xxvii, 4
Arise, O Lord God, lift up thy hand, 5vv, org, 1668, EECM xxxvii, 95
Arise, O Lord, into thy resting place, 5vv, org, 1668, EECM xxxvii, 36
Awake up my glory, 3vv, 1668, EECM xxvii, 46
Behold, I bring you glad tidings (2p. Glory be to God in the highest), 1/10vv, org, 1668, EECM ix, 1, C 59
Behold, it is Christ, 4/6vv, org, 1668, EECM xiv, 160
Behold, the hour cometh, 3/4vv, org, 1668, EECM xiv, 18
Be strong and of a good courage, 7vv, org, 1668
Blessed be the Lord God of Israel, 2/8vv, org, 1668, EECM ix, 157
Blessed is he that considereth: see O Lord, graciously accept
Blessed is he whose unrighteousness is forgiven, 3vv, 1668, C 3, EECM xxvii, 10
Christ is risen again: see Christ rising again
Christ rising again (2p. Christ is risen again), 4/5vv, org, 1668, EECM v, 53
Come, let us go up, 5/8vv, org, 1668, EECM xiv, 44
Deal with me, O Lord, 3vv, 1668, EECM xxvii, 50
Dear Lord of life, 6vv, *GB-Och*
Death is swallowed up, verse, inc., org, *US-NYp*
Deliver me from mine enemies, 4/5vv, org, 1668, EECM xiv, 145
Domine tu eruisti animam: see Why art thou so full of heaviness
From deepest horror of sad penitence, 6vv, *GB-Lbl*
Give ear unto my words (2p. My voice shalt thou hear), 4vv, org, 1668, EECM xxvii, 54
Give sentence with me, O God, 2/6vv, org, 1668, EECM ix, 111
Glory be to God in the highest: see Behold, I bring you glad tidings
Glory be to God on high, 7/7vv, org, 1668, EECM xiv, 219
Glory be to the Father, 3vv, 1668, EECM xxvii, 38
God, which as upon this day [God, which as on this day; God, who as at this time; God, who upon this day], 4/7vv, org, 1668, EECM v, 91
Grant us gracious Lord so to eat, full, *Lbl*, *Ob* (text only)
Great and marvellous are thy works, 5vv, org, 1668, EECM xxxvii, 45
Have mercy upon me, O God [Lord], 3vv, 1668, C 10, EECM xxvii, 17
Have mercy upon me, O God, 5vv, org, 1668, EECM xxxvii, 51
Hear me when I call, 3/5vv, org, 1668, EECM xiv, 1
Hear my prayer, O good Lord, 2/5vv, org, 1668, EECM ix, 130
Hear my prayer, O Lord, and consider, 3vv, 1668, C 17, EECM xxvii, 25
Hear my prayer, O Lord, and let my cry[ing], 3vv, 1668, C 12, EECM xxvii, 19
Hear my prayer, O Lord, and with thine ears, 1/4vv, org, 1668, EECM ix, 75
He that hath pity on the poor, 5vv, org, 1668, EECM xxxvii, 106
Holy, holy, holy, Lord God of hosts, full, inc., formerly in St Michael's College, Tenbury
Holy, holy, holy, Lord God of Sabaoth, 5vv, org, 1668, EECM xxxvii, 1
I am the resurrection (2p. I heard a voice from heaven), 4vv, 1668, EECM xxvii, 119
I have gone astray, 3vv, 1668, EECM xxvii, 35
I heard a voice from heaven: see I am the resurrection
It is my well beloved's voice: see Songs of 3.4.5. & 6. parts
I will lift up mine eyes, 4/5vv, org, 1668, EECM ix, 141
Jesus came when the doors were shut, verse, org, inc., *Cp*, *DRc*, *Lbl*, *Och*, *Ojc*, *Y*
Know ye [you] not, verse, inc., org, *Och*, *US-NYp*
Leave, O my soul, 4/5vv, org, 1668, EECM xiv, 77
Lord, enter not into judgment, 5vv, org, 1668, EECM xxxvii, 57
Lord, who shall dwell (Ps xv): see Preces and psalms
Merciful Lord, we beseech thee, 4/6vv, org, 1668, EECM v, 28
My beloved spake, 4/4vv, org, 1668, EECM xiv, 28
My dwelling is above, verse, org, inc., *GB-Lbl*, *Ob*
My shepherd is the living Lord, 2/4vv, org, 1668, EECM ix, 34
My voice shalt thou hear: see Give ear unto my words
Not in the merits of what I have done ['Stripped of my merits'], 3/4vv, org, 1668, EECM xiv, 99
O be favourable unto Zion, 4vv, org, 1668, EECM xxvii, 97
O clap your hands together (Ps xlvii): see Preces and psalms
O give thanks unto the Lord, 4vv, org, 1668, EECM xxvii, 92
O God, the proud are risen against me, 8vv, org, 1668
O God, wonderful art thou, 5vv, org, 1668, EECM xxxvii, 64
O how amiable are thy dwellings, 4vv, org, 1668, EECM xxvii, 86
O Israel, if thou return, 6vv, org, 1668
O Lord, do away as the night, 3vv, 1668, EECM xxvii, 40
O Lord God of hosts, hear my prayer, 6/6vv, org, 1668, EECM xiv, 178
O Lord God of hosts, who is like unto thee, 3vv, 1668, EECM xxvii, 31
O Lord, graciously accept/Blessed is he that considereth, 6vv, org, 1668
O Lord, grant the king a long life, 4/5vv, org, 1668, EECM v, 73
O Lord, how glorious are thy works, 3vv, 1668, EECM xxvii, 44
O Lord, how manifold are thy works, 4vv, org, 1668, C 20, EECM xxvii, 74
O Lord, I have loved, 5vv, org, 1668, EECM xxxvii, 70
O Lord, let me know mine end, 1/5vv, org, 1668, EECM ix, 41
O Lord, open thou our lips, 3vv, org, 1668, EECM xxvii, 1
O Lord, rebuke me not in thine indignation, 3vv, 1668, C 1, EECM xxvii, 7
O Lord, thou hast dealt graciously, 6/8vv, org, 1668, EECM xiv, 194
O Lord, wipe away my sins, 5vv, inc., formerly in St Michael's College, Tenbury
O praise the Lord all ye heathen, 12vv, org, 1668, C 38
O praise the Lord all ye heathen, 5vv, org, 1668, EECM xxxvii, 7
O pray for the peace of Jerusalem, 4/6vv, org, 1668, EECM xiv, 65
O pray for the peace of Jerusalem, 4vv, org, 1668, EECM xxvii, 102
O sing unto the Lord a new song, let the congregation, 7vv, org, 1668
O that the salvation were given, 4/8vv, org, 1668, EECM xiv, 129
O think upon thy servant, verse, org, inc., *Lbl*, *Ob*
Out of the deep, 3/4vv, org, 1668, EECM ix, 16
Out of the deep, 3vv, 1668, C 14, EECM xxvii, 22
Praise the Lord, O my soul, 4vv, org, 1668, EECM xxvii, 107
Praise the Lord, O my soul, 1/4vv, org, 1668, EECM xiv, 210
Praise the Lord, O ye servants, 1/4vv, org, 1668, EECM ix, 62
Put me not to rebuke, O Lord, 3vv, 1668, C 6, EECM xxvii, 13
Rejoice, rejoice, sing and rejoice, verse, inc., *GL*, *Lbl*
Remember me, O Lord, 4vv, org, 1668, EECM xxvii, 80
Sing unto God, 2/5vv, org, 1668, EECM ix, 86
Stephen being full of the Holy Ghost, 6/6vv, org, 1668, EECM v, 20
'Stripped of my merits': see Not in the merits
Sweet Saviour, verse, inc., formerly in St Michael's College, Tenbury
The heavens declare, 4vv, org, 1668, EECM xxvii, 67
The hills stand about Jerusalem, 3vv, 1668, EECM xxvii, 47
The Lord bless us, verse, org, inc. *GL*
The Lord, even the most mighty God, 1/5vv, org, 1668, EECM xiv, 111
Then David mourned, 5vv, org, 1668, EECM xxxvii, 11
Thou art my king, 1/5vv, org, 1668, EECM ix, 101, C 71
Thou healest the broken in heart, 3vv, 1668, EECM xxvii, 33
Turn thou us, O good Lord [canon 4 in 1], 4vv, org, 1668, EECM xxvii, 132
Turn thou us, O good Lord, 5/5vv, org, 1668, EECM xiv, 239
Turn unto the Lord: see Songs of 3.4.5. & 6. parts
When David heard: see Songs of 3.4.5. & 6. parts
Who can tell how oft he offendeth thee, 1/4vv, org, 1668, EECM ix, 53
Who is this that cometh, 5/5vv, org, 1668, EECM v, 81
Whom have I in heaven but thee, 3vv, 1668, EECM xxvii, 28
Who shall ascend the hill of God, 6vv, org, 1668, C 32
Why art thou so full of heaviness/Domine tu eruisti animam, 5vv, org, 1668, EECM xxxvii, 17
Withdraw not thou thy mercy, 5vv, org, 1668, EECM xxxvii, 85
Woe is me that I am constrained: see Songs of 3.4.5. & 6. parts
Ye people all in one accord, verse, inc., *Lcm*
Zadok the priest, full, *Lbl*, *Ob* (text only)

PSALM TUNES

7 psalm tunes (Dunfermiline, Martyrs, Old 113th, St Davids, Windsor, Worcester, York), 1621[11]

MADRIGALS

Songs of 3.4.5. & 6. parts (London, 1622); EM

Adue, ye citty prisoning towers, 5vv; Cloris, when as I woe, 5vv; Come, shepheards, sing with me, 5vv; Fond men that doe so highly prize, 3vv; Fusca, in thy starry eyes, 5vv; How great delight, 3vv; It is my wel-beloveds voice, 6vv [repr. in Musica Deo sacra]; Love, cease tormenting, 3vv; Musicke devine, 6vv; No more I will thy love importune, 3vv; Oft did I marle, 6vv; O let me dye for true love, 4vv; O let me live for true love, 4vv; Our hasty life away doth post, 3vv; O yes, has any found a lad, 4vv

Phillis, now cease to move me, 5vv; Phillis, yet see him dying, 5vv; See, see, the shepheards queene, 5vv; Sure there is no god of love, 3vv; Too much I once lamented, 5vv; To the shady woods, 5vv; Turne unto the Lord, 6vv [repr. in Musica Deo sacra; EECM xiv, 239]; Was ever wretch tormented, 4vv; Weepe no more, thou sorry boy, 4vv; When David heard, 5vv [repr. in Musica Deo sacra]; When I observe, 6vv; Woe is me, 6vv [repr. in Musica Deo sacra]; Yet againe, as soon revived, 4vv

The fauns and satyrs tripping, 5vv, 1601[16]; ed. in EM, xxxii (2/1962)

KEYBOARD
all edited in T

Fancies: 'for two to play', 'for viols', 4 untitled
7 hexachord fantasias
Galliards: 'Hunting', 'Lady Folliott's', 1 untitled
2 grounds
8 In Nomines (incl. 2 in 2 versions)
8 Miserere
Offertory
Pavan and galliard 'Lord Strafford' (2 versions); 2 untitled pairs
Pavans: 'for these distracted times', 'Lord Canterbury', 5 untitled
Toys: 'made at Poole Court', 'Mr Curch' (?by Farnaby)
3 preludes; 3 verses; 3 voluntaries

Barafostus's dream; Bitts or morcells (frags.); Clarifica me Pater; Fortune my foe; Go from my window (frag.); 'On a plainsong'; Robin Hood; The perpetual round; What if a day; Worcester brawls

3 untitled pieces dedicated to Archdeacon Thornborough, *GB-Ob*; T (2/1964)

CONSORT MUSIC
all edited in I

1 fantasia a 5 [kbd version], *F-Pc*; T 68
4 fantasias a 6, *IRL-Dm*, *GB-Ob*
9 pavans a 5 [no.1 = pavan a 4], *GB-Cfm* Mus.32.G.29, no.123 [kbd version of 1 only], *Lbl*, *Lcm*, *Ob*, 1610[22]; 1 in D 111, 1 in T 56 (kbd)
Pavan, alman a 4, *IRL-Dm*, *GB-Ob*; almain in D 50
Pavan, galliard a 6, *IRL-Dm*; D 161
2 In Nomine, 15 fantasias a 3, *IRL-Dm*, *GB-Lbl*, *Ob* Mus.Sch.D.245–7 [numbered], *Och*; 1 fantasia in D 16
Ut re mi a 4, *IRL-Dm*, *F-Pc* [kbd], *GB-Ob*, *Y*

DOUBTFUL WORKS

Set up thyself, O God, verse anthem, inc., *GB-WO* (anon., attrib. Tomkins by Stevens); 'Pretty wayes for young beginners to look upon', kbd (see Miller)

(2) John Tomkins (*b* St Davids, 1586; *d* London, 27 Sept 1638). Half-brother of (1) Thomas Tomkins. He was appointed organist of King's College, Cambridge, in 1606, having previously been a scholar of the college; he took the MusB in 1608. In 1619 he moved to London as organist of St Paul's and in 1625 was appointed a Gentleman Extraordinary of the Chapel Royal. In July 1627 he was sworn in as a Gentleman in Ordinary of the chapel and, together with his brother (3) Giles Tomkins, was acting as joint organist of the chapel on the state visit to Scotland in 1633. A tablet in the north aisle of the old St Paul's Cathedral recorded his death.

To judge from his surviving works, John was a conservative composer, very much in the manner of his more illustrious half-brother. References to John, as 'Thomalin', occur in the poetry of Phineas Fletcher, his near-contemporary at King's College. William Lawes's elegy on his death was printed in 1648[4].

WORKS

Magnificat and Nunc dimittis, full, inc., *GB-Ojc*
Full anthem, 6vv, *Lbl*, *Lcm*, *Lpc*, *Ob*, *Ojc*, *Y*, *US-BEm*
7 verse anthems (5 text only, 1 inc.), *GB-DRc*, *Lbl*, *Lcm*, *Llp*, *Ob*, *Ojc*, *Y*
Cantate Domino, motet, 7vv, *Lbl*; Gloucester, psalm tune, 1633[1]
O thrice blessed, madrigal, 5vv, *Lbl*; John come kiss me now, kbd, *Lbl*

(3) Giles Tomkins (*b* St Davids, after 1587; *d* Salisbury, 1668, before 30 Nov). Brother of (2) John Tomkins. He became organist of King's College, Cambridge, in 1624, and in 1629 of Salisbury Cathedral, after a long dispute upon which the king himself had been asked to pronounce. In April 1630 he was appointed Musician for the Virginals in the King's Musick, and in 1633 he went as organist with the Chapel Royal on the Scottish visit. In 1641 he was listed as a musician for the lutes, viols and voices, and took up these appointments again after the Restoration. A warrant for livery issued on St Andrew's Day 1668 notes that Giles was dead by that date.

The words of two verse anthems by him, *Hear my crying, O God* and *In thee, O Lord, have I put my trust* are in the 1630 Chapel Royal anthem book (*GB-Ob*); the music of the latter (incomplete) is in the library of St John's College, Oxford.

(4) Robert Tomkins (*fl* 1628–41). Brother of (2) John Tomkins. He succeeded Robert Kindersley as a musician for the consort. In subsequent entries in the Lord Chamberlain's accounts he is described as a viol player, and in a list dated 1641 he is grouped with the musicians for the lutes, viols and voices (as is his brother (3) Giles Tomkins). He may have died during the Commonwealth, since at the Restoration in 1660 his place had been taken by Henry Hawes.

The words of all his extant anthems are in the Chapel Royal wordbook of anthems (1630). Two full and six verse anthems remain (no music survives except where stated): *Blessed be the Lord God* and *O Lord, grant the king a long life*; *Hear me, O God* (incomplete), *Hear, O Lord, and have mercy*, *Like as the hart* (incomplete), *O God, when thou wentest forth*, *O let me hear thy loving kindness* and *Thou art fairer than the children of men* (incomplete).

(5) Nathaniel Tomkins (*b* Worcester, 1599; *d* Martin Hussingtree, 20 Oct 1681). Son of (1) Thomas Tomkins and Alice Hassard. He studied at Balliol College, Oxford, where he took the degree of BD in 1629. On 15 May that year he was appointed canon of Worcester Cathedral, evidently at the behest of the future Archbishop William Laud, for whom he had acted as an agent against the then Bishop of Lincoln, John Williams. In his *Memorial* (1693) of Williams, John Hacket claimed that 'Mr N.T., a musician and a Divine – one that could make better music upon an organ than upon a text … had leave to use the whole [of Williams's] house, to go into the bishop's bedchamber, or study … [he] transcribed some letters which he found and sent them to an enemy [Laud]' (Vining, 1992). He probably edited his late father's *Musica Deo sacra* (1668), of which he was inspecting proof sheets as early as 1665. Nothing of Nathaniel Tomkins's own music survives.

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R. Newsholme: 'Thomas Tomkins: some Reflections on his Personality', *Leading Notes*, v/1 (1995), 14–18

JOHN IRVING (1, 5) PETER LE HURAY/JOHN IRVING (2–4)

Tomkison, Thomas (*d* London, before 23 Dec 1853). English piano maker. He worked in Dean Street, London, from December 1798 to June 1851, and married Mary Dolling at St Anne's, Soho, on 28 June 1800. Although stamped with a serial number, his pianos were rarely dated. An early square piano with double action and 12 'additional notes' striking up through a hole at the back of the soundboard has a round cartouche on the nameboard marked 'Thos Tomkison Grand and Square PIANO FORTE Maker Dean Street, SOHO'. It has the number 1796 to the left of the keyboard. It rests on a trestle and has a pedal mechanism, the tuning-pins being on the right. As with later square pianos, this instrument has two fretwork panels in the nameboard, but no fretwork at the back right-hand corner inside.

By the time the serial numbers in his square pianos reached 2223, the instruments were marked 'Thomas Tomkison Dean Street Soho MAKER to his Royal Highness the Prince Regent'. No.5401 is marked 'Maker to His Majesty', and may therefore be dated after 1820. Square pianos from this period usually had six turned legs and a slim matching pedal. Eventually, after he had built more than 7000 instruments, he began to brace his pianos and constructed them with heavier cases, four legs and a compass of six octaves. By the time he had built 9000 instruments Tomkison had designed a strong metal plate for reinforcement.

His surviving grand pianos are particularly fine. They have their own serial number sequence and the majority have a compass of six octaves. A remarkable example is now in the Colt Clavier Collection, Bethersden, Kent. This instrument (serial no.1329) seems to have been made for the Brighton Pavilion; inside there is an inscription in Indian ink 'For the King, December 21st 1821', and a Nash painting shows it in one of the rooms of the Pavilion. Another rosewood grand piano is housed at the Bethnal Green Museum, London. Upright pianos by Tomkison are rare but a five-and-a-half-octave one (no.235) is in the Brussels Conservatory collection.

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MARGARET CRANMER

Tomlinson, Ernest (*b* Rawtenstall, 19 Sept 1924). English composer. He was a choirboy at Manchester Cathedral (1933–9), and from 1941 studied composition at Manchester University along with the organ, clarinet and piano at the RMCM. RAF service as a wireless mechanic from 1943 to 1946 interrupted his studies, and he finally graduated in 1947. He moved to London and obtained posts as an organist in a Mayfair church and as a copyist, and then in 1949 as a staff-arranger for the music publisher Arcadia and Mills.

Tomlinson's first compositions, from his early teens, were mainly choral pieces and songs, but from 1949 his melodic gift and colourful scoring made it natural to turn to light orchestral music, with a continuing output of suites and single items extensively broadcast. In 1955, following a BBC commission to write the music for a radio play, 'The Story of Cinderella', he decided to give up arranging and earn his living through composition. As a light music composer he displays the heritage of Coates more than any contemporary, although using to a greater extent fresh and invigorating folk and popular melodies. His years in popular arranging resulted in the prize-winning *Sinfonia '62* and other symphonic jazz works.

He has conducted many orchestras, notably his Northern Concert Orchestra, and latterly choirs. A council member of the Composers Guild of Great Britain and its chairman in 1964, he was for 29 years a director of PRS. In 1984 he founded the Library of Light Orchestral Music, and has contributed a substantial essay on light music as the foreword to P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth Century Composers* (London, 1997).

WORKS
(*selective list*)

DRAMATIC

The Story of Cinderella (radio musical play), 1955
The King and the Mermaid (radio musical play), 1956
Head of the Family (op, 1, W.W. Jacobs), 1969
Aladdin (ballet, 2), 1974 [see also ORCHESTRAL]

ORCHESTRAL

3 Pastoral Dances, suite, 1950; First Suite of English Folk Dances, 1951 [see also other instrumental]; Comedy Ov., 1956; Festival Suite, 1956; Lyrical Suite, 1957; Rhapsody and Rondo, hn, orch, 1957; Gaelic Sketches, suite, 1958; Serenade for Strings, 1958; English Pageant, suite, 1961; Sinfonia '62, jazz orch, sym. orch, 1962; Conc. for 5, 5 sax, orch, 1965; Light Music Suite, 1965; Symphony '65, jazz orch, sym orch., 1965; Best Foot Forward, 1966 [see also OTHER INSTRUMENTAL]

Merseyside Ov., 1971; Little Symphony, 1972; Dances from Aladdin, suite, 1975 [from ballet]; Fantasia on Auld Lang Syne, 1976; Second Suite of English Folk Dances, 1977; Fantasia on North Country Tunes, 1978; Conc. for Orch., 1982; Kielder Water, 1983; An English Ov. [see also OTHER INSTRUMENTAL]; Georgian Miniature; Little Serenade; many other single movts
Over 100 mood music titles [under pseud. Alan Perry]; film scores

OTHER INSTRUMENTAL

Brass band: Cornet Conc., cornet, brass band, 1974; Best Foot Forward [arr. of orch work]; Ov. on Famous English Airs [arr. of An English Ov.]
Wind band: Aerofantasy, 1978; Best Foot Forward [arr. of orch work]; First Suite of English Folk Dances, 1999 [arr. of orch work]
Chbr: Wind Qnt, 1951; Concertino for 10 Wind Insts, 1959; pieces for solo cl
Kbd: Triumphal Ov., org, 1951; 3 Lyrical Pieces, org, 1952; pieces for solo pf

VOCAL

Festival of Song, vv, orch, 1977
*c*100 songs and partsongs, incl. many folksong arrs.

Principal publishers: Boosey & Hawkes, Faber, Mills, Novello, Weinberger

PHILIP L. SCOWCROFT

Tomlinson, Gary A(lfred) (*b* West Point, NY, 4 Dec 1951). American musicologist. He studied at Dartmouth College (BA 1973) and undertook graduate work at the University of California, Berkeley (MA 1975), taking the doctorate there in 1979 with a dissertation on the humanist heritage of early opera. He began his teaching career at the University of Pennsylvania in 1979, becoming chair of the music department in 1986 and professor of music and comparative literature in 1989. He has also held visiting appointments at Duke, Princeton and Florida State Universities and the Folger Shakespeare Library. Tomlinson specializes in late-Renaissance music (especially that of Italy), opera, music and New World colonialism, and cultural and historiographic theory. In his writings he has moved from the origins of opera through the works of Monteverdi to the operas of Verdi. He has also prepared the seven-volume facsimile edition, *Italian Secular Song 1606–1636* (New York, 1986–7). Tomlinson was one of the first musicologists to be named a MacArthur Fellow (1988–93).

WRITINGS

'Ottavio Rinuccini and the *favola affettusoa*', *Comitatus*, vi (1975), 1–27
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'Madrigal, Monody, and Monteverdi's *via naturale all immitatione*', *JAMS*, xxxiv (1981), 60–108
'Music and the Claims of Text: Monteverdi, Rinuccini, and Marino', *Critical Inquiry*, viii (1981–2), 565–89
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Music in Renaissance Magic: Toward a Historiography of Others (Chicago, 1993)
'Ideologies of Aztec Song', *JAMS*, xlviii (1995), 343–79
'Pastoral and Musical Magic in the Birth of Opera', *Opera and the Enlightenment*, ed. T. Bauman and M. Petzoldt McClymonds (Cambridge, 1995), 7–20
Metaphysical Song: an Essay on Opera (Princeton, NJ, 1999)

PAULA MORGAN

Tomlinson, John (*b* Oswaldtwistle, Lancs., 22 Sept 1946). English bass. After studying at Manchester, he began his career with Glyndebourne Touring Opera as Colline in 1972, and as Leporello and Seneca for Kent Opera. He joined the ENO in 1975 and sang a large repertory including Talbot (*Maria Stuarda*), King Mark, Fasolt, Pogner, Bluebeard, Gounod's Méphistophélès (to arresting effect in Ian Judge's staging), Baron Ochs (a subtle, detailed portrayal in Jonathan Miller's production) and Fiesco. He made his Covent Garden début in 1979 as Colline, and has subsequently sung there Figaro, Leporello, Timur and, unforgettably, the Green Knight in the première of Birtwistle's *Gawain* (1991; see illustration), which he also recorded. Other successes at Covent Garden include astonishingly vivid portrayals of Claggart and King Fisher, Hans Sachs and Wotan, both vocally imposing (if occasionally strained) and acted with tremendous panache. For Opera North he was praised as Boris Godunov, Attila and Philip II. At Bayreuth he was a massively powerful, anguished Wotan in Harry Kupfer's controversial staging (recorded on disc and video). Tomlinson has also appeared in his Wagner roles at the Berlin Staatsoper and at Munich. He is a noted oratorio singer, particularly in Handel. His other recordings



John Tomlinson as the Green Knight in Birtwistle's 'Gawain', Covent Garden, London, 1991

include *Messiah*, the title role in *Hercules*, Don Alfonso, Titurel and Bartók's Bluebeard and *Cantata profana*. The individuality and authority of his acting is never in doubt: it is supported by a magnificently resonant voice, used unflinchingly if not always with complete control.

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ALAN BLYTH

Tomlinson, Kellom [Kenelm] (*b* ?1693; *d* ?1754). English dancing-master and choreographer. He was apprenticed to the London dancing-master Thomas Caverley (*c*1648–1745) from 1707 to about 1714, and he studied theatrical dance with René Cherrier (*fl* 1699–1708). Between 1708 and 1721 he compiled a manuscript notebook (*NZ-Wt*), which includes an early notation of Caverley's *Slow Minuitt* and six theatre dances of his own (five with music by Jean Baptiste Loeillet (i) and one with music by Tomlinson himself), three of which were designed as an entr'acte for a production of *The Island Princess* (Lincoln's Inn Fields, 1716) and later revived with additions as *An Entertainment of Dancing for the Stage* (1721). Six more of Tomlinson's dances, set to music by himself, Loeillet and Babell, were published annually between 1715 and 1720 (and as a collection in 1720) and survive as engraved notations. In 1718 Tomlinson broke his links with the music publisher John Walsh and started to produce and sell his own works independently. By 1728 he had completed the text of his treatise *The Art of Dancing* (published in two volumes, London, 1735, 2/1744; repr. 1970 with *Six Dances*, 1720); illustrated with fine engravings, it includes valuable discussion of the execution and timing of dance steps and describes the steps and etiquette of the formal ballroom minuet. An engraving of Tomlinson, by F. Merellon la Cave after a painting by Van Bleeck, was issued in 1754.

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J. Shennan: *A Work Book by Kellom Tomlinson*, Dance & Music, vi (New York, 1992)

JENNIFER THORP

Tommasini, Vincenzo (*b* Rome, 17 Sept 1878; *d* Rome, 23 Dec 1950). Italian composer. He studied the violin, the piano and composition at the Liceo di S Cecilia, Rome, and classical philology at Rome University. He then went to Berlin, where he produced a critical edition of Xenophon's *Peri hippikēs* (Berlin, 1902) and attended Bruch's class at the Hochschule für Musik. His sympathies, however, soon gravitated towards the French tradition: in 1907 he wrote the first important Italian article on Debussy. His wealth enabled him to travel widely on both sides of the Atlantic and, though based in Rome throughout the latter part of his life, he became notorious for his elusiveness. Nominally associated with Casella's Società Italiana di Musica Moderna (1917–19), he took little active part in the musical battles of the time; nor did he make much effort to push his music before the public – thus failing, even in Italy, to win the attention he deserved.

Tommasini's first important works date, significantly, from shortly after his Debussy article: already in the F major Quartet he was transforming Debussian techniques in a personal way, with chromatically side-slipping lines and a soft, wistful poetry of his own. Among his first mature compositions the orchestral diptych *Chiari di luna* remains, in its reticent way, one of the best Italian examples of post-Debussian impressionism, harmony and orchestration achieving a hypersensitive refinement. While his own music of 1916–18 is less distinguished, the success of his arrangements of Domenico Scarlatti sonatas for the ballet *Le donne di buon umore*, toured internationally by the Ballets Russes, prompted its impresario Diaghilev to use 18th-century sources again in his ballet *Pulcinella*, for which Stravinsky adapted music by Pergolesi and others. Tommasini's interest in music of the remoter past surfaced again, three years later, in the beautiful orchestral poem *Il beato regno*, based on Gregorian melodies. Here the chromaticisms of Tommasini's earlier works are less pervasive, temporarily yielding to a luminous diatonicism with many streams of parallel 5ths. Again the subtly evocative orchestration is an outstanding feature, as is the case also in *Paesaggi toscani*, which weaves folk melodies into a sophisticated musical fabric not quite in keeping with their nature.

Tommasini's compositions from 1926 onwards often show neo-classical tendencies, paralleling (albeit in more subdued terms) those in Casella's music of the period. In none of these pieces did he quite recapture the spontaneity of *Chiari di luna* or *Il beato regno*, and it is perhaps significant that he came nearest to doing so in unguarded moments when he reverted to his earlier impressionism, for example in the languid, plaintive outer sections of the third ('Valzer lento') of the *Quattro pezzi* for orchestra. Even his more formalized pages, however, usually retain melodic and harmonic characteristics from his earlier period, which give the music a personal stamp. Although the music of Tommasini's last years shows no fundamental change in approach, the symphonic study *La tempesta* is unwontedly fierce in some of its dissonances, while the opera *Il tenore sconfitto* reveals a flair for ironic comedy, such as had been only partly developed in the early, rather Wolf-Ferrarian *Uguale fortuna*.

WORKS
(*selective list*)

STAGE

Ops: Medea (3, Tommasini), 1902–4, Trieste, Verdi, 8 April 1906, unpubd; Amore di terra lontana (Tommasini), 1907–8, unperf., unpubd; Uguale fortuna (scherzo lirico, 1, Tommasini, after F. de Nion), 1911, Rome, Costanzi, 20 Feb 1913; Dielja (G. Denis), 1930s, unperf., unpubd; Il tenore sconfitto, ovvero La presunzione punita (1, V. Brancati), Rome, Eliseo, 24 Oct 1950

Ballets: Le donne di buon umore (after C. Goldoni), 1916, Rome, 1917, suite, 1920 [orchestration of D. Scarlatti: sonatas]; Le diable s'amuse, 1936, New York, 1939 [on motifs by Paganini]; Tiepolesco (E. Prampolini, Alanova), Naples, 1945

Completion of A. Boito: Nerone, collab. Toscanini

ORCHESTRAL

Poema erotico, 1908–9, unpubd; Hymne à la beauté, prelude to Baudelaire, 1910, unpubd; Suite, 1912–13, unpubd; Chiari di luna, 1914–15; Il beato regno, 1919–20; Paesaggi toscani, 1922; Preludio, fanfara e fuga, 1927–8; Il carnevale a Venezia, 1928 [variations on theme of Paganini]; Napule, 1929–30; Conc., vn, small orch, 1932; 4 pezzi, 1931–4; Suite, chbr orch, 1935; Conc., str qt, orch, 1939; 3 marcie, 1940; Conc., str, 1941; La tempesta,

1941; Conc., orch, vc obbl, 1943; Duo concertante, pf, orch, 1948; early pieces

OTHER WORKS

Str qts: a, 1898, unpubd; no.1, F, 1908–9; no.2, 1926; no.3, 1943
Other chbr and solo inst works: 3 morceaux, pf, 1915; Sonata, vn, pf, 1916–17; Pf Trio no.1, 1929; Sonata, hp, 1938; Pf Trio no.2, 1946; smaller pieces
Vocal: 4 melodie, chorus, 1918; Messa da requiem, chorus, org, 1944; 8 song sets, 1v, pf; vocal duet set, 2vv, pf
2 film scores, 1942, 1945
MSS in *I-Rsc*

Principal publishers: Chester, Hamelle, Ricordi, Senart, Suvini Zerboni

WRITINGS

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'Claude Debussy e l'impressionismo nella musica', *RMI*, xiv (1907), 157–67
'The Good-Humoured Ladies', *The Chesterian*, no.1 (1919–20), 38–9
La luce invisibile (Rome, 1929)
Saggio d'estetica sperimentale (Florence, 1942)

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GroveO (J.C.G. Waterhouse)
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M. Zanotti-Bianco: 'Vincenzo Tommasini', *The Chesterian*, no.29 (1923), 133–8
A. Casella: 'Vincenzo Tommasini', *ReM*, viii/3–5 (1926–7), 62–70
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'Voci aggiunte e rivedute per un dizionario di compositori viventi: Vincenzo Tommasini', *RaM*, xix (1949), 129–31 [with fuller list of works]
G.M. Gatti: 'Vincenzo Tommasini (1878–1950)', *RaM*, xxi (1951), 48–9
M. Rinaldi: 'Vincenzo Tommasini', *RMI*, liii (1951), 323–36
J.C.G. Waterhouse: *The Emergence of Modern Italian Music (up to 1940)* (diss., U. of Oxford, 1968), 587ff

JOHN C.G. WATERHOUSE/R

Tomowa-Sintow, Anna (*b* Stara Zagora, 22 Sept 1941). Bulgarian soprano. Her mother was an opera chorus singer and she was involved in opera from an early age as Butterfly's child. Her studies were at the Sofia Conservatory with Gyorgy Zlatew-Tscherkin; she then sang small roles at Leipzig, where she made her main début as Abigaille in 1967. She built her repertory mainly on Italian roles, and in 1972 became a member of the Berlin Staatsoper. The next year she was engaged at Salzburg for the première of Orff's *De temporum fine comoedia* under Karajan, who helped promote her international career and developed her Mozart and Strauss repertory. She made her American début at San Francisco as Donna Anna in 1974, and played the same role at the Metropolitan in 1978, following débuts at Covent Garden as Fiordiligi (1975) and at the Vienna Staatsoper as Countess Almaviva (1977); she returned to Covent Garden in 1990 as Yaroslavna (*Prince Igor*). Her beautifully moulded spinto soprano with its creamy tone has also been heard to advantage in roles such as the Empress (*Die Frau ohne Schatten*) and Countess Madeleine in *Capriccio*; she is also a splendid, forceful Tosca. Tomowa-Sintow's many distinguished opera recordings include Donna Anna, Countess Almaviva, the Marschallin and Elsa, all under Karajan, Ariadne under Levine and Heliane in Korngold's *Das Wunder der Heliane*. She is also an admired concert singer and has recorded (with Karajan) such works as Beethoven's Ninth Symphony and *Missa solemnis* and Brahms's *German Requiem*.

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T. Lanier: 'Divided Loyalty', *ON*, xlix/11 (1984–5), 17–19
H. Rosenthal: 'Anna Tomowa-Sintow', *Opera*, xxxviii (1987), 250–53

NOËL GOODWIN

Tomter, Lars Anders (*b* Furnes, Hamar, 30 Nov 1959). Norwegian viola player. He started learning the piano at five and at eight went to Michael Oustad for violin lessons. At the Norges Musikkhøgskole in Oslo and the State Academy of Music he studied the violin and viola from the age of 12 with Leif Jorgenson and made his Oslo début at 17, playing both instruments in the same programme, including the première of Johan Kvandal's Elegy and Capriccio for solo viola. From 1977 to 1980 he studied at the Berne Conservatory with Max Rostal. He then returned to Oslo and at 22 decided in favour of the viola. He was awarded a special prize at the 1984 Budapest competition for his performance of the Bartók Concerto and in 1986 won the Maurice Vieux Competition in Lille. He spent two years working with Sándor Végh in Salzburg and in 1987–8 toured the USA and Germany with Iona Brown and the Norwegian Chamber Orchestra, of which he is principal viola. His partnership with Brown in Mozart's Sinfonia concertante has become celebrated and has now been recorded. Tomter is a powerful player and a considerable virtuoso with a fine, flexible tone. His repertory takes in works by Schnittke, Braein, Murail, Jolas, Denisov, Henze, Yun, Plagge, Thommesen, Martin and Penderecki. Egil Hovland has written a piece for him. He and the pianist Leif Ove Andsnes run a chamber music festival at Risør in southern Norway and are joined in a piano quartet by Arve Tellefsen and Truls Mørk. In 1999 they brought some of the Risør programmes to the Wigmore Hall in London. Tomter also conducts the Risør Festival Strings and frequently appears in concert with the pianist Håvard Gimse. He is a professor at the Norges Musikkhøgskole and has prepared his own editions of such works as Paganini's Sonata. His recordings include the Brahms sonatas (with Andsnes), Britten's *Lachrymae* and the Walton Viola Concerto. He plays a 1590 viola by Gasparo da Salò thought to be in better condition than any other example of the Brescian master's work.

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TULLY POTTER

Tom-tom. A name loosely applied in the West to certain African, Eastern and Amerindian drums, but now generally applied to the cylindrical rod-tensioned drums with wooden shells used in Western jazz and pop bands. In the Hornbostel and Sachs system they are classified as membranophones. Tom-toms are essential to the modern jazz drummer, who uses them in sets of three or more. They may be single- or double-headed and are graduated in size from 25 to 46 cm in diameter. The heads, which are mounted on a hoop, are of plastic, less commonly of calfskin. The drums are normally mounted on stands or frames adjustable for height and angle. In jazz and pop side-drum sticks are used, the tom-toms usually being combined with snare drum, cymbals and foot-pedal bass drum (*see* DRUM KIT).

There are several other types. The Chinese tom-tom is a convex-shelled drum with a thick vellum head nailed on, often decorated with Chinese characters, dragons, etc. Drums range in depth from 12 cm to as much as 90 cm; the head diameter is usually between 25 and 45 cm. The Chinese tom-tom was used in early drum sets and is the forerunner of the modern Western instrument. It has a distinctive sound, rather 'darker' or 'flatter' than that of the later instrument. Concert toms are single-headed drums developed for concert work, usually used in a set of eight; the heads range from 15 to 41 cm in diameter. They are easily transported, as the six smaller drums can be packed into the two largest. Ranges of one or two chromatic octaves have also been made. They have been largely superseded by the more easily tuned ROTO-TOMS, which resemble tunable drum heads: the counter-hoop of each drum (seven sizes are available with head sizes ranging from 15 to 46 cm) is connected by a light frame to a central spindle, and pitch is raised by turning the drumhead clockwise and flattened by turning it anticlockwise. Wood tom-toms have heads of wood (in the Hornbostel and Sachs system they are classified as idiophones). Kolberg makes four sizes, ranging from 25 to 30 cm in diameter. As there is a drum-shell resonator, the sound is darker and less 'sharp' than that of a woodblock.

Tom-toms have appeared regularly in orchestral and chamber music: Cage used 12 in *She is Asleep* (1943); Britten called for three tom-toms, four Chinese tom-toms and a roto-tom tuned to *c'* in *Death in Venice* (1973); Tippett used two octaves of roto-toms tuned *c–c''* in *Byzantium* (1990); Henze used six tom-toms in *Appassionatamente* (1993–4); and Birtwistle called for seven conventional tom-toms, seven high tom-toms and four very low ones in *The Mask of Orpheus* (1973–84).

JAMES BLADES/JAMES HOLLAND

Ton (i) (Ger.; pl. *Töne*). A term used in medieval and Renaissance German literature to describe a verse form together with its melody. The verse form includes the entire metrical and poetic scheme of the stanza. Several poems could be, and were, written to the same *Ton*, particularly from the 14th century onwards. Among the Meistersinger it was common practice to write poems on a received *Ton*, usually by another Meister: Hans Sachs (1494–1576), perhaps the most famous of the Meistersinger, wrote 4286 Meisterlieder in only about 275 *Töne*, of which he composed 13 himself.

This is more clearly illustrated by reference to the example of Klingsor's *Schwarzer Ton*. Ex.1 shows the four surviving complete versions of the melody and their dates (for facsimiles of three of the versions *see* SOURCES, MS, §III, 5, figs.26, 27, 28). In spite of the enormous chronological distance between the three manuscripts, the four versions agree melodically in many details: all the versions evidently derive from the same melodic scheme, and the differences may be explained by the influence of oral transmission as well as by changes of melodic style over the centuries.

The metrical scheme and the rhyme scheme of the *Ton* are inseparable from the melody. They may be illustrated as in Table 1. These remained practically unchanged through all the centuries in which the *Schwarzer Ton* was used. The musical structure also remained unchanged, characterized by the repeat of the entire *Stollen* melody (*A*) at the end of the *Abgesang* (the so-called third *Stollen*).

The *Schwarzer Ton* has an uncommonly long and interesting history. Its melody and poetic form arose around 1235. In the course of the 13th century it became the *Ton* for a whole series of strophic poems belonging to the large complex of the *Wartburgkrieg* (which was also the basic material for Wagner's *Tannhäuser*). About

Ex.1 Klingsor: *Schwarzer Ton*
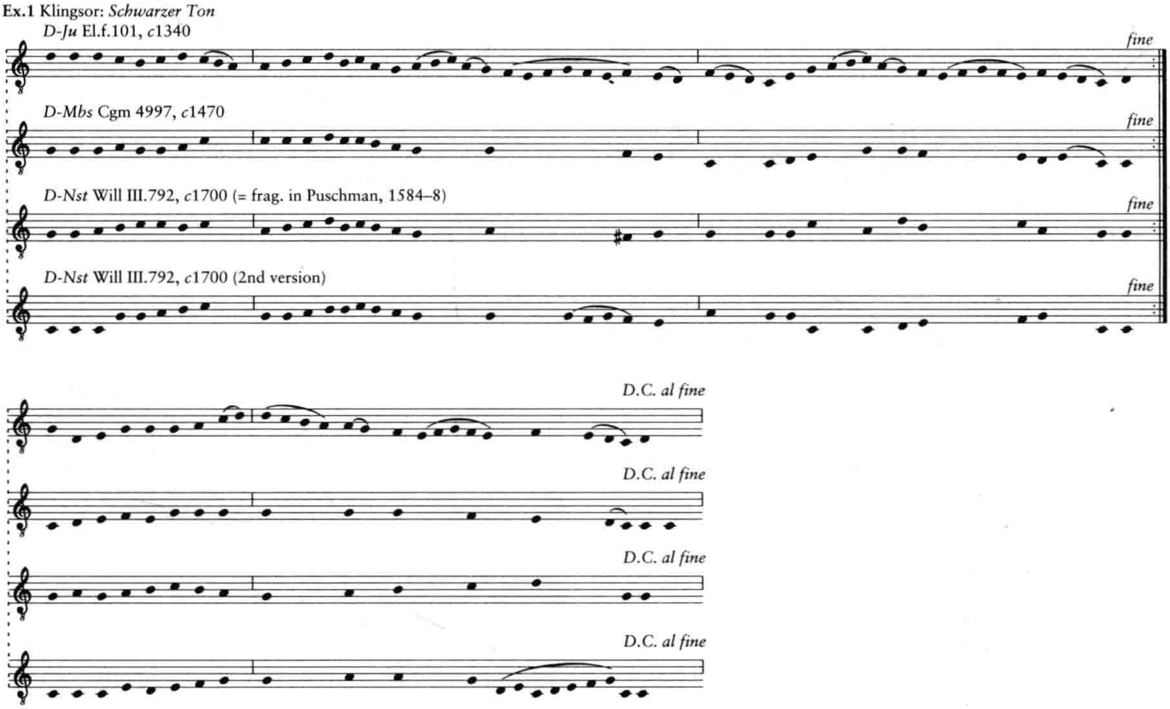


TABLE 1

Aufgesang								*Abgesang*					
8*a*	12*a*	11*b*	/	8*c*	12*c*	11*b*	//	8*x*	7*e*	:	8*f*	12*f*	11*e*
	A				*B*				*B*			*A*	

1283–90 the anonymous epic *Lohengrin* was written with 767 stanzas in the *Schwarzer Ton*. At the same time the *Spruchdichter* Boppe used the *Ton* for several parodistic *Spruch*-stanzas. Numerous Meisterlieder from the 15th century on the most varied topics survive in this same *Ton*. (Wachinger lists those up to about 1520.) The *Ton* was still known and popular in the 16th and 17th centuries: Hans Sachs wrote no fewer than 22 poems on it between 1537 and 1556. The last known reference is in the records of the Nuremberg Meistersinger guild in 1639 when the *Ton* was already some 400 years old. However, Wagenseil included it as one of the *Töne* still in use at Nuremberg in 1697; and only with the gradual end of Meistergesang in the 18th century was the *Schwarzer Ton* finally forgotten.

Frequently used *Töne* received names by which they could be cited. Normally these names were taken from the content or from the beginning of the poem for which the *Ton* was originally created, or that of the best-known poem in that *Ton*. From the 15th century the name of the *Ton* was usually given at the heading of the poem, e.g. 'In dem Ton: Ich stund an einem Morgen' (after the opening of a song surviving in many 16th-century sources), or 'In des Berners Weise' (using a *Ton* belonging originally to an epic poem on Dietrich von Bern). With the Meistersinger it was normal for the name of the *Ton* to be accompanied by the name of its composer: 'Walther von der Vogelweide, Feiner Ton'; 'Heinrich Frauenlob, Langer Ton'; 'Regenbogen, Grauer Ton'; 'Hans Sachs, Rosenton'; 'Ambrosius Metzger, Veneris Lustgartenweis'.

The use of the word 'Ton' in this sense goes back to the 11th century, but it fell into oblivion in the 18th century and was brought back into use in the philological and musicological literature of the 19th century. Middle High German 'dôn' (or *tôn*) in this sense is derived from the Latin *tonus*. (Other meanings of the word have other etymologies.) In this sense, too, the term 'Weise' (or *wîse*) was synonymous with *Ton*.

The concept of *Ton* as a stanza form together with all its appurtenances arises largely from the importance of the stanza in medieval German poetry. Here it played a greater role than in more recent literature. The following were written in stanzas: (1) many epics, and in particular almost all the heroic epics surviving in written form since the beginning of the 13th century – long poems that tell primarily of events at the time of the migration of the nations (*Nibelungenlied*; *Kudrun*; the many epics about the deeds of Dietrich von Bern) together with other epic poems (Wolfram von Eschenbach's *Titurel*, Albrecht's *Jüngerer Titurel*, *Lohengrin*, *Salman und Morolf*); (2) lengthy didactic poems (*Tirol und Fridebrant*, *Winsbecke*, Hadamar von Laber's *Die Jagd*); (3) all kinds of lyric, including Minnesang, *Sprüche*, Meistergesang, sacred songs, folksongs, political songs, convivial songs etc. It seems that long poems written in rhyming couplets were spoken but strophic poems could always be spoken or sung.

See also BAR FORM and MEISTERGESANG.

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HORST BRUNNER

Ton (ii) (Fr.). (1) *See* TONE (i).
(2) *See* PITCH; hence also PITCHPIPE.
(3) *See* FRET.
(4) *See* KEY (i).
(5) *See* CROOK (*ton de rechange*).

Toná (Sp.). An Andalusian or Gypsy corruption of TONADA. It is considered by some to be one of the oldest forms of *cante hondo* (*see* FLAMENCO).

Tonada (Sp.: 'song'; diminutive *tonadilla*; Port. *toada*). A general term for any Spanish tune or melody. In the 17th century *tonada*, *tono* (*see* TONO (i)) and *sonada* were frequently used to refer to a variety of short secular or sacred songs for solo voice, as distinct from the VILLANCICO, although *tonos* and *tonadas* for two or even more voices became fashionable during the 17th and 18th centuries.

In Chile and Argentina the *tonada* is a love song, which may be sung either as a solo or as a duet in parallel 3rds; *tonadas* are usually in the major mode, often modulating to the dominant or to a key a minor 3rd away. Stanzas are usually set off from each other by guitar interludes.

□

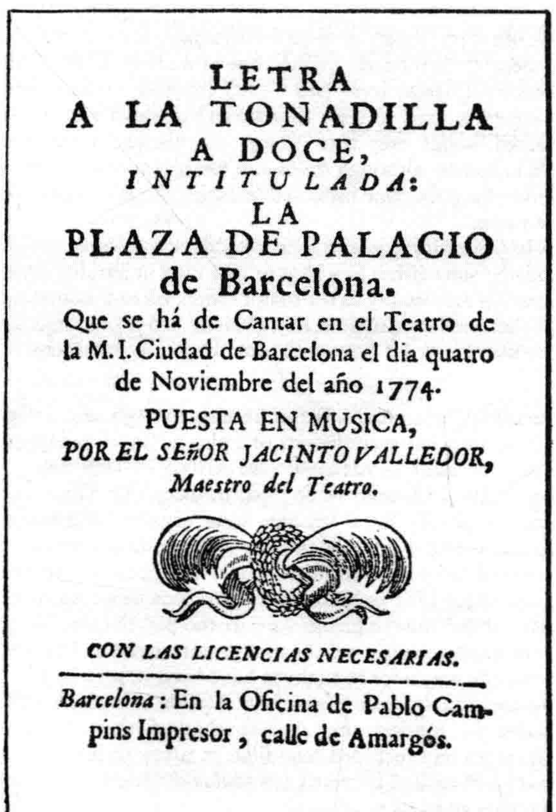
Tonadilla (Sp., diminutive of *tonada*: 'song'). An intermezzo sung between the acts of a play or (more rarely) an opera or *auto sacramental* (*see* AUTO) in 18th-century and early 19th-century Spanish theatre. The name was used originally for a strophic song usually preceding a dance, which is why the theatrical *tonadilla* is sometimes referred to as a *tonadilla escénica*. The genre developed from about 1750 in Madrid, where it became a customary part of the miscellaneous fare in the playhouses, along with dances, songs and the main entertainment. The first *tonadilla* was once thought to have been written in 1757 by the Catalan composer Luis Misón, who was then active in Madrid, but Subirá showed that Antonio Guerrero had included *tonadillas* in many of his plays a few years earlier. His early *tonadillas* include *Los señores fingidos* and *Los náufragos*.

The *tonadilla*, which dealt mainly with lower-class characters (peasants, innkeepers, gypsies, barbers etc.), soon found popular acceptance, first in Madrid and then

elsewhere in Spain and in Latin America, and developed into a kind of short comic opera akin to the Neapolitan intermezzo.

Some *tonadillas* were for one singer only, others for two, three, four or more; a *tonadilla* with more than four characters was sometimes called a *tonadilla general*. The most complex example ever performed seems to have been Jacinto Valledor's *La plaza de palacio de Barcelona* (1774), which required 12 singers and was performed, as the printed libretto informs us, on King Charles III's nameday (4 November) in Barcelona's Teatro de la S Cruz (see illustration). Some *tonadillas* required a chorus, but such works were not common.

Subirá described the earliest type, from about 1751–7, as usually a short piece which, like the SAINETE or ENTREMÉS, served to separate the acts of a play. It reached its maturity between 1771 and 1790, when it developed a kinship to Italian opera, with the Catalan Pablo Esteve y Grimau and the Navarrese Blas de Laserna as its most distinguished composers. During the following years (1791–1810) it suffered a kind of hypertrophy, becoming longer and more complicated. A contest announced by the Spanish government in the *Gaceta de Madrid* in 1791 was for a *tonadilla* for one to four characters with a length of between 10 and 22 minutes. Leandro Fernández de Moratín, a well-known playwright and sometime theatrical censor, frowned on the *tonadilla* of this period as 'cheap and low'. In the years between 1810 and 1850 the *tonadilla* slowly declined; a few remained in the



LETRA
A LA TONADILLA
A DOCE,
INTITULADA:
LA
PLAZA DE PALACIO
de Barcelona.
Que se há de Cantar en el Teatro de la M. I. Ciudad de Barcelona el dia quatro de Noviembre del año 1774.
PUESTA EN MUSICA,
POR EL SEñOR JACINTO VALLEDOR,
Maestro del Teatro.

CON LAS LICENCIAS NECESARIAS.

Barcelona: En la Oficina de Pablo Campins Impresor, calle de Amargós.

Title-page of the libretto of Valledor's tonadilla 'La plaza de palacio de Barcelona' (Barcelona: Campins, 1774)

repertory for a time, often with an admixture of well-known numbers from other pieces, but the Romantic theatre found no place for them.

The spirit of Spanish music is evident in the *tonadilla* above all in its melodies and rhythms (specifically those of the fandango, folía, jota, *seguidilla*, *tirana* and other Spanish dances) and in the use of some typically Spanish instruments such as the guitar and castanets. Italian influence is present too in the musical style, the aria form, the titles of set numbers ('quartetto', 'arietta' etc.) and even in Italian texts or subjects concerning Italian music or life. The song, or aria, usually to be found at the beginning has a simple binary form (*AA′*) or the typical aria form *ABA*; the two sections of the *AA′* type were often separated by a few spoken lines. A chorus, if present, would sometimes sing a refrain once or twice at the end of a number. In the mature *tonadilla* the first aria was usually introduced by a ritornello, sometimes entitled 'introducción', 'preludio' or even 'obertura'.

Up to 1760 most *tonadillas* had only three numbers, the middle one consisting of *coplas* (verses) which told the story, but in the 1760s it became customary to have four sections, the second and fourth being normally *seguidillas*, with the *coplas* placed third. However, no regular pattern was established, and several different numbers could be included under cover of a single one; for instance, a *seguidilla* could include other popular dances such as the jota or (more likely) the *tirana*. The verses sung with a *seguidilla* were usually repeated many times, making it an item of some length. Some of the musical numbers might be preceded by recitative, as in Italian opera. Despite Subirá's efforts to establish the genre as an important part of Spain's musical past, the *tonadilla* repertory remains today largely unexplored and unperformed.

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ROGER ALIER

Tonal answer. In FUGUE, an ANSWER that does not reproduce exactly all the intervals found in the subject. In particular, because a literal transposition of the dominant note a 5th higher or a 4th lower yields the supertonic note, composers often choose instead to answer the dominant note with the tonic note in order to avoid tonal

movement into the key of the dominant and its dominant. Although the technique of tonal answer was commonly employed in Renaissance and Baroque composition, there was no agreed-upon terminology to describe it until well into the 18th century, when it was often called *fuga del tuono* or tonal fugue.

PAUL WALKER

Tonality (Fr. *tonalité*; Ger. *Tonalität*). A term first used by Choron in 1810 to describe the arrangement of the dominant and subdominant above and below the tonic and thus to differentiate the harmonic organization of modern music (*tonalité moderne*) from that of earlier music (*tonalité antique*). One of the main conceptual categories in Western musical thought, the term most often refers to the orientation of melodies and harmonies towards a referential (or tonic) pitch class. In the broadest possible sense, however, it refers to systematic arrangements of pitch phenomena and relations between them.

1. USAGE. A number of musical and discursive factors have contributed to a profusion of definitions for the term. There has been indecision about what musical domain the term covers: whether it applies to both Western and non-Western music, or whether, within Western musical traditions, it should be restricted to the harmonic organization of music from the so-called common practice (1600–1910) or should include all music that evinces a basic difference between consonance and dissonance. There have also been some basic theoretical disagreements about whether its constituent musical elements are melodies or harmonies: however narrow the definition, the domain of tonal music is so enormous, diverse and complex that one can choose almost any combination of musical phenomena and theoretical principles as a basis for discussion. In addition to these musical problems, discursive difficulties have arisen from the conceptual languages used to describe tonal phenomena, theoretical vocabularies that vary dramatically according to the aesthetic and epistemological commitments of the writer. A further complication (and recurrent tension) has to do with whether the term refers to the objective properties of the music – its fixed, internal structure – or the cognitive experience of listeners, whether tonality is inherent in the music or constitutes what one recent author has described as 'a form of consciousness'.

It is nevertheless possible to sort uses of the term into two basic categories, corresponding to its noun and adjective forms, and while its noun forms suggest a greater degree of abstraction and therefore tend to be more controversial, in practice the two forms often converge:

(a) As an adjective, the term is often used to describe the systematic organization of pitch phenomena in both Western and non-Western music. Tonal music in this sense includes music based on, among other theoretical structures, the eight ecclesiastical modes of medieval and Renaissance liturgical music, the *sléndro* and *pélog* collections of Indonesian gamelan music, the modal nuclei of Arabic *maqām*, the scalar peregrinations of Indian rāga, the constellation of tonic, dominant and subdominant harmonies in the theories of Rameau, the paired major and minor scales in the theories of Gottfried Weber, or the 144 basic transformations of the 12-note row (Perle thus refers to his complexes of interrelated row forms as 'twelve-tone tonalities': *Twelve-Tone Tonality*, D1977).

(b) As a noun, then, the term is sometimes used as an equivalent for what Rousseau called a *sistême musicale*, a rational and self-contained arrangement of musical phenomena: accordingly, Sainsbury, who had Choron translated into English in 1825, rendered the first occurrence of *tonalité* as a 'system of modes' before matching it with the neologism 'tonality'. While tonality *qua* system constitutes a theoretical (and thus imaginative) abstraction from actual music, it is often hypostatized in musicological discourse, converted from a theoretical structure into a musical reality. In this sense, it is understood as a Platonic form or prediscursive musical essence that suffuses music with intelligible sense, which exists before its concrete embodiment in music, and can thus be theorized and discussed apart from actual musical contexts.

(c) Within Western musical traditions, 'tonal' is often used in contrast with 'modal' and 'atonal', the implication being that tonal music is discontinuous as a form of cultural expression from modal music (before 1600) on the one hand and atonal music (after 1910) on the other.

(d) At the same time, music historians sometimes describe pre-modern music as being tonal on the grounds of *(a)* above. Here it is assumed that important historical continuities underlie music before and after the emergence of musical modernism around 1600, and that the crucial difference between *tonalité ancienne* and *tonalité moderne* is one of emphasis rather than kind. In this sense, tonality is a generic term that refers to music based on the eight modes of the Western church as well as the major–minor complexes of common-practice music, repertories that share common melodic gestures and cadential formulae, coordinate successions of intervals or harmonies with conditions of dissonance and consonance, and evince a basic textural stratification into a treble melodic voice over a supporting bass line with inner voices that fill out harmonic sonorities.

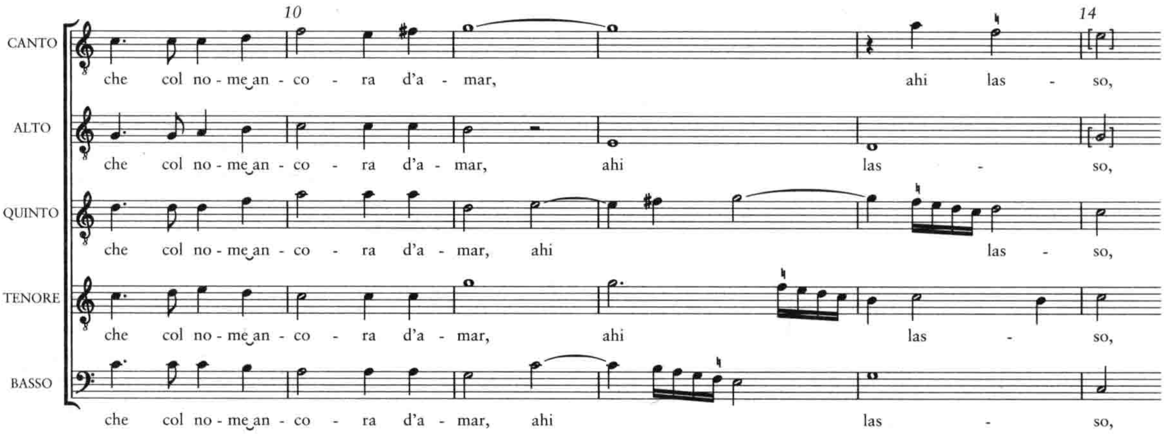
(e) Tonal phenomena are musical phenomena (harmonies such as the tonic, dominant and subdominant, cadential formulae, harmonic progressions, melodic gestures, formal categories) arranged or understood in relation to a referential tonic, which imbues the music – in the case of C major – with 'C-ness'.

(f) In a psychophysical sense, tonal phenomena are musical phenomena perceived or preinterpreted in terms of the categories of tonal theories. Here the basic idea is that listeners tend to hear a given pitch as, for instance, an A above middle C, an augmented 4th above E♭, the minor 3rd in an F♯ minor triad, a dominant in relation to D, or $\hat{2}$ (where the caret designates a scale degree) in G major rather than a mere acoustical frequency, in this case 440 Hz.

(g) As a noun, the term is sometimes used, trivially, as a synonym for 'key'. E minor and A♭ major are thus said to be two different 'tonalities'. While Choron derived *tonalité* from *ton*, the French word for key, the concept reaches further than the pitch-class content of a particular major or minor scale to describe the relations governing them, relations responsible for the orientation of the music toward the referential tonic. Tonality in this sense means 'keyness'.

(h) Perhaps the most common use of the term, then, in either its noun or adjective forms, is to designate the

Ex.1 Monteverdi: *Cruda Amarilli* (1605)



arrangement of musical phenomena around a referential tonic in European music from about 1600 to about 1910. However this arrangement is conceptualized. Musicians agree that there are two basic modal genera, major and minor, with different but analogous musical and expressive properties. It gives rise, moreover, to abstract relations that control melodic motion and harmonic succession over long expanses of musical time. In its power to form musical goals and regulate the progress of the music towards these moments of arrival, tonality has become, in Western culture, the principal musical means with which to manage expectation and structure desire. It is thus understood to be essential to modern Western music: it determines the coordination of harmony with melody, metre with phrasing, and texture with register, thus encompassing – within its historical domain – the whole of music.

2. RHETORIC. F.-J. Fétis, who popularized the notion in the 1830s and 40s, defined tonality in the *Traité complet de la théorie et de la pratique de l'harmonie* (1844) as the sum total 'collection of necessary relations, both successive and simultaneous, between the notes of the scale'. He imagined these relations as forces of musical 'attraction'. In particular, the 'minor 5th' between $\hat{4}$ and $\hat{7}$ formed an 'appellative consonance' in which both notes summon (*appeler*) their notes of resolution. $\hat{4}$, that is, strives toward $\hat{3}$, while $\hat{7}$ strives toward $\hat{1}$: if $\hat{4}$ and $\hat{7}$ were both notes of 'attraction' within the scale, $\hat{3}$ and $\hat{1}$ were notes of 'repose'. Fétis, who characterized each degree of the scale in terms of relative attraction and repose, was uncertain about whether these melodic tendencies preceded the scale or arose from it, but it is clear that *tonalité* and the scale were inseparable, the scale being its material form. These inherent melodic tendencies, which he regarded as 'les lois de tonalité', were charged with harmonic implications: while $\hat{4}$ and $\hat{7}$ belong to the 'natural' harmony of the dominant 7th, $\hat{3}$ and $\hat{1}$ belong to the tonic, the chord of resolution. $\hat{4}$ and $\hat{7}$ thus operate like needles on a musical compass to orientate the listener towards the tonic within a given scalar environment.

For Fétis, the dominant 7th was the crucial musical element in *tonalité moderne*, the 'birth' of which he registered in a Monteverdi madrigal, *Stracciami pur il core*, from Book 3 of 1592 (*Equisse de l'histoire de l'harmonie*, 1840). While the historical and musical validity of the claim is arguable, the time and place he gives for the origin of modern tonality – around 1600, in the music of Monteverdi – has become firm musicological lore. Fétis, however, mishandled his discussion of the madrigal: the dominant 7th in question does not in fact resolve to the tonic over a change in bass. He later made the same claim, however, about another madrigal, *Cruda Amarilli*, this time more persuasively. His comments on *Cruda Amarilli* (Book 5, 1605) in the *Traité complet* resuscitate the terms of an earlier polemic over dissonance treatment in this madrigal between Artusi and G.C. Monteverdi, of which Fétis was well aware. He notes that an unprepared dominant 7th occurs above G in bar 13 of ex.1 and cadences to a tonic above C on the downbeat of bar 14: because it is unprepared, the dominant 7th in bar 13 is heard as vertical (and therefore autonomous) harmony rather than a collection of simultaneous intervals. Here the dominant 7th derives its intense attraction for the tonic from the presence of $\hat{4}$ (F in the *canto*) and $\hat{7}$ (B in the *tenore*), which move to $\hat{3}$ and $\hat{1}$ on the downbeat of the next bar. Yet for Fétis, the dominant 7th has no real tonal significance *per se* but rather forms a mere pretext for bringing $\hat{4}$ and $\hat{7}$ together. He regards the dominant as the most common harmonic support for the appellative minor 5th, not as an essential degree within the scale.

Though Fétis claimed that the idea of *tonalité* came to him as a revelation under a tree in the Bois de Boulogne on a warm spring afternoon in 1831, he borrowed most of its basic tenets – not to mention the term itself – from earlier writers. In fact, both the word and concept had circulated in Paris for over two decades before Fétis embraced it in the 1830s: Castil-Blaze included a definition for *tonalité* in his *Dictionnaire de musique moderne* (1821), and it also occurs in Geslin's *Cours d'Harmonie* (1826) and Jelpensberger's *L'harmonie au commencement du 19e siècle* (1830). It now appears that the first author to use the term was Choron, who coined it in the *Sommaire de l'histoire de la musique* (1810) to describe the constellation of tonic, dominant and subdominant harmonies familiar to musicians since Rameau. Moreover, Choron claims that Monteverdi invented the dominant 7th around 1590, was the first composer to introduce it without preparation, and was the first composer to use the 'minor 5th' as a consonance: 'and so tonal harmony came to be'. Fétis's debt to Choron thus extends to include the notion of appellative consonance, the distinction

between *tonalité ancienne* and *tonalité moderne* and the claim that Monteverdi invented the dominant 7th.

Fétis was at a loss to account for the 'mysterious' forces of attraction that operate within the scale other than to insist that these appellative tendencies were 'purement métaphysique', an expression he borrowed from Momigny. If nowadays appeals to metaphysics tend to fall on deaf ears, Fétis was nevertheless broaching a crucial issue: most if not all tonal theories recognize that tonal phenomena are not static and motionless, but rather possess (or seem to possess) dynamic qualities that, however crucial to musical experience, resist causal explanation and are better understood in cultural terms. These qualities occasion intricate aggregates of metaphors and verbal images, some of which compare these relations of musical attraction to forces of nature: for Rameau, the attraction of the dominant to the tonic was gravitational in nature, a metaphor he elaborated to discuss relations between harmonies, and the motions of these harmonies towards the cadential goal in general. At the same time, these forces of attraction have often been translated into animistic language, which attributes intelligence and intention to tonal phenomena: to regard the scale degree below the tonic as the *note sensible*, for instance, is to ascribe sentience to it. Cowell thus defined tonality as 'a musical homing instinct' ('New Terms for New Music', *MM*, v/4, 1927–8, 22–3), while Schoenberg imagined relations of melodic attraction in tonal music in terms of 'the instinctual lives of tones'. Rameau seemed to suggest that this instinct was sometimes sexual: on occasion, he personifies the tonic as the object of musical desire, the musical being 'to whom all our wishes tend' (*Génération harmonique*, 1737). For d'Alembert, in contrast, this musical desire was olfactory in nature: the 'sourness of the dominant', he wrote, 'desires the sweetness of the tonic' (*Elémens de musique théorique et pratique suivant les principes de M. Rameau*, 1752).

If the dominant desires resolution to the tonic, the tonic then assumes a passive role in relation to the dominant, which in this sense governs, or dominates the tonic. Schoenberg (in *Harmonielehre*, 1911) contended that this view of the tonic was erroneous, insisting that the tonic controls the dominant, not vice versa. Schoenberg, that is, inverted the relation between them and opposed an active tonic to a passive dominant, a notion implicit in a number of earlier writers. In *Die Lehre von den Tonempfindungen* (1863), Helmholtz describes the tonic as the main note (*Hauptton*), with dominion or control (*Herrschaft*) over all the others. Political images of this sort abound: to describe relations between harmonies in terms of dominance and subordinance, as Rameau did, is to conceive them in terms of relations between persons, that is, in terms of social power. Sometimes these metaphors are extended to become entire musical societies: Schoenberg, for instance, imagined the tonic as a sovereign who rules over the other harmonies and the dominant as his vassal, going before his liege to announce and prepare for his arrival, an idea he embroidered at considerable length. Momigny, in contrast, had earlier imagined the tonic as a queen: the tonic is 'the purpose of all purposes, the end of all ends', for 'it is to her that the sceptre of the musical empire is entrusted' (*Encyclopédie méthodique*, 1818). Perhaps the most elaborate of these social simulacra, however, is one of the earliest. In *Grundregeln zur Tonordnung insgemein* (1755), Riepel compares the six diatonic harmonies in C major to the social and economic organization of a rural farm, where C major was the bailiff or master (*Meyer*), G major the overseer (*Oberknecht*), A minor the head maid (*Obermagd*), F major the day labourer (*Taglöhner*), E minor the chamber maid (*Untermagd*) and D minor the errand girl (*Unterläufferin*). He separates the six diatonic harmonies in C major into two hierarchical orders, one masculine and agricultural (major harmonies), the other feminine and domestic (minor harmonies), both operating under the watchful supervision of the master. Momigny (ibid.) described the seven notes of the major and minor scales in this sense as a 'hiérarchie naturelle' under the 'autorité' of the tonic, whereas Schenker later wrote of a more egalitarian 'stable community of tones' (*Harmonielehre*, 1906). Hence the peculiar insistence in tonal theories of the 18th and 19th centuries on laws and principles: for Fétis, *tonalité* was 'le principe régulateur des rapports'. These musical laws were meant both to regulate musical phenomena and constrain compositional practice. Despite the intended comparisons with natural laws, then, these 'Gesetze der Tonalität' were social in basis: there is in fact a strong correlation between tonal theories and conservative ideologies.

In the discursive rhetoric of tonal theories, the tonic tends to be framed in images of presence and plenitude. Marpurg (in his translation of d'Alembert) was the first writer to describe the tonic as a musical 'home' (*Systematische Einleitung in die musikalische Setzkunst nach den Lehrsätzen des Herrn Rameau*, 1757), an image that has remained in circulation ever since. Perhaps the most resilient metaphor for the tonic, however, has been that of a musical 'centre'. Helmholtz, building on Rameau's gravitational rhetoric, would later describe the tonic as the centre (*Schwerpunkt*) of a tonal mass (*Tonmasse*). As a centre, the tonic forms a geometrical *punctum* in a spatial arrangement of harmonies: in one of the more ingenious metaphors for the harmonic organization of tonal music, Tovey compared tonality in music to linear perspective in painting, where the tonic forms a musical 'vanishing point', the focal centre of an abstract configuration of musical relations (see 'Musical Form and Matter', 1934, in *The Main Stream of Music*, 1949). Such spatial intuitions are crucial to the tonal imagination: when Momigny likens the arrangement of scale degrees around the tonic to the orbits of planets around the sun (*Cours complet d'harmonie*, 1806), he equates the tonic with the gravitational centre of the solar system but also conceptualizes the entire arrangement as a series of concentric circles. Here the premise is that one can abstract relations between harmonies from music and plot them as distances between points in two or more dimensions. This urge to spatialize musical phenomena has its immediate origins in registral intuitions of above and below: for Rameau, the dominant lies a perfect 5th above the tonic, the subdominant a perfect 5th below, and in this sense we can imagine the tonic as a centre, equidistant between the two dominants. In actual musical contexts, however, the tonic forms a conclusion, not a centre – it arrives at the ends of phrases, formal sections and entire pieces. Even the idea that the dominant lies a perfect 5th above the tonic is true only in an abstract sense, since in actual practice the dominant fundamental often lies a perfect 4th below the tonic rather than a perfect 5th above it.

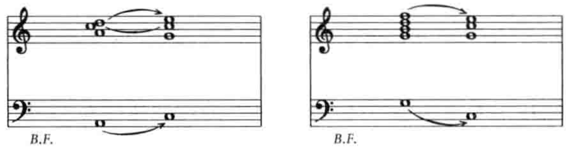
In most tonal theories, relations between harmonies are woven together to form a mental grid, an abstract representation Fétis describes as the 'basis for all music', that which underlies tonal music and renders its intelligible. The notion that the tonic occupies a referential or locus position on an abstract 'net' of harmonic relations, for instance, is crucial to the intuition that some harmonies are more distant from the tonic than others. Schoenberg thus speaks of 'remote regions' within larger musical geographies: for Schoenberg, the musical universe divides into spatial enclosures – territories – of harmonies (*Structural Functions of Harmony*, 1954). Implicit here is the idea that tonality constitutes a material substance that has a certain extension in space and time. The discursive reliance of tonal theories on images of containers in particular is remarkable: musicians often speak of music being 'in' C major as if C major were a receptacle with an interior volume that somehow contains and gives shape to the music within it. In this sense, tonal music comes to have a diatonic inside and chromatic outside, often understood in terms of an opposition between the rational and irrational, or between the domestic and foreign. Histories of 19th-century music are often narrated in terms of progressive initiatives to absorb and incorporate more and more chromaticism into the diatonic confines of the key. Schoenberg's term for the enlarged harmonic resources of late Romantic music was 'expanded tonality', a description that attributes an almost Cartesian *res extensa* to music.

3. THEORY. While both Choron and Fétis drew on the same basic theoretical resources, there are subtle but crucial differences between their accounts of *tonalité*. In contrast to Choron, who emphasizes relations between harmonies, Fétis places more stress on the order and position of pitches within a scale. This difference in emphasis corresponds to the two main historical traditions of theoretical conceptualization about tonal music: the function theories of Rameau and Riemann on the one hand and the scale-degree theories of Gottfried Weber and Schenker on the other. All tonal theories can be understood in terms of one tradition or the other, or (as with Fétis) a hybrid of both. Two basic traits common to both discursive traditions are, first, the notion that tonal music has an ideational content, where harmonies refer either to a tonic (in *Funktiontheorien*) or to a scale (in *Stufentheorien*), both of which are understood to underlie the music and render it intelligible; and second, the use of a metalanguage – whether discursive labels such as 'dominant' or 'subdominant', or cyphers such as roman numerals – to express the referential orientation of these harmonies.

In *Génération harmonique* (1737), Rameau conceived relations between harmonies in terms of cadences. In the imperfect cadence, ex.2*a*, the fundamental bass (or B.F., for *basse fondamentale*) ascends a perfect 5th from the subdominant to the tonic. In the perfect cadence, ex.2*b*, the fundamental bass descends a perfect 5th from the dominant to tonic. As a constellation, these three harmonies (the tonic, dominant and subdominant) comprise what Rameau called the 'mode'. His theories differ from older traditions of *modalité* in their emphasis on the harmonic dimension of music: *tonalité* for Rameau – if one can use the expression – was more harmonic than melodic in nature. A crucial factor in this musical system was the addition of dissonances to the dominant and

Ex.2 after Rameau: *Génération harmonique* (1737)

(a) cadence imparfaite (b) cadence parfaite



subdominant: Rameau added a major 6th (D in ex.2*a*) to the subdominant, a minor 7th (F in ex.2*b*) to the dominant, both of which resolve to the same note (in this case E) above the tonic – the note of resolution determines whether the mode is major (as in ex.2) or minor. These dissonances accord the tonic, dominant and subdominant distinctive harmonic identities and characteristic musical behaviours: the added dissonances itensify the pressure on the dominant and subdominant to move to the tonic. Rameau often describes these harmonic relations in quasi-Newtonian language: the tonic, that is, exerts a gravitational pull on the dominant and subdominant, an invisible force that binds these three harmonies together.

Rameau was concerned, then, both with the identities of harmonies (as tonics, dominants or subdominants) and their succession: he coordinates harmonic succession with consonance and dissonance, tension and resolution. For some writers, the notion that harmonies are not mere adjacencies, but that one moves to the next, constitutes the defining trait of tonality. In his influential *Untersuchungen über die Entstehung des harmonischen Tonalität* (1966), Dahlhaus extends this concern for succession from harmonies to intervals and thus locates the historical origins of tonality in the music of Josquin and his contemporaries.
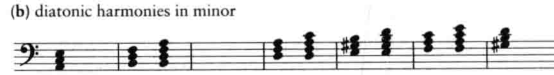
If function theories begin with the prior assertion of a referential tonic, scale-degree theories use the major (or minor) scale as their referential point of departure. Although adumbrated in the theories of Kirnberger, Vogler and Koch, it was Weber who gave them their definitive form in the *Versuch einer geordneten Theorie der Tonsetzkunst zum Selbstunterricht* (3/1832) and who was responsible for their tremendous pedagogical success: scale-degree theories remain the dominant conceptual language for tonal music in Europe and North America. Weber uses the pitch classes of the major and minor scale to construct diatonic triads and seventh chords on the melodic degrees of each scale: ex.3*a* tabulates the possibilities for major, ex.3*b* for minor. He then uses roman numerals to number these *Stufen* from one to seven, where large roman numerals designate major triads, small roman numerals designate minor triads, and degree signs designate diminished harmonies. Weber

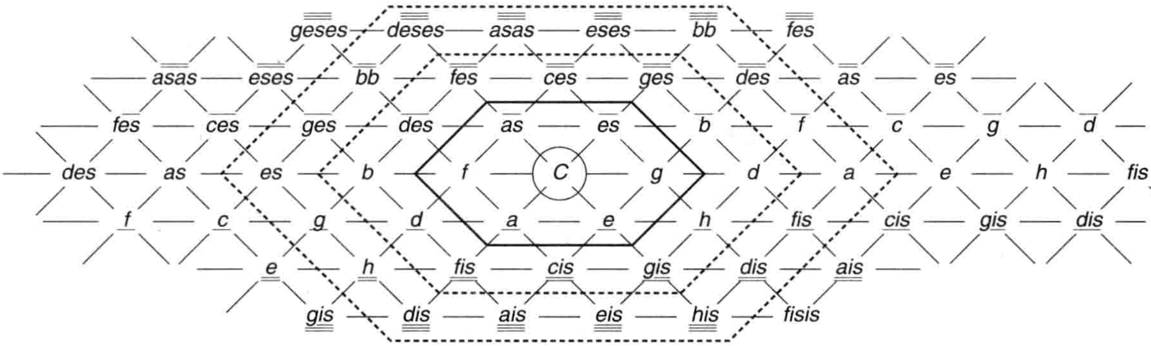
Ex.3 after Gottfried Weber: *Versuch einer geordneten Theorie der Tonsetzkunst zum Selbstunterricht* (3/1832),§149

(a) diatonic harmonies in major



(b) diatonic harmonies in minor





Hostinský's diagram of harmonic relations, the first to include both major and minor 3rds (1879)

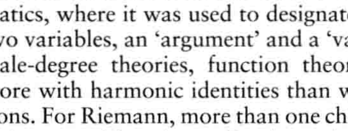
assigns these roman numerals to actual harmonies on the basis of pitch-class content: a succession of harmonies coheres (makes musical sense) when each chord can be traced back via the mechanism of chord inversion to the same major or minor scale. A recurrent source of vexation in scale-degree theories is *Mehrdeutigkeit*, or multiple meaning. Harmonies assume roman numerals on the basis of pitch-class content rather than musical behaviour (as in function theories), there are no hard and fast criteria to determine which major or minor scale a particular harmonic configuration refers to: a C major triad, for instance, can be heard as I in C major, IV in G major, V in F major or VI in E minor – one must take contextual factors into account in order to narrow down the possibilities to a single roman numeral.

In both discursive traditions, tonal theories tend to concentrate on harmonic matter to the virtual exclusion of all other musical phenomena: register, texture, instrumentation, dynamics etc. feature only to the extent that these parameters articulate or bring out relations between harmonies. Yet this separation of harmonic from other musical considerations is artificial. Metre in particular is crucial to the subordination of dissonant harmonies to consonant ones: Rameau understood that the clear and unambiguous assertion of a tonic depended on the 'mésure'. While most theorists tend to concentrate on harmonic and sometimes melodic considerations, tonality is perhaps best conceptualized as a *tertium quid* that integrates melody, harmony and metre into a single nexus.

An important historical development in function theories occurred around 1850 with the formal integration of mediants into the aggregate of tonic, dominant and subdominant harmonies. Though common in earlier theories, mediants did not become the locus of intense theoretical concern until a number of writers began to use them as functional alternatives to roman numerals. In *Die Natur der Harmonik und der Metrik* (1853), Hauptmann represented the harmonic infrastructure of C major as F–a–C–e–G–b–D, where large letters designate dominant-related perfect 5ths and small letters their mediant major (or minor) 3rds. In this arrangement of intervals and pitch classes, each string of three consecutive letters forms a diatonic triad: the tonic C–e–G, dominant G–b–D, and subdominant F–a–C, of course, but also the mediant e–G–b and submediant a–C–e. In this case, E minor mediates between the tonic and dominant above, while A minor mediates between the tonic and subdominant below; the submediant is a mediant below the tonic. This further differentiation of dominant-related harmonies into mediants enabled functional theories to account for secondary triads (for which scale-degree theories could assign roman numerals), but also to account for the harmonic practice of Romantic music, which began to privilege '3rd relations' over the opposed tonics and dominants of Classical harmonic practice. Hostinský, whose own harmonic theories are otherwise unremembered, gave these '3rd relations' their most complete expression representation in the illustration above, from his *Die Lehre von den musikalischen Klängen* (1879). In this sonorous grid of interwoven harmonic consonances, horizontal strands of perfect 5ths criss-cross with diagonal strands of major 3rds (upper left to lower right) and minor 3rds (lower left to upper right). While similar grids were common before Hostinský, he was the first to integrate major 3rds and minor 3rds in the same diagram, thus giving them equal prominence.

It was Riemann who coined the term 'function' in *Vereinfachte Harmonielehre* (1893) to describe relations between the dominant and subdominant harmonies and the referential tonic: he borrowed the word from mathematics, where it was used to designate the correlation of two variables, an 'argument' and a 'value'. In contrast to scale-degree theories, function theories are concerned more with harmonic identities than with chord progressions. For Riemann, more than one chord could represent a given tonal function: a D-minor triad, for instance, can be heard as the subdominant parallel ('Sp') in C major by virtue of the interval (the major 3rd F–A) it maintains in common with the subdominant F major ('S'). D minor and F major are in this sense two possible triadic values for the same subdominant function. Riemann recognized three basic harmonic transformations (or *Verwandtschaften*) on a given tonic, dominant or subdominant function: the *Variante*, which correlates major and minor triads having the same ground note (C major/C minor); the *Parallele*, which correlates major and minor triads a minor 3rd apart (C major/A minor); and the *Leittonwechsel*, which correlates major and minor triads a major 3rd apart (C major/E minor). When applied to the tonic, dominant and subdominant in C major, the result is ex.4,

Ex.4 Functional harmonies in C major, after Riemann: 'Dissonanz', *Musik-Lexikon* (8/1916)



in which the three main tonal functions overlap: A minor, for instance, can be heard either as the tonic parallel

('Tp') or the subdominant *Leittonwechsel* ('S') depending on which function, T or S, controls the immediate musical context.

Riemann, who identified the *Dominante* with the perfect 5th, the *Leittonwechsel* with the major 3rd, and the *Parallel* with the minor 3rd, thus recognized ex.4 as a powerful realization of his harmonic theories and reproduced the diagram (without attribution) in his own 'Ideen zu einer "Lehre von den Tonvorstellungen"' (*JbMP 1914–15*, 1–26). There he uses his three prime functional transformations to reconstruct the diagram as a multidimensional musical terrain in which each letter represents the ground note of a *Variante*-related major or minor triad: in this torrus of harmonic consonances, the horizontals represent dominant-related perfect 5ths, which intersect with diagonals of *Parralele*-related minor 3rds and *Leittonwechsel*-related major 3rds. Like Hostinský, Hauptmann, and most other theorists in the functional tradition, Riemann advocated the use of just intonation, which accounts for the lines above and below the pitch letters in the diagram. When examined through the filters of equal temperament (to which there was no real alternative in contemporaneous musical practice) and enharmonic equivalence, the diagram expresses a musical universe saturated with major and minor triads on all twelve semitones. Even though Riemann restricted their application to the music of Bach and Beethoven, his harmonic theories constitute a remarkable expression of the chromatic tonal relations in late Romantic music.

Scale-degree theories accounted for chromaticism by means of what Schenker called mixture (*Mischung*), which refers to contexts in which the music gains access to or borrows harmonies from the parallel major or minor. In order to increase the harmonic resources of C major, for instance, one can replace A minor (or VI) with A♭ major (or ♭VI), borrowed from the parallel minor. In *Harmonielehre* (1906), Schenker goes on to describe how, in the music of late Romanticism, major and minor fuse together: he combines the notes of both the major and minor scale into a single chromatic scale and then places, as in ex.5, major and minor triads (via mixture) on each degree. Similarly, Schoenberg heard late Romantic music in terms of 'a transition from 12 major and 12 minor tonalities (*Tonarten*) to 12 chromatic ones', a historical transition 'fully completed in the music of Wagner' (*Harmonielehre*, 1911).

Ex.5 C $\frac{\text{major}}{\text{minor}}$, after Schenker: *Harmonielehre* (1906), 395

C	$\frac{\text{major}}{\text{minor}}$	I
D♭	$\frac{\text{major}}{\text{minor}}$	♭II
D	$\frac{\text{major}}{\text{minor}}$	♮II
E♭	$\frac{\text{major}}{\text{minor}}$	III
E	$\frac{\text{major}}{\text{minor}}$	
F	$\frac{\text{major}}{\text{minor}}$	IV
G	$\frac{\text{major}}{\text{minor}}$	V
A♭	$\frac{\text{major}}{\text{minor}}$	VI
A	$\frac{\text{major}}{\text{minor}}$	
B♭	$\frac{\text{major}}{\text{minor}}$	VII
B	$\frac{\text{major}}{\text{minor}}$	

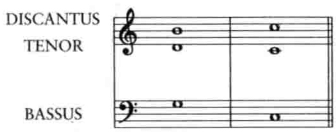
4. Practice.

(i) Renaissance to Baroque. Historians do not agree on how and when the transition from Renaissance modal polyphony to the harmonic tonality of the Baroque occurred. Powers ('Is Mode Real?: Pietro Aron, the Octenary System, and Polyphony', *Basler Jb für historische Musikpraxis*, xvi, 1992, 9–52) has even argued that modality and tonality co-exist as musical properties on separate epistemological planes, in which case it is meaningless to imagine a transition from one to the other – modality and tonality in this sense are no longer competing or mutually exclusive means of musical organization. Even within the terms of this argument, however, we can register a reduction in musical practice from eight or more modes in Cinquecento music to a mere two in music of the Seicento. In historical retrospect, this reduction occurs as a gradual emergence of a paired *cantus durus* and *cantus mollis* from the labyrinthine complications of Renaissance modal theories, a transition completed in *Das neu-eröffnete Orchestre* (1713), where Mattheson lists alternative major (*dur*) and minor (*moll*) modes for all 12 semitones within the chromatic octave. In the music of Mattheson's contemporaries, however, mutations of earlier modal procedures continue to exist alongside newer means of tonal organization, but also in conjunction with numerous hybrid practices: there are a large number of Bach chorales, for instance, that accord modal melodies *dur* or *moll* harmonizations. (*See* Mode, §III, 5.)

There is, however, a consensus that the emergence of a newer major–minor modal ethos coincided with a radical simplification of musical texture that involved the stratification and sedimentation of the dense, interwoven imitation of late Renaissance music into harmonic sonorities above a basso continuo. A crucial effect of this transformation was to isolate and draw attention to chords as discrete musical entities: from now on, Western music would be heard as successions of harmonies rather than collections of simultaneous intervals. In both theory and practice, the harmonic triad – a musical structure in which the fundamental unifies the intervals above and lends its pitch class to the entire configuration – became the basic perceptual element of tonal music. The final, mediant 3rd and dominant 5th – the three constituents of the *trias harmonica* – were used not only as normative sonorities but also to determine medial cadences: the harmonic triad thus took precedence over the distribution of semitones within the modal octave as a means of giving structure to the pitch domain. It is in this context that the *clausula formalis* of earlier music was reinterpreted as the

dominant-to-tonic cadence. In ex.6, the bass G – the dominant fundamental – is the one note capable of forming

Ex.6 *Clausula formalis* (with bass accompaniment)



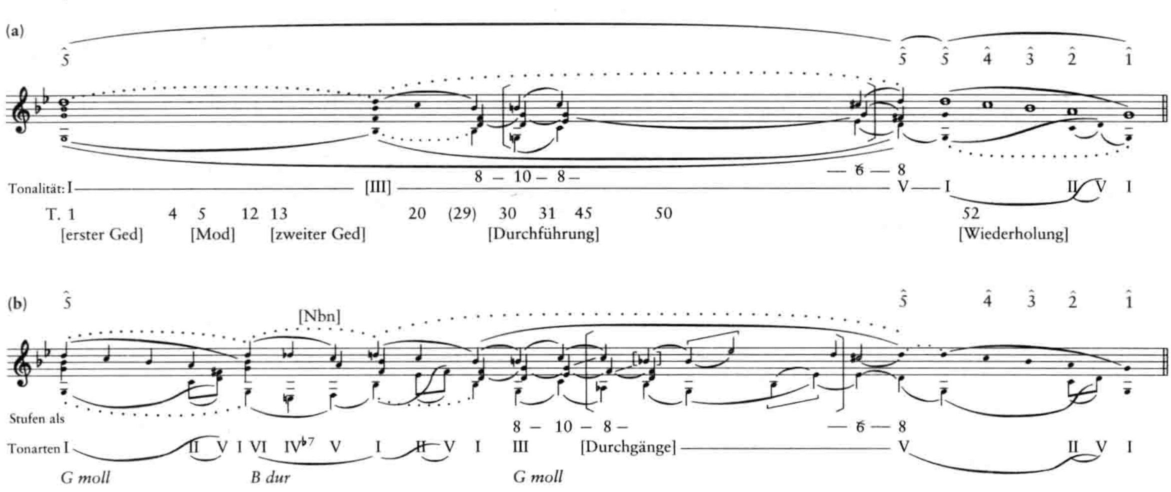
consonances with both D and the subsemitonum B in the penultimate bar: the dominant-to-tonic cadence, in other words, arises from the melodic exigencies of the voice-leading. In the newer harmonic orientation of German Baroque music it becomes a rhetorical device, a conventional gesture used to punctuate mosaic-like successions of phrases and ritornellos.

The preoccupation with the moment-to-moment resolution of dissonance in Rameau's theories mirrors the sensuous harmonic sonorities and episodic nature of French Baroque music. These dissonances urge the fundamental bass forward, but gravitational momentum in this music nevertheless tends to be local in significance, directed toward an immediate cadential goal. It is an improvisational, accompanimental harmonic practice, one that responds to the expressive needs of the moment: rapid transitions from one tonic to the next – Rameau was inclined to hear any triad without a dissonance as a tonic – organize the music into additive series of modulations connected together by chains of dominants in which tonal coherence has more to do with the dramatic action on stage (or the *sentiment* of a poetic image) than an abstract musical design.

(ii) The Classical period. Harmonies in Classical music, like those in Baroque music, tend to be clear and unambiguous in their references to the tonic, whether a chord or a scale degree. Whole passages and even entire pieces can be heard as large-scale harmonic progressions in which the music assumes a sense of almost inevitable momentum and progress towards a distant harmonic goal, which can be perceived well in advance of its arrival. Pieces are thus sometimes said to develop from within, out of certain tensions inherent in the musical material. These tonal tensions constitute a musical logic analogous to that of premise (antecedent) and conclusion (consequent), allowing listeners to predict both the immediate course of events and the modulations that articulate the larger musical argument. In this sense the harmonic organization of Classical music may even be understood (after Fichte and Hegel) as a dialectic in which the dominant opposes (or even negates) the tonic: the dominant and tonic, that is, enter into a rational, contrastive musical logic homologous with other oppositions between dissonance and consonance, tension and resolution etc. In sonata form, the reprise in particular constitutes a moment of synthesis in which music heard earlier in the dominant recurs in the tonic and thus assumes an altogether different musical significance. In this sense, the tensions that underlie tonal music form what has been described as the musical equivalent of reason. (R.R. Subotnik: 'Tonality, Autonomy, and Competence in Post-Classical Music', *Critical Inquiry*, vi, 1979, 153–6). Because of this quasi-objective musical logic, Classical music gives the appearance of being universally intelligible to all listeners within its cultural reach.

However evident this musical logic now appears, certain aspects of Classical harmonic practice were not theorized until well after the fact. Schoenberg, for instance, conceptualized the firm sense of closure in this music in terms of 'monotonality', the idea that, no matter how extended in duration, pieces of music retain their allegiance to the original tonic from beginning to end (*Structural Functions of Harmony*, 1954). Schenker, who elaborated the same basic idea, heard modulations as temporary 'tonicizations' of non-tonic scale degrees rather than permanent departures from the original tonic. This allowed him to regard entire pieces as recursive hierarchies of harmonies, progressions within progressions. In ex.7, his musical picture of the Moderato from Haydn's Piano Sonata in G minor HXVI:44 (*c*1771–3) from 'Vom Organischen der Sonatenform', *Das Meisterwerk in der*

Ex.7 Haydn: Piano Sonata in G minor, HXVI:44, Moderato; from Schenker: 'Vom Organischen der Sonatenform', *Das Meisterwerk in der Musik*, ii (1926), 46
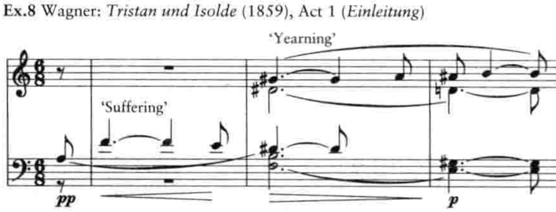


Annotations: *erster Ged* = first theme, *Mod* = transition, *zweiter Ged* = second theme, *Durchführung* =developement, *Durchführung* = developement, *Wiederholung* = reprise, *Nbn* = Neighbor note, *Durchgänge* = passing motions, *G moll* = G minor, *B dur* = B♭ major

Musik, ii, (1926), tonicized scale degrees control isolated contexts as local tonics while retaining their original identities as non-tonic harmonies in the large-scale progression that governs the piece as a whole: the large-scale III at bar 13 in ex.7*a* is thus heard as I in B♭ major in ex.7*b*, where it controls its own I–II–V–I progression between bars 13 and 20. Schenker viewed pieces as melodic projections (or prolongations) of the tonic in the form of an *a priori Ursatz*, in which both the bass and the melodic *Urlinie* (outlined with semibreves and carets in the upper voice of ex.7*a*) move within the intervals of the tonic triad. Within this contrapuntal framework, tonicizations of non-tonic scale degrees, however near or remote, have their rationale not as autonomous harmonies but in the coincidental confluences of melodic lines. The bass, in particular, moves from I through III to V before returning to I at the beginning of the reprise, a large-scale arpeggiation of the tonic that Schenker equates with *Tonalität*. The crucial moments in this long-range elaboration of the tonic coincide with the main formal divisions of the sonata: I with the so-called first theme (*erster Gedanke*), III with the second theme (*zweiter Gedanke*), the motion from III to V with the development (*Durchführung*) and the return to I with the reprise (*Wiederholung*). In this sense, the tonic controls and coordinates not just the large-scale harmonic and melodic organization of the piece but also the succession of textural contrasts that characterize sonata form in its various generic guises: the tonic seems to saturate the music and reach down to its very core, determining its points of internal articulation.

(iii) The Romantic period. In its use of distinctive harmonic sonorities and remote tonal relations, the harmonic focus in Romantic music is on the particular, concrete, sensuous and contingent. In drawing attention to these unusual harmonies, the music tarries over the present moment and distracts the listener from large-scale tonal relations. At the same time, motivic chromaticism destabilizes the careful coordination between the melodic and harmonic dimensions that characterized Classical music, freeing music from the requirement to close on the original tonic: numerous pieces from Schubert onwards begin and end in different keys. At first the two termini were a major or minor 3rd apart, as in *Ganymed* D544 (1817), which moves from A♭ major through C♭ major to F major. With Wagner, however, relations between the two tonics become less diatonic and increasingly remote: Act 3 of *Tristan und Isolde* (1860), for instance, begins in F minor but concludes in B major; the dictum that pieces close on the original tonic was an aesthetic rather than a cognitive requirement. As Romantic music turned away from the autonomous, self-contained and absolute, it began to depend more and more on the extrinsic and extramusical for its coherence: poems, dramatic narratives, programmatic conceits, visual imagery. Tonal relations become increasingly 'associative' in nature, unique to a given piece. Hence the overall motion from E♭ major in the prologue to *Götterdämmerung* (1877) to B minor at the end of Act 1 can be heard in the context of the entire *Der Ring des Nibelungen* to effect a transition from Nature to Evil (see R. Bailey, 'The Structure of the *Ring* and its Evolution', *19CM*, i, 1977–8, 48–61). It is this thematic relation between the two tonics rather than any intrinsically musical logic that accounts for the tonal coherence of the music.

The aesthetic predilection for sensuous sonorities and striking progressions in late Romantic music led to what Kurth (*Romantische Harmonik und die Krise in Wagners 'Tristan'*, 1920) called 'absolute effect', where chromatic harmonies stand out as figures against a more normative diatonic ground. These chromatic harmonies were characteristic of the 'alteration style', which he diagnosed in terms of three factors: (1) chord alteration, where a chord note is raised or lowered a semitone, (2) melodic displacement, where a dissonant neighbour replaces a regular chord note and (3) chromatic progression, where chromaticism inflects the interval of bass progression between harmonies. In combination with one another, these three factors tend to occlude references to the tonic and obliterate the distinction between chromatic figure and diatonic ground. In general, references to the tonic become increasingly ambiguous and occasional: in the music of *Tristan* (which for Kurth represented a 'crisis' in Western music), cadential dominants and tonics are few and far between and the connections between them, are for the most part, melodic rather than harmonic. Kurth heard these interspersed functional harmonies as pillars (*Grundpfeiler*) supporting a texture of melodic chromaticism more non-tonal (if not atonal) than tonal. On occasion, this chromaticism resulted in the 'repression of the tonic', the indirect assertion of the tonic in music where the tonic itself remains in abeyance. In the first three bars of ex.8, the opening phrase of *Tristan*, the

Ex.8 Wagner: *Tristan und Isolde* (1859), Act 1 (*Einleitung*)



music moves to a dominant 7th above E, which refers to an absent A minor tonic. Kurth hears the entire prelude to Act 1 as a series of increasingly violent 'oscillations' between the dominant and subdominant in A minor that never once in over 14 minutes of music touches on the tonic.

In late Romantic music, moments of orientation towards the tonic become allusive and fragmentary, a condition that Schoenberg (an ever reliable source of neologisms) termed 'floating tonality'. In the sequential continuation of ex.8, the music moves out of A minor to the dominant in C minor, and so on. In the historical wake of *Tristan*, music underwent an atomization in which non-tonal harmonies cluster around isolated dominants and tonics. This tonal disintegration has often been understood as a dissolution from within, an organic process in which the forces of melodic attraction that gave rise to tonality led to its inevitable destruction. Kurth believed that the directional tendencies of the leading note – where major 3rds (and raised notes) move upward, minor 3rds (and lowered notes) move downward – resulted in an amorphous chromaticism that neutralizes and obscures references to the tonic. Coherence in this music is no longer tonal but melodic and, above all, motivic in nature: it makes far more sense to hear the *Tristan* chord (which occurs on the downbeat of bar 2 in ex.8) as a verticalization of the melodic minor 3rd from G♯ to B (the 'Yearning' motif) and the diminished 3rd

from F to D♯ (the 'Suffering' motif) than to hear it as an altered dominant (Kurth) or subdominant (an augmented 6th chord above F) in A minor.

In extreme cases, the motivic chromaticism of late Romantic music negates all reference to the tonic and veers over the precipice into atonality. In ex.9, the climactic bars in Act 2 of *Parsifal* (1881), Wagner loads harmonies with dissonances that render them ambiguous and inoperative: while the music is littered with tonal debris – 7th and 9th chords familiar from more conventional tonal contexts – those harmonies fail to coalesce around a tonic. Sustained bass notes immobilize the harmonies above them and arrest forward momentum: the music wanders between functionless harmonies that neutralize rather than progress to one another, sonorities that seem to float in the music, without a goal, without direction. Dissonant harmonies are either severed from their resolutions or resolve back into themselves: with his agonized 'Amfortas!', Parsifal resolves the minor 9th F in bar 993 to a no less dissonant, no less wrenching E in bar 995. As Adorno noted (*Versuch über Wagner*, 1952), dissonances in Romantic music 'stand for negation and suffering'. Amfortas's open wound thus becomes symbolic of what some listeners (Adorno among them) have heard as the death throes of tonality.
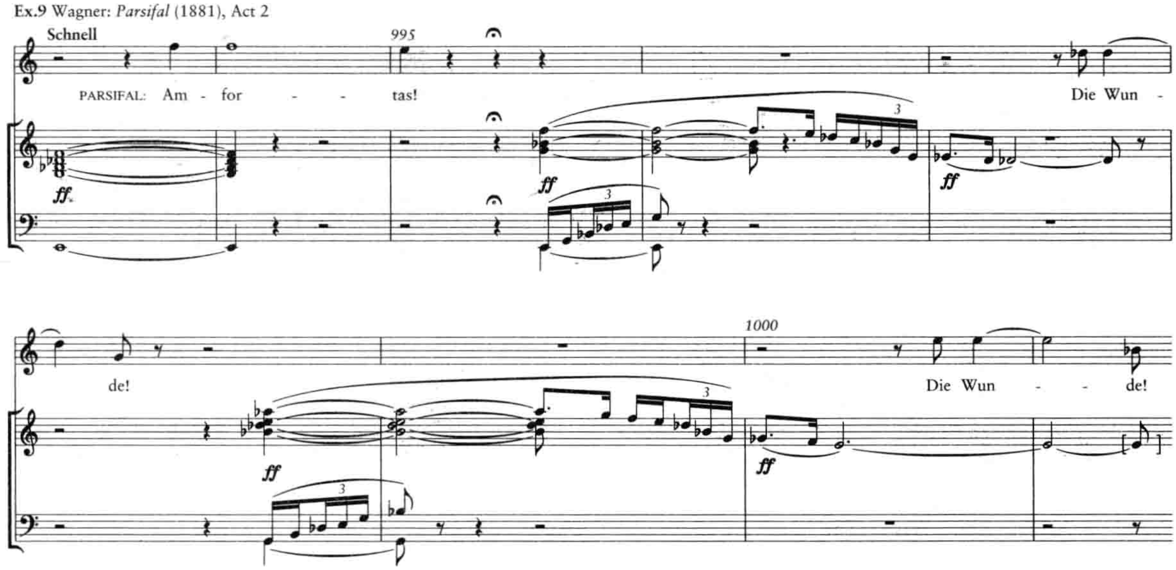
5. Historiography. The diachronic account of tonal music in §4 is most often related in terms of musical evolution or continuous progress, a master narrative in which the historical course of tonal music is directed toward its own end, depicted either as a heroic completion or (as is more common) a tragic demise. In either case, the *telos* of these stories reflects the strong forward momentum toward a cadential goal so often viewed as an essential attribute of tonal music. While these histories are sometimes recounted as technological allegories in which tonality collapses, breaks down or wears out from overuse, it is more common to imagine them as genetic narratives, organic processes of growth and decay, birth and death.

Ideas of evolution and progress make powerful claims on the historical imagination, claims consistent with a musical aesthetic that privileges (as Romanticism did) the new and original. This aesthetic led both composers and listeners to fetishize striking harmonies and to associate chromaticism with the irrational, foreign and erotic. This fascination with harmonic colour can be understood in quantitative terms as an increase in chromaticism and dissonance, a progression either towards some utopian *Zukunftsmusik* (Schoenberg regarded the progressive increase in dissonance as an 'emancipation' of musical resources) or towards a musical apocalypse (both Choron and Fétis warned their readers of an impending atonal catastrophe).

Popular accounts of this musical evolution follow the familiar lines of biological evolution, with its concern for selection and adaptation. These stories assert, more or less explicitly, that there were forces at work within tonal music analogous to those that determine the form and development of an organism. Perhaps the most important of these were the energetic tendencies of the semitone, which accounted for the earlier mutation of modality into tonality (for Fétis, the occurrence of the appellative minor 5th between $\hat{4}$ and $\hat{7}$ in both the C and A mode explained the reduction of the six ecclesiastical modes to two) and also the later mutation of tonality into atonality. This historical process is further understood to be unidirectional and irreversible, where relations between successive stages are both genetic and causal. In biological terms, the evolution of tonal music is both specific (where newer phenomenal forms – harmonies – differentiate themselves from older ones) and general (where more complex phenomenal forms replace simpler ones).

There are, however, reasons to question this historical narrative, as there are reasons to dispute the application of evolution to cultural phenomena in general. First, the notion of a musical evolution ignores the crucial factor of mediation: composers write music with an awareness of their role as agents of historical change and make compositional decisions in an effort either to transform the music of their own time or to maintain the *status quo*. Their active interference in the historical course of events undermines attempts to explain musical change on the basis of some genetic, self-regulating musical process. Secondly, the notion of an evolution in tonal music tends

Ex.9 Wagner: *Parsifal* (1881), Act 2



to compress the messy diversity of contemporaneous compositional practices into a single historical mainstream. Hence all the metaphors of trunks and branches, rivers and tributaries; Tovey, whose commitment to evolution was self-conscious and emphatic, described this unilineal compression as 'the mainstream of music'. As a result, accounts of musical evolution smooth over historical discontinuities, either failing to register divergent practices or dismissing them as inconsequential departures from the main music-historical current. Thirdly, such accounts tend to privilege later forms of harmonic phenomena over earlier ones: later harmonic practices, that is, are thought to be more complicated, more advanced and therefore better with respect to the common tonal language of the historical mainstream. Chopin is thus heard to be progressive in relation to his contemporaries, while Rachmaninoff, from within his own historical horizon, is regressive. This attitude lies at the root of the prejudice (common in academic music circles) that atonal music is somehow more complicated and more difficult, and therefore more worthy of sustained critical attention, than tonal music, which is believed to be simpler and easier.

However compelling within the narrow confines of a particular historical tradition, from a broader perspective the notion that tonality somehow dissolved is implausible, for tonal music has never faded from cultural attention. It has continued to thrive in what are sometimes considered to be conservative idioms within Western Concert music, but also in popular music, commercial music and – despite ongoing experiments with atonal procedures – jazz, where it has never loosened its grip on the musical imagination. To insist on the dissolution of tonality as a historical fact is to confuse a historical phenomenon with a cognitive one. In the West and elsewhere, tonal music remains the music most people listen to, most if not all the time.

Composers, music historians and music theorists, however, have tended to exaggerate the importance of tonality as a theoretical construct. The entire historical account in §4 could in fact be rewritten without reference to the idea: the history of tonality is better understood in terms of specific harmonic practices rather than immutable laws. Before 1910, moreover, tonality – as a construct that informs the production and consumption of music – had a modest historical provenance. Liszt, who corresponded with Fétis, was perhaps the first composer (besides Fétis himself) to create music with a conscious awareness of the idea, and it was not until Schoenberg that it assumed crucial historical significance. Almost all the tonal music written during the three previous centuries emerged without reference, tacit or otherwise, to the concept now thought to define its essential condition.

Tonality, then, is an ideological as well as a theoretical construct: from the very beginning, the term has been used primarily for historiographical purposes. Both Choron and Fétis, for instance, cite the birth of the dominant 7th in the music of Monteverdi as the decisive event in the historical separation of *tonalité moderne* from *tonalité antique* (Choron) or *ancienne* (Fétis). In this sense, one can equate modality with musical premodernism, tonality with modernism, its putative dissolution with high modernism and its re-emergence in the avant garde of the late 20th century (however changed in musical and cultural significance) with postmodernism. According to this scenario, tonality virtually coincides with the age of Western modernism, the great era of representation that stretches from the philosophical meditations of Descartes to the general crisis of representation in the arts around 1910. It thus forms a precise analogue to linear perspective in painting as one of the principal cognitive structures in Western culture: in their respective media, tonality and linear perspective are responsible for the effect of subjectivity – the notion that an individual embodies a historical consciousness – so crucial to modernity. The origins of tonality have in fact been traced back to the use of fauxbourdon in the 1430s (H. Besseler, 'Tonalharmonik und Vollklang', *AcM*, xxiv, 1952, pp.131–46), the same decade in which Brunelleschi demonstrated the basic geometrical principles of linear perspective from within the central portal of Florence Cathedral.

Tonality, for Choron, was in fact 'entirely modern'. It was the culmination, 'the goal and the result', of a teleological process. He regarded each historical era as a succession of progressive stages: 'formation, development, progress toward perfection, permanence and decline'. This process was cyclical: it was the coincidence of decline and formation that separated one historical age from another. Choron believed that the guiding spirit of each age (and here Hegelian language is appropriate) manifests itself in the objective tendencies of the musical material, hence the epochal division between *tonalité antique* and *tonalité moderne*. He heard the music of his time as the apex in the historical curve of modernism: he believed that his contemporaries could look back on 'the progressive rise' of *tonalité moderne* and 'the attainment of its present state of perfection'. The current age was one of 'permanence', a plateau from which one could cast a sad glance at the future of music and its inevitable historical descent.

Fétis, who read Hegel, understood this historical process as the progressive actualization of immutable laws. He believed that tonality was a metaphysical principle, a fact not of the inner structure or formal properties of music but of human consciousness, which imposes a certain cognitive organization – a certain set of dynamic tendencies – on the musical material. As a metaphysical principle, then, tonality does not itself evolve, but rather remains invariant and universal, true for all people and for all time. He thus regarded what he felt to be the undeniable historical progress of Western music as a series of discrete advances toward completion, the ever more perfect realization of a musical absolute.

Fétis arranged these historical transformations (as he called them) into a teleological series that culminated in the music of his contemporaries. The first of these was the *ordre unitonique*, the music of plainchant: the *tonalité ancienne* of liturgical music was, for him, placid and dispassionate, free of appellative tendencies and thus incapable of modulation. He heard the onset of the *ordre transitonique* around 1600 in the music of Monteverdi, whose invention of the dominant 7th allowed for a wide range of modulations and marked the birth of *tonalité moderne*. Intense and subjective, transitonic music was well suited to the dramatic requirements of opera. The historical transition to the *ordre pluritonique* in the music of Mozart and Rossini was more subtle. Remarkable for its chromaticism, pluritonic music represented the culmination and perfection of *tonalité moderne*. In their

orientation around diminished 7th and augmented 6th harmonies (both of which Fétis considered to be deformations of the dominant 7th), the volatile appellative tendencies of this tonal language allowed for remote modulations appropriate to the violent emotions of the age. The historical logic behind this progression of tonal orders gave Fétis the confidence to predict the future course of music: he believed that the chromaticism of the *ordre pluritonique* would dissolve into the ambiguous enharmonism of an *ordre omnitonique*, premonitions of which could be detected in music as far back as Mozart. Fétis, however, listened in on 'the insatiable desire for modulation' in the omnitonic music of Berlioz and Wagner with revulsion: in their music, the intense appellative energies of pluritonic music neutralize and even negate themselves, weakening the gravitational forces on which *tonalité moderne* – with its clear references to the tonic – relies. For Fétis, *musique omnitonique* was sensual, decadent and dangerous; it was music in historical decline.

Tonalité was in fact the site of a remarkable number of cultural anxieties about the future of music, and also (perhaps surprisingly) about race. For Fétis, there was a strong anthropological dimension to *tonalité*: he believed that different human societies were attracted to different pitch repertories because of their different cognitive capacities, which were, moreover, a function of 'cerebral conformation'. Fétis asserted that 'primitive' (non-Western) societies were limited to simpler scales because of their simpler brain structures, while the more complex psychological organizations of Indo-Europeans permitted them to realize, over historical time, the full musical potential of *tonalité*; his theories were similar in their biological determinism to the racial theories of Gobineau. His inquiries into non-Western music advanced the academic agenda of Orientalism, an ambitious international attempt to research the languages, social organizations, sciences and arts of non-Western societies, those under European rule in particular. In its most common forms, this research was used to bolster vast and often irrational generalizations about race, intelligence, emotional temperament, social organization and various forms of cultural expression. A strong motive behind these generalizations was the tacit fear that various African and Eastern cultural practices constituted a threat to European notions of social self-identification: in contrast to the modern West, the Orient appeared to European writers as a primitive or even animalistic realm of sexual desire, religious violence and racial terror. In general, these writers organized knowledge about the East into cross-cultural comparisons that served to denigrate non-Western others and thus associated the Oriental with marginalized elements in their own societies – the ignorant, backward, degenerate, insane and the feminine. (For a full description, see E.W. Said: *Orientalism*, New York, 1978.) Fétis's contribution to Orientalism was to associate pitch repertories with racial characteristics. His accounts of non-Western music, which he collected in the *Histoire générale de la musique* (1869–76), thus conceal emotive assertions within the neutral language of factual description. Because of its dearth in appellative semitones, Fétis contended (in the *Traité complet*) that the pentatonic music of 'la race jaune ou mongolique' – the music of the Chinese, Japanese, Koreans, Manchus and Mongols – was 'grave and monotonous'. Arab, Persian and Indian music, in contrast, was 'langoureuse et sensuelle', befitting 'the manners and mores [*moeurs*] of the nations that conceived it'. Fétis believed that the dangerous excess of microtonal inflections in the pitch repertories of the Levant was consistent with the expressive content of their music, which consisted of nothing but 'amorous songs and lascivious dances'.

While the essentialization of race in terms of pitch repertories has since been discredited, the practice remains part of the genealogical heritage of tonality. But the main point here is that the concept of tonality, as an ideological construct, serves to articulate and promote a far from disinterested view of the historical past. The notion of a tonal evolution or progress, in particular, has been appropriated for both conservative and radical aesthetic agendas: decisions about what constitutes historical continuities or discontinuities are never empirical. Conservative ideologies, drawn to the hierarchical organization of harmonies in tonal music, have often advanced the concept of tonality (as Fétis did) as a means of regulating compositional practice or to naturalize Western music as a form of cultural expression. Some writers have also used the notion of its demise to warn of a cultural decline or to argue for a return to traditional musical values. An almost random selection of more or less recent books on 20th-century music, for instance, yields chapters entitled 'Tonality as Order' and 'The Twilight of Tonality'. Uses of the term in accounts of modern music often express a profound loss and infinite nostalgia, even among proponents of the new. Within this discursive tradition, the onset of atonal music in the avant garde around 1910 constitutes a decisive (and for some listeners irreparable) rupture in the history of Western music.

The concept of tonality has also been an important one for radical ideologies. Here the seminal figure was Schoenberg, who relied on the idea of a progressive development in musical resources to compress divergent *fin-de-siècle* compositional practices into a single historical lineage in which his own music brings one historical era to a close and begins the next: he appealed to notions of musical evolution and progress to position himself as the sole legitimate musical heir to Brahms. 12-note music could thus be heard either as the natural and inevitable culmination of an organic motivic process (Webern) or as a historical *Aufhebung* (Adorno), the dialectical synthesis of late Romantic motivic practice on the one hand with a musical sublimation of tonality as pure system on the other. It could be heard and understood in this sense as a simultaneous completion and negation of tonal practice. Schoenberg thus depicted himself as Siegfried to Brahms's Wotan, the hero who shattered the sacred musical spear (with its contractual obligations to the tonic) and blazed a path to the new world order, rebuilt from the ruins of musical tradition. 'The Atonal Revolution' proclaims a chapter in another recent volume on modern music.

From this perspective, the rise and fall of tonality is far from a neutral account of music history, but serves, rather, to situate atonal and 12-note music as the focus of musicological (if not cultural) attention. The fierce commitment of music historians and music theorists to ultra-modernist narratives of evolution and progress buttresses the hegemonic position of a serialism long since on the wane. It allows its advocates to characterize composers who continue to pursue tonal idioms as regressive, but also to exclude popular music – which continues to embrace tonal materials – from music

curricula: narratives of evolution and continuous development are conspicuous for their silences and elisions. The failure of these narratives to account for the continuous use and renewal of tonal resources in Bartók, Cole Porter, Coltrane or Britten (among numerous others) alongside the music of Schoenberg, Berg and Webern (not to mention the arcane experimentalism of Babbitt, Boulez and Stockhausen) is remarkable.

Yet as Adorno pointed out, the dissolution of the distinction between consonance and dissonance – a distinction crucial to all theories of tonal music – into the closed, algebraic structures of serialism constituted a doubtful 'emancipation'. Now that popular and commercial music has overwhelmed and displaced 'serious' music in cultural attention, and in view of an ongoing re-emergence of tonal idioms within the postmodern avant garde, the narrative of continuous tonal evolution no longer seems as credible as it once did and has begun to loosen its grip on the music-historical imagination. In the absence of the musical and cultural polemics that were responsible for the tremendous prestige of the concept, musicologists, whether historians or theorists, will turn to the description of tonal music in terms of contingent harmonic practices rather than invariable laws that inhere in or arise from the musical material and determine its ultimate historical fate.

For bibliography *see* HARMONY.

BRIAN HYER

Tonal space. A theoretical model setting forth 'distance' relationships between pitches, chords or keys, in accordance with the principles and procedures of TONALITY. A particular space may represent pitch, chord and key, but theorists have customarily proposed models limited to one or two of these categories. The CIRCLE OF FIFTHS is a well-known tonal space that shows the relative distance between keys but excludes chord and pitch relations altogether. A more idiosyncratic example is Schoenberg's 'Chart of the Regions', which arranges key areas in tabular format around a central tonic. Theorists have tended to present tonal spaces in geometrical formats – circles, tables and graphs – but this is not a requirement as long as some underlying method of measurement is made explicit: a spatial model might consist of an abstract algorithm (see Lerdahl), from which a geometrical space could potentially be constructed in order to give visual form to the output.

Tonal spaces are extensions of a broader reliance on spatial metaphors to describe music and musical experience which may be traced back through Boethius to antiquity. In spite of this close association, it is useful to distinguish between spatial figures of speech, such as the 'interval' between *c* and *g*, and a tonal space *per se*, which offers some means of gauging and comparing such intervals. Schenker's notion of *Tonraum* – the 'tonal space' articulated by the *Urlinie* in its descent from $\hat{8}$, $\hat{5}$ or $\hat{3}$ – falls somewhere between the two. It exceeds metaphor in that the three possible *Urlinien* do form a framework wherein comparison of motions through the octave, 5th and 3rd (major or minor depending on the mode) can take place. On the other hand, the limited scope of Schenker's *Tonraum*, which denotes only spaces formed between pitches of the tonic triad, is atypical of tonal spaces in general.

A further distinction can be made between 'tonal space' and 'pitch space'. The former is appropriate in connection with music that exhibits features of major–minor tonality; the latter is preferred when these features are lacking or significantly altered, as in some music by Skryabin and Bartók. 'Pitch space' may be considered the general term, 'tonal space' (sometimes 'tonal pitch space') the more specific.

Among early tonal spaces are the musical circles of Heinichen (1728; *see* KEY (i)), Kellner (1732), and Mattheson (1735); several tabular models followed in the writings of Kirnberger (1771–9), Gottfried Weber (1817–21), Schoenberg and others. A relatively neglected space is the 'Table of Relations' advanced by Oettingen and included in Riemann's doctoral dissertation. In Riemann's later works, this served as a model for an original and highly elaborate theory of harmony. More recently, music theorists and psychologists have proposed a variety of tonal spaces based on empirical studies in music perception (see Krumhansl).

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KEVIN MOONEY

Tonart (Ger.). *See* KEY (i).

Tonary [tonal] (Lat. *tonarius*, *tonarium*, *tonale*, *toni*, *octo toni*, *intonarium*, *intonarius*; Ger. *Tonar*; Fr. *tonaire*). Liturgical book of the Western Christian Church in which the antiphons of the Office and the Mass and, by extension, the responsories and even other chants are classified according to the eight psalm tones of Gregorian chant. Tonaries are theoretically self-contained (e.g. the *libellus* of *F-ME* 351, ff.66*v*–75*v*), but were often copied in other liturgical books such as antiphoners, graduals, tropers and prosers, and in collections of musical treatises. Their terminology, of Byzantine origin, laid the foundations for the vocabulary of modal theory, in which the standard description of the church modes was developed in the 11th and 12th centuries through the division of the octave into a 4th and a 5th. In the absence of precise melodic notation, the tonary was indispensible to the memorization of the psalmodic endings for each of the eight tones. It was an important adjunct to the antiphoner during the latter's dissemination at the end of the 8th century, and its prolonged use in German-speaking areas until the end of the 13th century may be attributed to the continued need to memorize the chant.

1. NOMENCLATURE AND TERMINOLOGY. The earliest tonaries, from the late 8th century, have no title but begin immediately with the title of the 1st tone (see below).

Their contents came, however, particularly in Germany, to suggest a title. At first these varied: *Toni* (*D-TRs* 369, f.168*v*; *Sl* HB.XVII.17, f.227*v* etc.), *Incipiunt toni* (*F-Pn* lat.12584, f.216; *Ps* 1220, f.602*v*; *I-Rvat* Pal.lat.552, f.59 etc.), *Incipiunt octo toni* (the tonary of Regino of Prüm: *CoussemakerS*, ii, 3) or *Incipiunt octo officiales toni* (the tonary in the Winchester Troper: *GB-Ccc* 473, f.70*v*).

The term 'tonarius' appeared in the second half of the 10th century in the region of Lake Constance, in the abbey catalogue of Pfävers and in the *Musica* of Berno of Reichenau (*GerbertS*, ii, 63*a*). The term 'tonale' was used first in the *Tonale sancti Bernardi* of the Cistercians, and the terms 'intonarium' and 'intonarius' did not appear before the 13th century.

In the earliest tonaries, the first pair of tones have D as their final, and are both called *protus*, a term derived from the first Greek ordinal number. The pairs of tones with E, F and G as their finals are similarly termed *deuterus*, *tritus* and *tetrardus* respectively. Each pair contains one authentic (Lat. *aut(h)enticus*, *aut(h)entus*; see Huglo, 1974, pp.758–61) and one plagal (*plagalis*, *plagis*; from Gk. *plagios*) mode, which are distinguished by their higher or lower ambitus, respectively. The Greco-Latin terminology was current but unexplained in the first half of the 9th century; the first explanations appeared in the prologue of the Metz Tonary (see Lipphardt, 12) and in approximately 850 with Aurelian of Réôme (*GerbertS*, i, 40*a*).

Hucbald proposed a new system to replace this, according to which the tones were to be numbered from 1 to 8 (*GerbertS*, i, 119*a*): this terminology was adopted in all the Aquitanian tonaries, and, according to the anonymous early 11th-century *Dialogus de musica* from northern Italy (see ODO, §3), was by then an established custom (*consuetudo*; *GerbertS*, i, 259*a*). In the 9th-century Metz Tonary, no special terminology was adopted for the psalm tone endings (see §3 below), which were simply listed under the abbreviation EVOVAE (et in secula seculorum Amen). Later, however, a wide variety of terms was adopted as equivalents for 'ending': *divisio*, *varietas*, *diffinitio*, *differentia*, *figura*, *modus*, *formula* and so on (for further details, see Huglo, 1971, p.393).

2. INTONATION FORMULAE AND MODEL ANTIPHONS. Byzantine intonation formulae (*enēchēmata*), with nonsense 'words' set to them as identifications of the individual modes, are found in all tonaries until the mid-11th century, and in some as late as the 12th. These formulae end with long melismas on the 'words' *noenoeane*, for the authentic modes, and *noeagis*, for the plagal modes, and were introduced into Carolingian Francia. Medieval theorists were puzzled by them: Aurelian of Réôme questioned a Greek about them (*GerbertS*, i, 42), and the author of the *Musica enchiriadis* (*GerbertS*, i, 158*b*), Regino of Prüm (*GerbertS*, i, 247*b*) and Berno of Reichenau (*GerbertS*, ii, 77*a*) believed that they were meaningless syllables suited to vocalises, serving only to reveal the mode of a chant. In the 11th century, however, they were said to be derived from the Greek *nous*, 'perception'.

Another method of modal identification lay in the use of model antiphons, introduced with the intonation formulae and ultimately displacing them. These antiphons, of unknown origin (they were not drawn from liturgical books), are based on New Testament texts as a literary elaboration of the numbers of the modes; this parallels their artistic elaboration in the decoration of Aquitanian tonaries or on the capitals that illustrate the tones in the abbey of Cluny and in Autun Cathedral:

(1) *Primum quaerite regnum Dei* (*Matthew* vi.33)

(2) *Secundum autem simile est huic* (*Matthew* xxii.39)

(3) *Tertia dies est quod haec facta sunt* (*Luke* xxiv.21)

(4) *Quarta vigilia venit ad eos* (*Matthew* xiv.25)

(5) *Quinque prudentes intraverunt ad nuptias* (*Matthew* xxv.10)

(6) *Sexta hora sedit super puteum* [common version] (*John* iv.6)

Sexta hora ascendit in crucem [Aquitanian version] (*Mark* xv.25 or *Matthew* xxvii.45)

(7) *Septem sunt spiritus ante thronum Dei* (*Revelation* iv.5)

(8) *Octo sunt beatitudines* (*Matthew* v.3–11)

Other texts are found in Berno of Reichenau (*GerbertS*, ii, 84ff), and at St Gallen and Augsburg (see Huglo, 1971, pp.234, 290).

These antiphons ended with the same melismas (*neumae*; *see* NEUMA) as the intonation formulae; these served as touchstones by which the mode of a chant could be determined. In due course the *neumae*, otherwise known as caudas, *jubili* or *stivae* (*PL*, clxxxii, col.1130), disappeared from the tonary and came to be used in the liturgy at festivals, being limited to the Lauds and Vespers antiphons. Some 13th- and 14th-century motets were composed using the *neuma* as a tenor (see Huglo, 1971, p.338), and by the 16th century the *neuma* was played on the organ.

3. PSALMODY. No examples of psalmody are given in the earliest tonaries, since the tradition was oral and was first committed to writing in the 10th-century *Commemoratio brevis de tonis et psalmis modulandis* (*GerbertS*, i, 213–29; ed. H. Schmid, *Musica et Scolica enchiriadis*, Munich, 1981, pp.157–78). Later tonaries usually include a psalm verse with notation, and sometimes also an example of the more ornate psalmody used for the *Benedictus* and *Magnificat*. These examples end with the first of the psalm tone endings (*differentiae*). Such endings were designed to smooth the transition from the psalm verse to the beginning of the repetition of the antiphon after the verse; accordingly, within each tone chants are classified by the endings best suited to them. This classification varies occasionally from one tonary to another, depending on the individual preferences of the compilers; the number of endings, too, is not the same for each tone and varies for any single tone from tonary to tonary. The order in which the endings are presented varies greatly. Early tonaries generally begin with the simplest and commonest endings, under which the largest number of antiphons is listed. In later tonaries the number of endings declined. Some later theorists established a rational order based on a musical principle: Berno of Reichenau classified the endings according to their proximity to the final of the mode (*GerbertS*, ii, 76*a*).

Among the psalm tones of the tonaries, one, the *tonus peregrinus* ('wandering' or 'alien' tone), is unlike any other: it has two recitation notes, whereas the regular eight tones have only one each. The theorists found difficulty in fitting it into the scheme of eight tones; it is often found after the 8th, but less because it has any

connection with that tone than because it is foreign to Gregorian psalmody (see Huglo, 1971, pp.394–6, and J. Claire: 'The *tonus peregrinus*: a Question Well Put', *Orbis musicae*, vii, 1979–80, pp.3–14; *see also* GALLICAN CHANT, §10).

4. REPERTORY. The tonary is an index of the psalm tone endings best suited to individual chants, and might thus be expected to be limited to antiphons of the Office and Mass. Nevertheless, responsory verses possess stereotyped formulae, varying according to their mode, which constitute a sort of very ornate psalmody; accordingly, the 9th-century tonary of Metz (see Lipphardt) and the tonary of Regino of Prüm (*GerbertS*, i, 231*a*) include some examples of responsories for each tone.

It is more difficult to understand the inclusion of graduals, alleluias and offertories of the Mass in the earliest of all tonaries, the late 8th-century tonary of St Riquier (ed. Huglo, 1971, pp.26–8). Not all the chants in the Gregorian repertory imply a dominant–final relationship (these elaborate non-antiphonal chants are used, in any event, only as illustrations of the division of the repertory into eight tones).
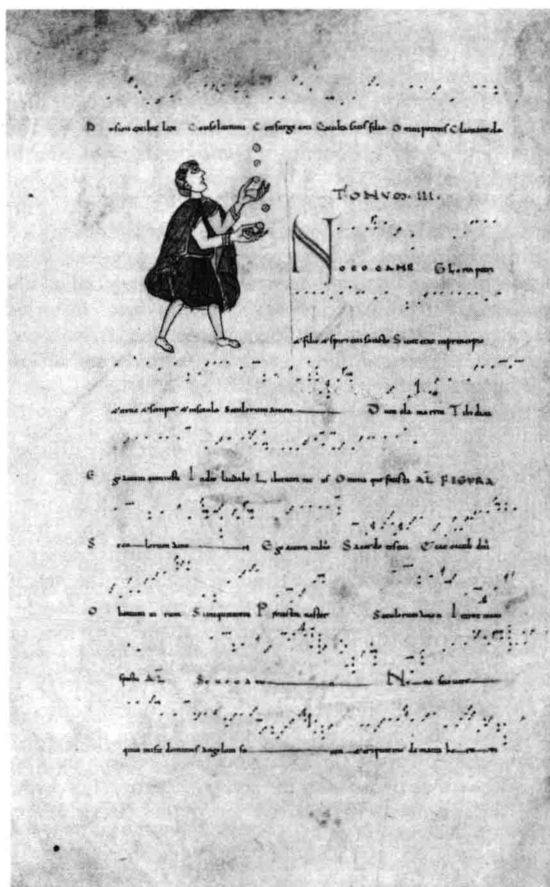
Individual chants are not assigned in every tonary to the same mode; in some cases the differences arise only because the chants may be assigned to an authentic mode in some tonaries and to a plagal mode in others, but in some cases there appears to have been some uncertainty over the choice of the modal pair (see Huglo, 1971, pp.402–9). But the schemes of classification in the earliest tonaries provide clear evidence of the conception of modality in the Carolingian era, if mistakes in classification (e.g. arising from errors in the transcription of the letters or numbers referring to the mode) are ignored. This Carolingian conception of modality was rather different from that which became universally established in the 13th century.

5. PRE-11TH-CENTURY SOURCES. The earliest surviving tonary is that of St Riquier in the late 8th-century Psalter of Charlemagne (*F-Pn* lat.13159; ed. Huglo, 1952, pp.225–7; and 1971, pp.26–8); it contains only the first five tones and no Office chants. The tonary of Aurelian of Réôme dates from about 850 (*GerbertS*, i, 39–59; ed. Gushee). The tonary of Metz or Carolingian Tonary, which, according to Lipphardt, was compiled about 830, survives in four manuscripts: *F-ME* 351, copied in about 878 (ed. Lipphardt); *D-W* Helmst.1050 (catal.1152), of the 11th or 12th century, in which the chants are listed under each ending according to their position in the liturgical year; *D-BAs* lit.5 (Ed.V.9), from Reichenau, of the year 1001 (text collated by Lipphardt); *I-Rc* 54, from Nonantola, of the 9th century (analysed by Huglo, 1968, pp.22–8): this tonary, a copy of the Reichenau tonary, was probably brought to Italy by Jean Philagathos, private tutor to Otto III, who was named Abbot of Nonantola in 982 by the Empress Theophano.

The 9th-century tonary of the group of churches centred on St Denis and Corbie may be reconstructed from marginal letters opposite the introit and communion texts in three early graduals (see Huglo, 1971, pp.94–101): *F-Pn* lat.12050 (ed. R.-J. Hesbert, *Antiphonale missarum sextuplex*, Brussels, 1935/*R*, pp.CXXIII–CXXVI); the gradual from a private collection in Paris (pubd as PalMus, 1st ser., xvi, 1955); *F-LA* 118. The tonary of Regino of Prüm dates from about 900; Coussemaker's edition of it (*CoussemakerS*, ii, 3–73) is based on *B-Br* 2750–65. Several tonaries date from the 10th century: the tonary of the *Alia musica* (ed. Chailley); the tonary common to the various *Enchiriadis* manuscripts (see Huglo, 1971, pp.66ff); an anonymous tonary in a troper and proser of St Martial de Limoges (*F-Pn* lat.1240, dated 933–6) which contains the Byzantine intonation formulae but no model antiphons as did the later Aquitanian tonaries (see Huglo, 1971, pp.146–7); and the late 10th-century tonary of Odo of Arezzo (*see also* ODO, §2 (see also Huglo, 1971, pp.206–13).

6. 11TH- TO 13TH-CENTURY SOURCES. From the 11th century the number of tonaries increased considerably and a division according to region occurred. Tonaries of an eastern group (from the German-speaking countries) represent a continuation of the Carolingian tradition – a complete tonary designed for practical use by singers, and covering the entire chant repertory; its use was greatest before the appearance of diastematic notation. Tonaries of a western group comprise mere abridgments, used for instruction, in which only a few examples from each chant category are cited to illustrate each tone.

(i) Eastern group. Of the anonymous German tonaries, the most important is that in a Reichenau manuscript (*D-BAs* lit.5; see §5 above), in which the chants are classified



Tonary and gradual, 11th century, from Toulouse (GB-Lbl Harl.4951, f.298v): opening of the 3rd-tone section, showing psalm tone, Gloria, and incipits of antiphons requiring use of psalm tone, in Aquitanian neumes

alphabetically. This was probably the model for the tonary of Berno of Reichenau (*d* 1048) which survives in 17 manuscripts (list in Huglo, 1971, pp.266–7); Gerbert's severely mutilated edition of the Berno tonary quotes only the beginnings of the first six tones and omits the examples (see Huglo, 1971, pp.274–6; see Donato for edn after *I-Rvat* Pal.lat.1344). The tonary of Gondekar of Eichstätt (*c*1070) is partly derived from that of Berno; that of Frutolfus of Michelsberg (*d* 1103) is merely a slightly amended amplification of Berno's (ed. Vivell). Berno also influenced the *Registrum tonorum* of Udalscalcus of Maisach (*d* 1151), which survives in *D-Mbs* Clm.9921, *W* Gud.lat.4641 and in the fly-leaves of Melk.

(ii) Western group. Of the western tonaries the most homogeneous group is found in Aquitaine, and it may in turn be subdivided into a group from Toulouse and one from Limoges. The Toulouse tonaries survive in the following manuscripts: *F-Pn* lat.776, lat.1084, lat.1118, and *GB-Lbl* Harl.4951 (see illustration). Similar characteristics are present in a Narbonne tonary (*F-Pn* lat.780), a tonary in a troper from St Martial (*Pn* lat.1240), and some Paris fragments (*Pn* lat.7185). The Limoges tonaries are found from the 10th century in the following manuscripts: *F-Pn* lat.909, lat.1084, lat.1118, lat.1121, and *US-BEm* 88, from St Allyre, ?Clermont-Ferrand (RISM, B/III/4, 1994, pp.141–2). From these two sub-groups are derived the tonaries of *F-Pn* lat.7211 and n.a.lat.443, and of *I-Nn* VIII.d.14. Spanish tonaries were also linked with the Aquitanian tradition, although they are all short and there are complex problems in linking them with the earliest sources; they survive in *E-Bac* Ripoll 74 (10th-century) and *GB-Lbl* Add.30850 (from Silos).

Abridged tonaries, usually anonymous, appeared in the *langue d'oïl* regions north of the Loire from the 10th century, and increasingly from the 11th century (*F-Pn* lat.4995, f.38*v*; *T* 96; *I-Rvat* Reg.lat.1638, f.126, pp.315ff). The collected works of Odorannus of Sens (*d* 1046) include a tonary of this kind (*I-Rvat* Reg.lat.577; see Bautier and Huglo). The tonary of Guillaume de Dijon (990–1031), the instigator of a monastic reform, is probably the finest of the French tonaries; it survives in *F-MOf* H.159 (PalMus, 1st ser., viii, 1901–5/*R*) and is supplemented – for the Office chants – by a 13th-century copy at the beginning of an antiphoner from Fécamp (*F-R* 245 [A 190]).

In England short tonaries were sometimes transcribed in liturgical books (see §iii below). The most important English tonary, however, was the Sarum tonary (*Tonale secundum usum Sarum et universalis ecclesiae*, ed. Frere), compiled in the early 13th century like the Sarum gradual and antiphoner. This tonary is detailed, and preceded by remarks on theory; it corresponds in every respect with the Sarum antiphoner (*AS*, 1901–25/*R*), and contributed to the tradition of sound theoretical and practical training of cathedral choristers in England. Complete or in part it survives in numerous 14th- and 15th-century manuscripts (Longworth House, Longworth, Berkshire, the Denchworth Breviary; *GB-En* Adv.18.2.13a; Mayer Museum, Liverpool, 12016, originally from Cardington, Bedfordshire; *Lbl* Arundel 130; *Occc* 44; *SB* 175; *I-PAc* 98).

(iii) Transitional group. Intermediate groups of tonaries were borrowed at times from the eastern and western groups described above. These borrowings are found most notably in tonaries associated with the Liège school, and also in Swiss tonaries. The rise of the Liège school is reflected in anonymous treatises of the second half of the 9th century, such as the *De musica sive modulatione cantus* and, more particularly, the *Quaestiones de musica* (ed. Steglich), both of which contain musical formulae borrowed from tonaries. This Liège school had contacts with both Metz and Bavaria. Tonaries associated with it include that ascribed (apparently without foundation) to Sigebert de Gembloux (1030–1112; *B-Br* 10078–95), and that in the *De musica* of Johannes Afflighemensis, formerly regarded as of the school of Normandy (see Huglo, 1971, pp.299–301).

The earliest examples of Gregorian chant in Switzerland seem to belong to the western group described above, but the tonary of the 10th-century Hartker Antiphonary (*CH-SGs* 390–91: PalMus, 2nd ser., i, 1900/*R*; Monumenta palaeographica gregoriana, iv/1–2, Münsterschwarzach, 1988) contained intonation letters, a novel feature that later influenced tonaries in the eastern group. The six Latin vowels (i.e. including both i and y) and the two Greek long vowels are used to indicate the psalm tone appropriate to an antiphon, and the vowel for the tone is followed by one of the consonants b, c, d, g, h, k, p and q (rather than an ordinal numeral) to indicate the psalm tone ending to be used. This system of pairs of letters became traditional not only in Swiss tonaries, but also in antiphoners and graduals, and it came to be used in other regions influenced by Switzerland, especially Swabia and Bavaria, probably by way of Weingarten and Ottobeuren (an abbey with contacts with the Swiss abbey of Einsiedeln). Intonation letters ultimately spread as far as Kremsmünster in Upper Austria and to Monza (*I-MZ* C.12/75).

The short English tonaries transcribed in liturgical books include the *Octo officiales toni* in the Winchester Troper (*GB-Ccc* 473, f.70*v*). At the beginning of each tone there are verses, written by Berno of Reichenau for his tonary (*GerbertS*, ii, 84).

(iv) Tonaries of religious orders. Since early tonaries are heterogeneous it is unnecessary to distinguish between those of secular and those of monastic origin, as must be done with antiphoners (indeed, many of those cited in earlier sections are monastic in origin). From the 12th century, however, the increasing systematization of the liturgy of the religious orders is reflected in the development of distinctive tonaries (see Huglo, 1971, chap.11). The Cistercian tonary, or *Tonale sancti Bernardi*, was a product of the liturgical reforms of Bernard of Clairvaux (1090–1153) and the consequent unification of chant in the Order. In it the number and complexity of the psalm tone endings were reduced. It represents a systematic application to the tonary of the *Regule* by Guido of Eu (*CoussemakerS*, ii, 150ff; ed. C. Maître, *La réforme cistercienne du plain-chant: étude d'un traité théorique*, Brecht, 1995, pp.108–233; and survives complete (*GerbertS*, ii, 265–77; *PL*, clxxxii, 1153ff), in abridged form and also in a form comprising only the notated sections and omitting the theoretical exposition (as in antiphoners such as *GB-Lbl* Eg.2977).

The Dominican tonary, included in the graduals, was based on that of the Cistercians but was not as systematic as the latter; it was sometimes preceded by a short prologue, *Omnis cantus ecclesiasticus* (see Huglo, 1967, p.124). Dominican antiphoners were preceded by an extract from the *Tractatus de musica* of Hieronymus de

Moravia rather than a tonary. A similar prologue of the *Omnis cantus ecclesiasticus* occurs in several noted Franciscan books, but the Franciscan tonary is difficult to reconstruct because the archetypal Franciscan liturgical books do not survive. Some Augustinian manuscripts (not of the Premonstratensians) contain tonaries, but there is no evidence that any unified tonary was compiled for the Order. Only two Carthusian tonaries survive (Parkminster, Charterhouse A.33, and *F-G* 124), and they are rather dissimilar, possibly representing Carthusian practice before and after the reform of chant in that Order (see Becker).

7. Post-13th-century sources. Tonaries continued to be copied until the 16th century, but apparently became manuals for teaching the theory of the eight tones rather than practical manuals for oral instruction in the chant. In this field, however, they are of purely documentary interest since late tonaries are only abridgments, and they provide much less information about the development of the concept of modality than can be obtained from treatises. The main interest of the tonary lies in the earliest examples – for the light cast on the conception of modality held by the earliest orderers of the Gregorian repertory in the Carolingian era. Late tonaries are full of mnemonic devices and verses summarizing the rules concerning the intonations or psalmody for each mode; these appeared mainly from the 12th century, particularly in Germany. There are some tonaries in verse, for example that of Hugo Spechtshart (1332). Tonaries still occur in early printed books, such as that of Dietrich Tzwyvel (*Tonarius qui vulgo Primum querite dicitur*, Cologne, 1505 or 1515). *See also* Psalm, §II.

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MAGDALENA MANOLOVA

Ton de rechange (Fr.). *See* CROOK.

Tondichtung (Ger.: 'tone poem'). A term adopted by Richard Strauss for his symphonic poems in preference to the previously accepted German term 'symphonische Dichtung'; it was widely current at the beginning of the 20th century.

See SYMPHONIC POEM.

Tone (i) (from Lat. *tonus* and Gk. *tonos*; Fr. *ton*; Ger. *Ganzton*; It. *tono*). The interval equal to the sum of two semitones and hence referred to as a 'whole tone', usually perceived as a major 2nd; in equal temperament, the sixth part of an octave. It and the semitone are the intervals by which conjunct motion in a part or voice is generated.

In the Pythagorean tuning system the whole tone is the excess of two pure 5ths over an octave (reckoned from *c*, the interval *c′–d′*), a ratio of 9 : 8, or 203·9 cents (a cent is a logarithmic unit equal to 1/1200 of an octave; an equal-tempered whole tone is by definition 200 cents). In JUST INTONATION, however, there are two sizes of whole tone: the major tone, which is the same size as the Pythagorean whole tone, and the minor tone, which is the difference between a major tone and a pure major 3rd, that is, a ratio of 10 : 9, or 182·4 cents. Yet in any regular mean-tone temperament, as in equal temperament and Pythagorean intonation, the whole tone is always precisely half the major 3rd.

WILLIAM DRABKIN

Tone (ii). Any steady sound, especially one used in making measurements, as in, for example, 'pure tone' (a single frequency), 'test tone', 'standard tone', 'combination tone' etc.

WILLIAM DRABKIN

Tone (iii). The quality of a musical sound. An oboe might be described as producing a 'reedy' tone whereas a flute produces a 'mellow' tone. *See* TIMBRE (i).

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Tone (iv). An American term for pitch or pitch class, as in '12-tone music'; British usage prefers 'note'.

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Tone (v). In Gregorian chant, the generic name given to a recitation formula; *see* PLAINCHANT; PSALM, §II; *see also* MODE.

WILLIAM DRABKIN

Tone cluster. *See under* CLUSTER.

Tonelli [De' Pietri], **Antonio** (*b* Carpi, 19 Aug 1686; *d* Carpi, 25 Dec 1765). Italian cellist and composer. After early musical training under Nicolò Pace and Gaspare Griffoni, *maestri di cappella* of Carpi Cathedral, he moved to Bologna, where he continued his musical studies, including composition, the organ, cello, viola d'amore and singing. In 1706 he became a music teacher at the Collegio dei Nobili in Parma and *virtuoso di camera* for Duke Farnese. From Parma he went on several journeys, spending some time in the service of the King of Denmark. In 1723 he reappeared in Italy, where he collaborated on an opera at Reggio nell'Emilia (*L'enigma disciolto*), and in 1724 became organist and later *maestro di cappella* of the Accademia del Rosario in Finale Emilia. At the same time he pursued his career as a cellist, often playing in Venice. In 1730 he was named director of music at Carpi Cathedral, and in 1731 was court virtuoso at Modena. Six years later he resumed his journeys and gave performances in various north Italian cities. From about 1741 to 1745 he was *maestro di cappella* in Alassio; in 1746 he returned to Carpi and founded a music school for poor children, which closed three years later. In 1753 he left Carpi for Alassio, then returned once again in 1755 to his native city to serve as *maestro di cappella* in the cathedral, a post he held until his death; during that time he wrote his *Trattato di musica*.

Often reduced to being an itinerant musician, Tonelli was evidently an eccentric figure, dressed always in clerical black, though he was never even a minor cleric. Much has been written about the relationship with his young pupil Rosa Partegiotti, to whom he taught the organ and singing. In spite of a difference in age of 62 years, the bizarre Tonelli wished to marry her; she, however, entered a convent where she continued her musical profession as organist and singer.

Almost all Tonelli's music is lost. His *Trattato* shows an original method of teaching music to young children as well as insights into musical practices of the 18th century. Though the treatise was never printed, he sent it for correction to G.B. Martini, who laboriously copied it for his own library (a letter from Tonelli to Martini is in *I-Bc*); Tonelli's realization of the continuo of Corelli's op.5 (*MOe*) is perhaps the most important example of written-out continuo in the 18th century, one which may have influenced Handel's style of continuo realization.

WORKS

lost unless otherwise stated

SECULAR VOCAL

L'enigma disciolto (op), Reggio nell'Emilia, Cittadella, 1723, collab. others
Lucio Vero (op), Carpi, 1731; with Canoppo e Lisetta (ints, P. Ferrari), Bologna and Carpi, 1731
Cantate per musica, Carpi, 1724

ORATORIOS

Il trionfo dell'umiltà di S Filippo Neri, Bologna, Madonna di Galliera, 1724, *I-Bof*

Dialogo per musica fra il beato Andrea Conti e un'anima divota (A. Zallotti), Finale di Modena, Franciscan church, 24 Oct 1724
Sapienza, S Antonio ed Eresia, 3vv, insts, Bologna, 1725

OTHER WORKS

Diurno musicale ad uso della Cattedrale di Carpi; cioè 2 messe, una solenne e l'altra breve, con i salmi per tutti i vespri dell'anno, antifone, finali, inni, Tantum ergo, Litanie della BVM
Responsori per la Settimana Santa
Kirie e Gloria, hpd, vns ad lib, cavati dai I, VI, VII, IX, e X duetto di Don P. Bellinzani, op.5, 1745
Corelli trasformato in 4 antifone ed 8 Tantum ergo, a varie voci
Realizzazione del basso continuo dell'opera quinta di A. Corelli, *I-MOe* Mus.F. 1174 [incl. 8 short preludes by Tonelli]

WRITINGS

Trattato di musica in due parti diviso (MS, before 1760, Carpi, Archivio Storico, lascito Guaitoli, nos.111–14) [copy with changes in G.B. Martini's hand, *I-Bc* L/54]
Correzione de' precendenti madrigali [by Lotti] *cavata dalla critica di Benedetto Marcello* [compendium of music examples and corrections extracted from B. Marcello's *Lettera famigliare di un accademico filarmonico*] (MS, *Bc* H/46)

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G. Vecchi: 'Insegnamenti per i fanciulli di Antonio Tonelli (1762)', *Autiguae musicae italicae studiosi*, iii (1987), 4–8

ANNE SCHNOEBELEN

Tonello, Antonio (*fl* 1598). Italian composer. He was *maestro di cappella* at Feltre Cathedral when his *Madrigali a cinque voci* (Venice, 1598, inc.) was published. This collection, which is largely devoted to settings of pastoral verse, includes one piece dedicated to a local worthy, Paolo Bellato, whose name is incorporated into the text. The volume as a whole has the air of having been composed for some local gathering of music amateurs. A four-voice setting of *Suggea da duo coralli* appeared in an anthology edited by Giovanni Maria Radino, then organist at S Giovanni di Verdara, Padua (RISM 1598⁹).

IAIN FENLON

Tonelus. *See* ANTONELLO DA CASERTA.

Tone poem. The English equivalent of the German 'Tondichtung'. By implication, if not in actual fact, a tone poem is less dependent on symphonic procedures than a symphonic poem, but the distinction has never been strictly applied.

See SYMPHONIC POEM.

Tone row. *See* SERIES.

Tonga. *See* POLYNESIA, §III, 4.

Tonger, P.J. German firm of music publishers. Augustin Josef Tonger (1801–81) founded a music shop and publishing firm in Cologne in 1822. The retail business was taken over as an independent concern in 1872 by his son Peter Josef (i) (1845–1917). The latter's son, Peter Josef (ii) (1875–1960), and grandson, Peter Josef (iii) (1902–89), did much to develop a flourishing business. Peter Tonger (*b* 1937), son of Peter Josef (iii), joined the firm in 1965 and has been sole owner of the company since the death of his father. Tonger's *Taschen-Alben* series, of which 62 volumes had appeared by World War II, reached an overall circulation of more than three million copies. The firm has also published choral and school music, Hausmusik and music literature. After the Cologne premises were destroyed in World War II, it moved to Rodenkirchen. Contemporary composers whose works it publishes include Jürg Baur, Bialas, Bresgen, Dinescu, Feld, Lemacher, Mersmann, Siegl, Schroeder and Julius Weismann. Works by female composers published for the first time include those by Johanna Kinkel, Fanny Mendelssohn, Marianne von Martínez and Anna Amelia von Sachsen-Weimar.

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THEODOR WOHNHAAS

Tongues, singing in. *See* SINGING IN TONGUES.

Tonguing. In playing mouth-blown wind instruments, the technique used for beginning (and sometimes ending) notes, except those which are slurred. With reed instruments the tip of the tongue is placed against the reed, then drawn quickly back to release the air stream. In playing cup-mouthpiece instruments and members of the flute family the tip of the tongue is generally placed against the palate behind the upper teeth, then drawn back as if forming the consonant 'T' or 'D' with some suitable vowel. Such a movement is often termed a 'tongue stroke' (Fr. *coup de langue*; Ger. *Zungenstoss*). For playing rapid notes, pairs of syllables are generally employed, alternating an articulation of the air stream near the teeth ('te') with one created by the back of the tongue on the soft palate as in pronouncing 'ke' or 'ge'; this gives the pattern *te-ke te-ke* (known as 'double tonguing'). For triplets the patterns *te-te-ke te-te-ke* or *te-ke-te te-ke-te* are normally used ('triple tonguing'). FLUTTER-TONGUING, a common device in 20th-century music, is essentially a protracted rolling of the tip of the tongue, as in an Italian 'R'.
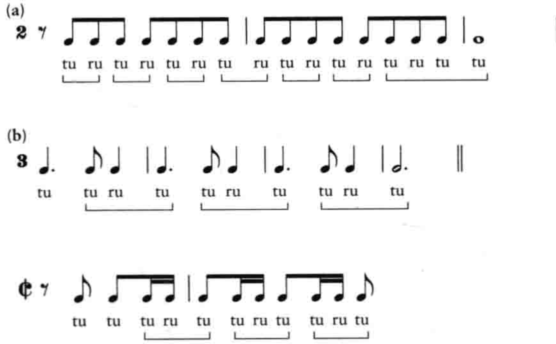
The representation of tonguing patterns as combinations of syllables has a long history with important implications for both instrumental technique and performance practice. The earliest extant written sources on tonguing, dating from the 16th century, reveal an already highly developed system, presumably continuing a rich oral tradition. Until the mid-17th century, most sources on tonguing were instruction books on the art of improvising diminutions, since the technique of diminunition (the ultimate expression of instrumental virtuosity) created the greatest need for rapid tonguing. The tonguing tradition as described in 16th- and 17th-century sources (notably Italian ones) demonstrated great variety and subtlety. Types of double tonguing were employed not only for speed but for expression, and also in imitation of vocal *gorgie*, the characteristic throat articulation used by singers to execute rapid diminutions. Most theorists, including Ganassi (*Opera intitulata Fontegara*, 1535), Girolamo Cardano (*De musica*, *c*1546), Girolamo Dalla Casa (*Il vero modo di diminuir*, 1584), Riccardo Rognoni (*Passaggi per potersi essercitare nel diminuire*, 1592), and Francesco Rognoni Taeggio (*Selva di varii passaggi*, 1620), distinguished between single tonguing (*te te te* or *de de de*), to be used for notes slower than quavers, and

three kinds of double or compound tonguings, called *lingue*, to be used for faster notes. These *lingue* were classified according to their articulative and expressive qualities: hard and sharp (*te-che te-che*); intermediate (*te-re te-re*); and smooth (*le-re le-re*). (Note that the pronunciation of consonants in the original languages of the sources is important for understanding how the syllables were executed. The *r* in these sources was a single stroke of a rolled 'R' in which the tip of the tongue brushes quickly against the ridge of the teeth, also known as the 'alveolar ridge'; the *ch* is equivalent to the English 'K'.) Of these compound tonguings the third type, *le-re le-re*, was considered the best for diminutions, since it most closely imitated the human voice, and was thus known as the *lingua di gorgia*. It was also termed *lingua roversa* (reversed tonguing), indicating that, when executed rapidly, it was somehow transformed or 'reversed'. The exact nature of this 'reversal' is unclear but may have involved shifting the *l* from the first syllable of the pair *le-re* to the second syllable, a similar movement to Quantz's double tongue of the 18th century (see below). The tonguing considered the least suitable for diminutions was the first one, *te-che te-che*, since it was considered too 'harsh' and 'crude' to be 'vocal'. The intermediate tonguing, *te-re te-re*, was deemed to be good for diminutions of moderate speed, as it was moderate in character and easy to control. These compound tonguings were applied to all notes faster than crotchets. In the case of quavers, while the use of compound tonguings was not strictly necessary for speed, they aided in producing a slight inequality of stress considered desirable for tasteful playing. This is presumably why an alternation of hard and soft consonants (*te-re te-re*) was preferred to two hard ones (*te-che te-che*).

Until the 18th century, nearly all notes in wind playing were tongued, the only important exception being the two alternating notes of a type of trill called the *tremolo*. Even cadential trills (*groppi*) were still generally tongued in the early 17th century. Rognoni Taeggio (1620) gave the first indication that *groppi* could sometimes be slurred as well. His brief musical example with tonguing syllables below the notes is virtually the only example from before 1700 of syllables applied to actual music rather than mere tonguing exercises. It reveals that, although string players had begun to slur passages of up to 12 semiquavers, wind players continued to articulate them using compound tonguings, particularly the *lingua roversa*. The decline of the diminution tradition is represented in the work of the cornettist Bartolomeo Bismantova (*Compendio musicale*, MS, 1677, *I-REm* Reggiani E.41). He mentioned only two types of compound tonguings, of which the 'hard' tonguing, *te-che*, was 'no longer in use' although, curiously, sometimes used to 'good effect . . . in the *stile cantabile*'. To these traditional tonguings he added three-letter syllables, *ter-ler* and *der-ler*, without relating them to the *lingua roversa*, as well as slurred notes (*note legate*). Finally, he considered that the cornett required a sharper basic tonguing (*te*) than did the recorder (*de*).

The French woodwind methods of the late 17th and early 18th centuries, such as Etienne Loulié's *Méthode pour apprendre à jouer de la flûte douce* (MS, *c*1685, *F-Pn* fr.n.a.6355), J.-P. Freillon Poncein's *La véritable manière d'apprendre à jouer en perfection du haut-bois, de la flûte et du flageolet* (1700), and Jacques Hotteterre's *Principes de la flûte traversière* (1707), used only two

Ex.1



tonguing syllables, *tu* and *ru*, in which the *t* is pronounced behind the upper front teeth and the *r* rolled from the teeth up to the alveolar ridge (see Ranum, 1998). Ranum (1993) proposed that these syllables helped players mimic French song, which in turn was influenced by poetic structure. Hotteterre recommended *tu* for longer notes and most quavers; conjunct quavers and all semiquavers intermixed *ru* in three ways (interpretation due to Ranum, 1993): *tu* | *ru* for *notes inégales* (ex.1*a*); *tu ru* | *tu* for dotted notes and crotchet-quaver-quaver-crotchet or quaver-semiquaver-semiquaver-quaver patterns (ex.1*b*) and *tu ru tu* / *tu* (ex.1*a*) to conclude a phrase. He considered slurring (*coulez*) to be an ornament; yet 12 years later, the preludes and *traits* (capricious exercises) in his *L'art de préluder sur la flûte traversière* (1719), influenced by the Italian violin style, featured a great deal of slurring over long groups of smaller note-values. Although the slurring of trills was by then universal, he still allowed the two-note termination to be tongued. As the Italian style made further inroads into French music, *tu* and *ru* were abandoned; Michel Corrette (*Méthode pour apprendre aisément à jouer de la flûte traversière*, *c*1739) considered them 'an absurdity which serves only to perplex the student'.

Subsequent 18th-century flute methods advocated two different approaches to tonguing. The first approach retained the use of syllables. The influential German flautist Quantz (*Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752) varied the single tongue stroke, giving a choice of two syllables, *ti* and *di*: with *ti*, for playing leaping quavers, 'the tongue immediately springs back to the palate'; with *di*, for playing conjunct quavers and longer notes, the air stream 'is not kept from sustaining the tone'. For dotted notes and moderately quick passage work, he changed the subtle French mixture of *tu* and *ru* into 'the word *tiri*' and its *legato* counterpart *diri*, thus varying the consonant, bringing the tongue higher in the mouth, and creating regular patterns of syllables. He also introduced the double tongue *did'll* for 'the very quickest passage work'. Tromlitz (*Ausführlicher und gründlicher Unterricht die Flöte zu spielen*, 1791) modified the vowel to *a*; he also incorporated *a* into patterns that would otherwise have been shown by slurs: *ta-a-ra-a-da-a-ra-a*, *ta-a-da-ra-a-da*, *tad-llad'l-lad'llad'll*, *tad'llda-rad'llda*, etc. The second method, which eventually dominated in the 19th and 20th centuries, rejected the use of syllables except in double tonguing. Antoine Mahaut (*Nieuwe manier om binnen korten tijd op de dwarsfluit te leeren speelen/Nouvelle méthode pour apprendre en peu de temps à jouer de la flûte traversière*,

2/*c*1759) followed Corrette's example in freely intermixing tongued and slurred notes along with accent marks and staccato dots and wedges. Mahaut's musical example featured what was to become the standard Classical two-slurred-two-tongued pattern alongside slurred pairs of notes both on and across the beat. For double tonguing he used the Quantzian *di-del*. De Lusse (*L'art de la flûte traversière*, *c*1760) advocated a new double tongue, *loul-loul*. François Devienne (*Nouvelle méthode théorique et pratique pour la flûte*, 1794) mentioned something similar, 'beating the tongue on the palate', but preferred a further pattern, *dougue dougue*, similar to the old Italian compound tonguing *te-che te-che*, rejecting *tourou* or *turu* as 'mumbling'. A similar tonguing to *dougue* had been an apparently continuous tradition among trumpeters, from Fantini's *teghe* (*Modo per imparare a sonare di tromba*, 1638) through Speer's *dikedank* and *dikedikedank* (*Ungarischer oder dacianischer Simplicissimus*, 1683) to Altenburg's *kitikiton* and *tikitikiton* (*Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst*, 1795) and beyond. John Gunn (*The Art of Playing the German-Flute on New Principles*, *c*1793) noted the Quantzian *diddle*, but for evenness of articulation preferred a new 'staccato' double tonguing, *teddy* or *tiddy* (which he considered a development of Quantz's *tiri*).

Even in the 19th century the modern double tongue did not take precedence immediately. Louis Drouet (*Drouët's Method of Flute Playing*, London, 1830) reported that he was still encountering *tutel*, *tatel* (the Netherlands), *tetel*, *titel*, *totel*, *tutel*, *take*, *teke*, etc. (northern Europe), and *dougue* (France), but no double tongue in Italy, Spain and southern France; he himself preferred *deureu* or *doru*. The Quantzian double tongue was mentioned as late as 1844 by A.B. Fürstenau (*Die Kunst des Flöten-Spiels*, pubd Leipzig, 1909), who himself used exclusively single tonguing.

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BRUCE DICKEY, DAVID LASOCKI

Toni, Alceo (*b* Lugo di Romagna, 22 May 1884; *d* Milan, 4 Dec 1969). Italian composer and writer on music. He studied at the Liceo Musicale, Bologna, under Torchi and Marco Bossi. From 1908 to 1910 he was director of the Liceo Musicale in Rovereto, from 1918 to 1921 he was technical director of D'Annunzio's Raccolta Nazionale delle Musiche Italiane and from 1936 to 1940 president of the Milan Conservatory. He was music critic on the *Popolo d'Italia*, the official Fascist party newspaper, between 1920 and 1943, and contributed to other nationalist journals; under fascism he was also secretary of the Milan musicians' union and, subsequently, a member of the national directorate of the Fascist union of musicians. After the war he was music critic for the Milan daily *La Notte*. He was a member of the Accademia di S Cecilia, and he prepared many editions of Italian music of the 16th and 17th centuries. A passionate supporter of the Fascist regime and of musical nationalism, Toni, whether as a composer of 'retrograde tastes and great pretensions' (Sachs), or as a critic, displayed a totally closed mind towards 20th-century musical developments. In 1932 he was one of the instigators of an anti-modernist manifesto directed against the receptiveness of Malipiero and Casella to such trends.

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(*selective list*)

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Inst: 2 sonatine, str qt, 1929; Il cavaliere romantico, poema in forma d'ouverture, orch, 1932; Introduzione e Saltarello, 1937; Ov., orch, 1937; Quintetto elegiaco, pf, str, 1937; Sym., F, orch; Theme, Variations and Fugue, orch
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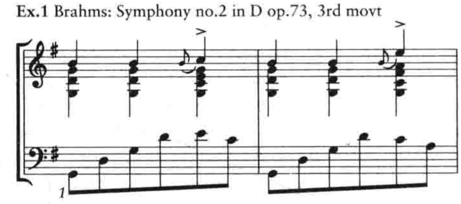
ANTONIO TRUDU

Tonic (Fr. *tonique*; Ger. *Tonika*; It. *tonica*). In the major–minor tonal system, the main note of a key (also called its key note), after which the key is named; the name of the scale-step or DEGREE of that note; the triad built on that note. In music based on one of the church modes, the function of tonic is most closely approached by the FINAL of that mode.

See also TONIC ACCENT and TONALITY.

Tonic accent. Emphasis given to a note on account of its higher pitch, rather than because of stress (i.e. dynamic ACCENT) or lengthening of durational value (i.e. AGOGIC accent). In ex.1 the third beats of bars 1 and 2 receive a
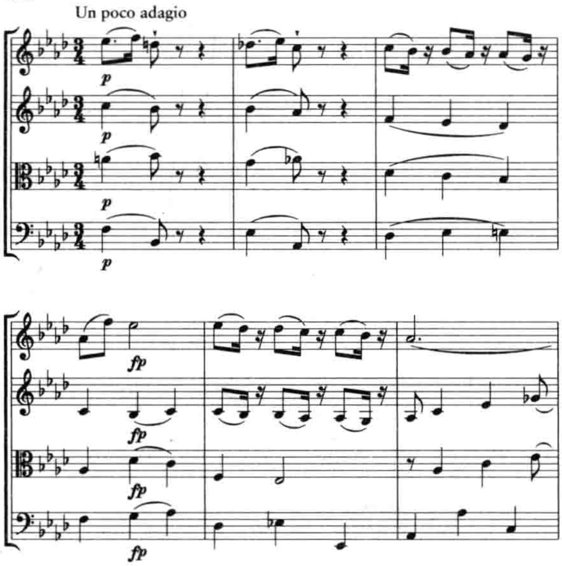
Ex.1 Brahms: Symphony no.2 in D op.73, 3rd movt



tonic accent, in addition to a dynamic accent, because the melody notes that fall on them are higher than those of beats 1 and 2.

Tonicization (Ger. *Tonikalisierung*). The act of establishing a new key centre, or of giving a degree other than the first the role of tonic. This is accomplished by emphasizing the crucial properties of that tonic, in particular its fourth scale degree and leading note, both of which are part of its dominant 7th chord. For example, at the beginning of the slow movement of Mozart's String Quartet K160/159*a* (ex.1), the first chord tonicizes B♭ and so helps delay the arrival of the home key of A♭ until the downbeat of bar 6.

Ex.1



Haydn's String Quartet op. 74 no.1 begins with a V⁷–I progression; though the first chord is not a tonic, it nevertheless 'tonicizes' the home key of C major. By contrast, the opening chord of Beethoven's First Symphony, a tonic chord with an added flattened 7th, behaves initially as a V⁷ of IV and so tonicizes the subdominant, F (*see* CADENCE, ex.15).

The term *Tonikalisierung* originates in the second part of Heinrich Schenker's *Harmonielehre* (1906, chaps. 2–3), where examples of tonicization are used to show how one diatonic collection can be musically enriched by the implication of another (through the presence of a single foreign note), and how the concept of STUFE (i.e. a significant harmony identified with a particular scale degree) is more useful than the notion of transitory modulation.

The term 'tonicization' is sometimes used in a non-Schenkerian context to characterize modulation at a low level, where a new key is touched on only briefly.

WILLIAM DRABKIN

Tonic Sol-fa. A form of musical notation and the system of teaching sight-singing which depends upon it, both devised by John CURWEN in mid-19th-century England. One of the few alternative forms of notation to achieve international use in modern times, Tonic Sol-fa had its origin in Guidonian solmization, depending like that system upon aural perception of relative pitch (*see* SOLMIZATION, §I), but incorporating many features adopted empirically from other sources. First designed as an aid to beginners, Tonic Sol-fa was mistakenly regarded by its extreme exponents late in the 19th century as superior to standard notation in its own right. Consequently distrusted and misunderstood by many professional musicians, the system passed through a more recent period of disfavour and neglect. It is now seen to offer distinct advantages when employed purely as an ancillary device in the early stages of learning to read from notes; and, particularly following its adoption in modified form by Zoltán Kodály for use in Hungarian schools, it is employed for that purpose today in many parts of the world (*see* SCHOOLS).

1. Historical background. 2. The notation as orginally used. 3. Method of teaching. 4. Modern developments.

1. HISTORICAL BACKGROUND. Tonic Sol-fa owes its existence to the drive to improve congregational singing which began in Britain during the third decade of the 19th century. At a conference of Sunday school teachers in Hull in 1841 the Rev. John Curwen, a young Congregationalist minister already noted for his remarkable skill as a teacher, was charged with the task of finding the most reliable method of teaching singing. Though without musical ability himself, Curwen took the charge seriously. He had already attempted unsuccessfully to teach his own schoolchildren to sing, but had found anything beyond teaching melodies by rote unattainable because of his ignorance of musical notation. Earlier attempts to teach himself to read music had failed because the technical information supplied by the instrumental primers of his day proved quite incomprehensible to him without the aid of a teacher; and later attendance at the popular singing classes organized by John Hullah only served to convince Curwen that a sol-fa system which linked *doh* permanently to the note C inevitably led to bafflement when other keys were introduced.

It was at this stage of his investigations that Curwen examined a treatise on the teaching of singing written by SARAH ANNA GLOVER, a Norwich schoolmistress, entitled *Scheme for Rendering Psalmody Congregational* (1835). The book set out the details of a method that Glover had used to train a remarkably proficient children's choir for the church at which her father was vicar. Depending basically upon a notation of sol-fa initials, her *Scheme* was designed to make the pupil familiar from the outset with the aural effect of note relationships – instead of introducing him first to a catalogue of musical facts and symbols. After studying Glover's book Curwen was delighted to find that he was soon able to read a psalm tune from her notation; and on teaching the first steps of her method to a child at his lodgings, he was convinced that he had found the system he was seeking.

Excited by his discovery, Curwen published early in 1842 a series of 'Lessons on Singing' in the *Independent Magazine* (a Congregationalist journal that he edited), making several amendments of his own to Glover's original method. She had anglicized the traditional sol-fa names to read *Do*, *Ra*, *Me*, *Fah*, *Sole*, *Lah* and *Te*; he preferred *doh*, *ray*, *me*, *fah*, *soh*, *lah* and *te* as being less ambiguous. She employed capital letters for her notation of initials; he used small letters because they took up less room on the page and were available in greater quantity in the stock of any journeyman printer. She codified keys by reference to an elaborate chart; he preferred to state the key simply as 'Doh is C', or 'Key C'. These and many other similar modifications, each marking an improvement on the original, reflect Curwen's practical mind and insight as a teacher. He gave the name 'Tonic Sol-fa' to his version to emphasize its key-centred nature – as opposed to the 'fixed' sol-fa which John Hullah had introduced from France and was then teaching.

Curwen was 25 when he published his first account of Tonic Sol-fa in the *Independent Magazine*, and he was to devote the rest of his life to the perfection and propagation of his method. Constantly examining the works of other teachers both at home and abroad, he eagerly incorporated into his own system any device which helped to make the pupil's task simpler. In every case where he adopted an

idea in this way he readily acknowledged its source. Curwen is thus to be regarded as an agent of synthesis rather than as the inventor of an original method of teaching.

The progress of the Tonic Sol-fa movement was in itself remarkable. What had begun in 1841 as a private investigation into methods of teaching music eventually grew into a nationwide organization with an enrolled membership numbering tens of thousands. From a humble beginning in the Sunday Schools the movement first began to attract adult attention in philanthropic and temperance circles. Soon afterwards, in an age when 'self-improvement' represented an ideal for respectable and ambitious members of the working classes, Curwen's publications were being studied by a much wider circle. And with the appearance in 1852 of the series of articles that he was commissioned to write for Cassell's *Popular Educator* Curwen's readership increased astronomically. Some years earlier he had already found it necessary to set up a private printing press to supply Tonic Sol-fa publications; but by 1856 the demands made upon him by his musical activities led him to resign his ministry and devote his energies wholly to the movement. He founded the Tonic Sol-fa College in 1869. Not only was Tonic Sol-fa established in amateur choral organizations throughout Britain long before Curwen's death in 1880, but it had been adopted as the recognized method of teaching music in the schools of the land.

It is important to take into account the fact that Curwen was motivated largely by social and religious aims. In his desire to bring music to the poor and to the service of the church he tended increasingly to be swayed by the fact that Tonic Sol-fa notation could be produced very much more cheaply than musical scores of the orthodox type. Thus, although his original intention was to employ sol-fa initials only as an approach device to help the beginner, as time went on he became less disposed to press his followers to undertake the complementary study of staff notation. As a result, armies of Tonic Sol-fa pupils became entirely dependent upon publications using their familiar notation. Confronted with staff notation, they were almost as ignorant of its meaning as they had been before their sol-fa training had begun.

Failure to integrate the learning of sol-fa with an understanding of staff notation led many of Curwen's followers into a musical cul-de-sac; it also incidentally brought Tonic Sol-fa itself into disrepute. Vividly aware of that hazard, but persuaded of the continuing value of sol-fa in the early stages of learning to read notation, teachers today employ a modified version of Curwen's original system.

2. The notation as originally used.

(i) Pitch. The notes of the rising major scale are represented, whatever the key, by the symbols shown in ex.1*a*. When notes rise above that compass they are
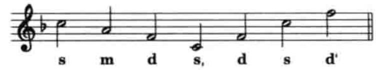
Ex.1(a)
d, r, m, f, s, l, t

(b)
d', s' (etc.)

(c)
s,, t, (etc.)
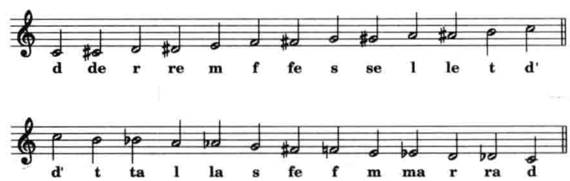
marked as in ex.1*b*; similarly, notes falling below standard pitch are marked as in ex.1*c*. Melodies having their lower tonic within the octave above middle C are treated as standard pitch (ex.2). Tenor and bass parts are written an octave higher than sung.

Ex.2



Chromatic degrees are noted by changing the vowel of the sol-fa name concerned (ex.3). Sharpened notes use 'e'
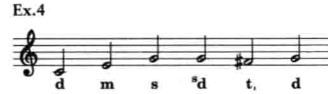
Ex.3



(pronounced 'ee'), flattened notes use 'a' (pronounced 'aw').

Chromatic note names are always written in full. They are employed only for ornamental notes and transient modulation. When extended modulation occurs the new tonic is named 'doh', the transition being expressed by a 'bridge note' with a double name (ex.4). The upper name

Ex.4



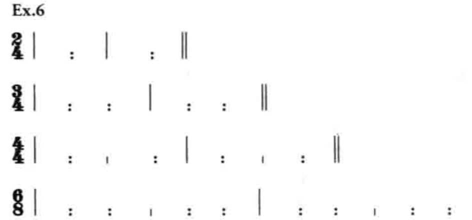
in ex.4 relates to the old key and the lower to the new key. The bridge note in ex.4 is sung as *s'doh*. Modulation to the subdominant is noted as in ex.5, in which the

Ex.5
Key D G.f
d m s m ᵐt d' ‖

bridge note is sung as *m'te*. As this example shows, it is the practice to state the name of the key above the symbols at the beginning of a melody, and when modulation occurs to name the new key, adding the sol-fa name of the new 'foreign' note to be encountered – in this case *fah*. A bridge note is always introduced at the point which makes the transition easiest for the singer, whether this corresponds to the true harmonic situation or not.

(ii) Rhythm. Curwen's method of notating rhythm depends basically upon the bar-line and the colon. The bar-line performs the same function as in staff notation; the colon precedes every weak beat within a bar. Subsidiary accents within bars are indicated by shortened bar-lines. To help the eye, equal beats are represented on the page by equal lateral spacing – no matter how many notes share a beat (ex.6 – time signatures are not used:
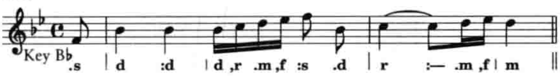
Ex.6



they are shown in this example only to clarify). A beat is divided into halves by placing a full stop in the middle of it; into quarters by placing a comma in the middle of each
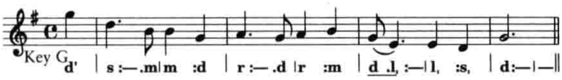
half (see ex.7). A note is continued through another beat or part of a beat by means of a dash. Slurs are represented

Ex.7
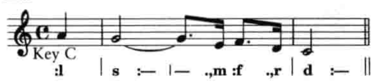


by horizontal lines beneath the notes (as in ex.8). To economize on horizontal space, the common figure consisting of a dotted quaver followed by a semiquaver

Ex.8
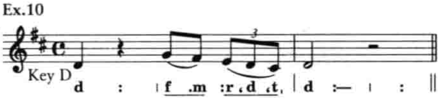


does not employ the dash. Instead, full stop and comma are brought close together – to show that the previous sound is continued (ex.9). Rests are not used. Silence is

Ex.9
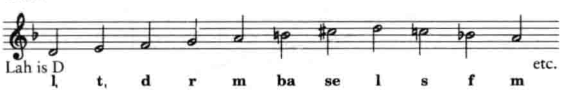


indicated by vacant space. Triplets are shown by using two inverted commas (ex.10).

Ex.10



(iii) The minor scale. Minor keys are regarded as derived from their relative majors, the tonic being called 'lah'. The sharpened 6th of the melodic minor is named 'ba' (pronounced 'bay') to distinguish it from the sharpened 4th of the major scale (ex.11). Theoretical considerations

Ex.11



apart, this method saves great complication and the introduction of sundry chromatic note names.

3. Method of teaching. Even a thorough knowledge of the notation of Tonic Sol-fa can leave a misleading impression of the manner in which Curwen intended it to be taught. Contrary to popular belief, the beginner was not first introduced to the sounds and sol-fa names of the degrees of the major scale and then required to practise pitching random diatonic intervals.

To begin with, Curwen taught without the aid of an instrument, patterning everything with his own voice. The aim was to make the learner independent, and to render progress easy and natural. But when sung, the major scale, with its succession of tones and semitones, appeared too complex for beginners. Moreover, ability to strike, say, a major 3rd from the tonic does not imply ability to strike the same interval elsewhere in the octave. The mental impression of a major 3rd based on the tonic is quite different from that of the same interval based upon the dominant.

Curwen argued that every note of the scale produced its own 'mental effect'. He therefore insisted that the pupil must be given the opportunity to experience and attempt to describe the character of the different degrees for himself. He began by teaching the notes of the tonic chord – not the scale – emphasizing its bold character when the notes were sounded slowly in succession, then inviting the pupil to note for himself the firmness of *soh* and the calm of *me*. When, at a later stage, the remaining degrees of the scale were gradually introduced, an attempt was made to encourage the pupil to describe their individual qualities. The expectation was that he would find *lah* sad, *te* incisive, *ray* expectant and *fah* desolate. The precise terms employed were not important. The object was to fix the individual character of each degree in the pupil's mind and thus equip him to recall that quality when the occasion arose – rather than to calculate the position of a note by counting through the scale.

Once the tonic chord had been made familiar Curwen went on to introduce the dominant chord (ex.12). When

Ex.12

s, t, r'

the pupil was able to sound its notes at will and recall their individual character, the subdominant chord followed. In that way the complete range of the scale was built up by means of concordant intervals easily imitated by a beginner. With the octave complete, a period was spent practising tunes and exercises within that compass.

In teaching and exercising the notes of the scale a diagram known as a Modulator was employed. Much of a pupil's early vocal experience was in singing melodies from the Modulator, following with his voice the teacher's pointer. The simplest form of Modulator displayed only the notes of the major scale. A more comprehensive version (ex.13) showed a key with its dominant (to the left) and subdominant (to the right) and the chromatic degrees between.

Almost the last of the devices which Curwen introduced to his method was the series of 'Manual Signs' first brought into use in 1870 (see illustration). Curwen advocated their use because they enabled the teacher to work facing his class, instead of towards the Modulator. The commonest of the chromatic degrees could also be indicated by slight modifications: *fe*, by pointing the first finger horizontally to the left; *ta*, similarly to the right; and *se*, by pointing straight forward. (For a broader discussion of manual signs *see* Cheironomy.)

Ex.13

d'		f'		
t		m'		l
			re'	se
l		r'		s
se				ba
s		DOH'		f
ba		TE		m
			le	
f	ta			
m		LAH		r
	la			
		se		
r		SOH		d
			fe	t,
		ba		
d		FAH		
t,		ME		l,
	ma		re	se,
l,		RAY		s,
	ra			
se,				de
s,		DOH		f,
ba,		t,		m,
f,	ta,			
m,		l,		r,
		se,		
r,		s,		d
			fe,	t_2
		ba,		
d,		f,		
t_2		m,		l_2

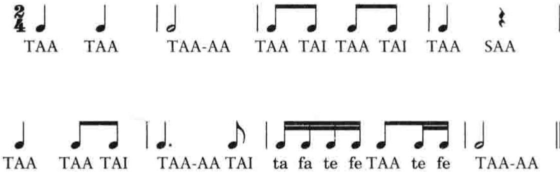


Manual signs introduced by John Curwen to aid instruction by Tonic Sol-fa, from his 'Standard Course of Lessons and Exercises in the Tonic Sol-fa Method of Teaching Music' (5/1880)

In general Curwen urged the teacher to begin his task without employing any symbols at all, gradually introducing them as they were needed to make the pupil recognize and recall what he already knew. A staunch disciple of Pestalozzi, Curwen presented his own paraphrase of the familiar Pestalozzian precepts: to let the easy come before the difficult; to introduce the real and concrete before the abstract; to teach the elemental before the compound; to do one thing at a time; to introduce the common before the uncommon; to teach the thing before the sign; to let each step arise out of what had gone before; and to call the understanding to assist the skill.

He thus separated the teaching of rhythm from the teaching of pitch. Once familiar with the scale, his pupils were introduced to rhythmic values by means of the Time Names (later known as Rhythm Names) devised by Aimé Paris and anglicized by Curwen to form part of his system. Ex.14 introduces the most common of these names in Curwen's version.

Ex.14



Before attempting to sing an unknown melody Curwen's elementary pupils were first required to chant its Time Names on a monotone. Once they had mastered the rhythmic element they went on to tackle the rise and fall of its pitch. Finally, the two elements were combined.

With the major scale and simple rhythmic notation mastered, Curwen next dealt with elementary modulation – to the dominant and subdominant. Then came the minor mode, chromatic notes and more distant modulations. With that total equipment supplemented by regular practice, Curwen's followers were able to sing with confidence in local choirs, or in those massed performances of oratorio which formed an essential part of the amateur musical life of Britain in the second half of the 19th century. In the great majority of cases, however, they were able to do so only because John Curwen had made available over the years a vast repertory of vocal scores printed in Tonic Sol-fa notation (*see* NOTATION, III, 5, fig.132*a*). A contemporary estimate claimed that by 1890 more than 39,000 copies of the Tonic Sol-fa edition of Handel's *Messiah* had been sold. That figure is an indication of the success of Curwen's movement to bring music to the people at large; it also reveals the high proportion of his followers who failed to come to grips with orthodox notation.

4. MODERN DEVELOPMENTS. Failure to adapt Tonic Sol-fa to suit changing needs steadily reduced its use in Britain after the 1920s. Curwen's own policy of constantly revising his methods was forgotten after his death and, unlike such acknowledged continental adaptations of his work as Hundoegger's Tonika-Do or Kodály's rendering, Tonic Sol-fa was allowed to petrify.

A working party set up at the University of London Institute of Education in 1970–71 re-examined Tonic Sol-fa with the current needs of schools in mind. It found that the outmoded letter notation could be dispensed with, that sol-fa and staff notation could readily be integrated, and that sight-singing in schools should be treated as a

means of sharpening aural awareness rather than an end in itself. These findings were forwarded to the Tonic Sol-fa College, and a collateral body, the Curwen Institute, was founded in 1974 to develop and promote a revised form of Tonic Sol-fa on the lines recommended. As a result W.H. Swinburne published *The New Curwen Method* (London, 1980–84), after two years' experimental use in schools. It follows Curwen's general principles and uses hand signs, but abandons the original letter notation. Instead, the hand signs are used as an introductory form of notation, the hand being moved up and down an empty blackboard staff to denote precise rise and fall of pitch. Partsinging is introduced at an early stage in conjunction with devices to develop the inner ear, the musical memory and the creative sense. Reading from staff notation takes place from the earliest stages.

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BERNARR RAINBOW

Tonika (Ger.). *See* TONIC.

Tonikalisierung (Ger.). *See* TONICIZATION.

Tonini, Bernardo (*b* Verona, *c*1666; *d* after 1727). Italian composer and instrumentalist. He was patronized in the 1690s by the Correggio family, nobles in his native city, and it has thus generally been supposed that he spent most of his life in Verona. But it now appears that he was active in Venice, where he was a member of the instrumentalists' guild from about 1694 until at least 1727, though in what capacity has yet to be determined.

Tonini's ballettos, which are short pieces in duple metre and a simple style, are not nearly so ambitious as his single volume of church sonatas, op.2. His style suggests a familiarity with the instrumental works of slightly earlier composers such as Legrenzi as well as those of such contemporaries as Caldara. Like many works of the preceding generation his sonatas follow no set pattern in the number or nature of movements: binary movements occasionally appear in the church sonatas, which may be in three movements (fast–slow–fast) or the usual four. Tonini's fugal movements are, like his works in general, pleasant but unexceptional; their numerous episodes sometimes make them unusually homophonic. (see E. Selfridge-Field: *Venetian Instrumental Music from Gabrieli to Vivaldi*, Oxford, 1975, 3/1994)

WORKS

Baletti da camera, 2 vn, violetta, hpd, op.1 (Venice, 1690)
Suonate da chiesa a tre, 2 vn, org, vc ad lib., op.2 (Venice and Amsterdam, 1697)
Balletti in partitura, vn, vc/spinet, op.3 (Venice and Amsterdam, 1698)
Sonate da camera, 2 vn, bc, vc, op.4 (Venice and Amsterdam, 1706)
One cantata in *S-Uu*

ELEANOR SELFRIDGE-FIELD

Tonique (Fr.). *See* TONIC.

Tonkunst (Ger.). Music.

Tonkünstler-Societät. Viennese concert society founded by FLORIAN LEOPOLD GASSMANN in 1771, to support retired musicians and their families. *See also* VIENNA, §4.

Tonleiter (Ger.). *See* SCALE.

Tonmalerei (Ger.: 'tone-painting'). The depiction or imitation of optical and auditory events, impressions, sensations etc., particularly those found in nature or in everyday life; its nearest English equivalent is WORD-PAINTING. *See also* SYMPHONIC POEM.

Tonnolini, Giovanni Battista (*b* Salò; *fl* 1616–45). Italian composer and organist. He was a Carmelite monk. He was appointed organist of Salò Cathedral in 1616. His service was interrupted in 1621, when all the cathedral musicians were dismissed, but in March 1622 he was reinstated and remained in the post for more than 20 years. His service was never entirely satisfactory: for instance, when he took leave of absence for a rest in September 1643 the *maestro* had to take over his organist's duties; and in 1645 there were serious complaints because his duties as a priest were taking up too much of his time, and his appointment seems to have terminated then. He published two volumes of music for the Mass and Offices: *Salmi a 8 voci con una lode al glorioso S. Carlo* (Venice, 1616) and *Messa et Compieta a 4 voci con basso continuo, con una lode a S. Theodoro Martire* (Venice, 1617); the additional pieces announced in the titles are motets in honour of locally venerated saints. The 1616 psalms show a meagre talent. They include much syllabic, repeated-note declamation, and two of them are dominated by elementary *falsobordone* chanting. *Laetatus sum* stands apart: instead of the antiphony between choirs customary in eight-part music, fairly tuneful solos for the soprano alternate with chordal tuttis. The Compline setting of 1617 is written entirely in triple time to suit the modern taste for brevity. There is also a motet by Tonnolini (in RISM 1619[5]).

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JEROME ROCHE

Tono (i) (It., Sp.: 'tone', 'tune'). (1) A general term for any Spanish tune or melody. It was frequently used in the 17th century, in particular, to designate a short secular or sacred song, generally for solo voice, as distinct from the VILLANCICO, but *tonos* for two or more voices became fashionable during the 17th and 18th centuries, when *tono*, TONADA and *sonada* were used more or less synonymously. *Tono nuevo* was widely used from about 1590 to about 1650 to imply a recent, highly popular song, *tono viejo* an old-fashioned song (so regarded if only ten years old or even less), *tono humano* a secular song, *tono divino* a sacred song and *tono a lo divino* a secular song set to new, moralized, religious words.

(2) In Italian and Spanish theoretical works from the 15th century to the 18th, a term used synonymously with *modo* ('mode'); it is found, for example, in keyboard

music in titles such as 'Intonatione del primo tono' and 'Tiento de primer tono'. *See also* KEY (i).

JACK SAGE/ALVARO ZALDÍVAR

Tono (ii). Danish record company. It was established in October 1937, in the wake of a Danish court injunction against the free use of gramophone records in broadcasting, which was part of a Europe-wide action by the phonographic industries in 1934–5. Before 1940 Tono imported matrices from which it manufactured its own records, and these were broadcast until a settlement was reached between the record companies and the radio stations. Tono absorbed the label Corona and was acquired by Schous Fabrikker, which also owned the popular-music labels Helofon, Ekko and Schou: it also had a matrix exchange agreement with Sonora of Sweden. From 1937 to 1955 Tono recorded and promoted both Danish jazz (Svend Asmussen, Peter Rasmussen) and classical music; notable among recordings in the latter category were those by Egisto Tango, Emil Telmányi – who made the first recording of Nielsen's Violin Concerto – Endre Wolf, Andor Foldes, Victor Schiøler, King Frederik IX (1948) and Piero Gamba. Several other works by Nielsen, including the Symphony no.6, were first recorded by Tono, as were works by the next generation of Danish composers. Tono was one of the very few companies which used compression when manufacturing shellac records, which then required corresponding expansion at replay. From 1954 it issued LP and EP records in parallel (these were licensed to Mercury (ii) for distribution in the USA; it distributed Danish pressings of concerts in the series Jazz at the Philharmonic from 1956. Tono ceased operation in the mid-1960s, by which time it had degenerated into being a distributor for the labels Vogue, Amadeo and Teener.

GEORGE BROCK-NANNESTAD

TONO (iii) [Norsk Komponistforenings Internasjonale Musikkbyrå]. *See* COPYRIGHT, §VI (under Norway).

Tononi. Italian family of violin makers. Giovanni Tononi (*d* 1713) worked in Bologna at a time when there was a great demand for violins in north Italian cities. He took as his model the work of the Amati family and showed himself to be a careful, competent workman, in some respects foreshadowing the Venetians. His soundholes appear long and elegant, but his scrolls are meanly cut. The varnish is usually superb and glowing orange-red in colour, and the tonal qualities generally excellent.

His son, Carlo Tononi (*d* after 8 March 1730), was a more important maker. Carlo Tononi's instruments or those made under his direction are closely related to his father's but show certain improvements. The scarcity of original dated labels makes it difficult to follow his progress, but at least two or three makers were involved in the instruments' manufacture. There are many violins, an occasional cello and quite a number of violas, all apparently modelled on the unique Amati contralto viola of 1615.

Carlo Tononi moved to Venice, probably between 1715 and 1720, and his violins labelled from there in the 1720s are in most respects different in character from those of the Bolognese period. His role in their construction is a matter for conjecture: certainly he appears to have had assistance at times, though not recognizably from his well-known Venetian colleagues. He introduced a harder, less attractive varnish than that used in Bologna, and elsewhere in Venice, but some of his violins are fine concert instruments.

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CHARLES BEARE

Tonos (Gk., pl *tonoi*; Lat. *tonus*). A term with various meanings in the tradition of ancient Greek music theory. It could refer to a pitch (*tasis*), a note (*phthongos*), the size of an interval (*diastēma*), or a 'scalar mode' (*tropos sustēmatikos*). The last two definitions came to be synonymous as referring to a particular overall pitching of the musical system.

The *tonoi* derived their names from the traditional *harmoniai* (Dorian, Phrygian, Lydian etc.), and the distinction between *tonos* and *harmonia* was eventually obscured in the theoretical tradition. In the time of ARISTOXENUS, agreement on the precise identification of the *tonoi* was lacking, but the later theoretical tradition attributed to him the identification of 13 *tonoi*, with the Hypodorian positioned at the lowest pitch and each of the others rising across 12 sequential semitones to the Hypermixolydian an octave above the Hypodorian (*see* GREECE, §I, Table 3). According to the tradition, 'younger theorists' subsequently added two further *tonoi*, with the result that each basic *tonos* (Dorian, Iastian, Phrygian, Aeolian and Lydian) would also have a low (hypo-) and high (hyper-) form; these 15 *tonoi* are represented in the tables of ALYPIUS. Ptolemy presented an alternative view of the *tonoi*, based on the seven species of the octave arranged within one characteristic octave. In this view, only seven *tonoi* were required (*see* GREECE, §I, Table 4), but it is doubtful that this system was actually employed in the music of the time. For a fuller treatment *see* GREECE, §I, 6(iii)(e).

THOMAS J. MATHIESEN

Tonschritt (Ger.). *See* STEP.

Tonsor [?Scherer], **Michael** (*b* Ingolstadt, before 1546; *d* ?Dinkelsbühl, Central Franconia, after 1606). German composer and organist. His original surname was probably Scherer, of which 'Tonsor' is the latinized form; moreover, the parish register at Dinkelsbühl, where he lived from 1568, records that up to 1581 five children were born to a Michael Scherer, who could well have been the same man. The first volume of music by him, issued under the patronage of Wilhelm, heir to the dukedom of Bavaria, was published at Munich in 1566 by Adam Berg (whose first music print it was); in it he described himself as Kantor at the Liebfrauenmünster, Ingolstadt. At least from 1568 he was organist of St Georg, Dinkelsbühl, and the church accounts show that he was paid up to 1607. His last volume of music (which is lost) dates from 1605. He is known to have composed only sacred music, which consists overwhelmingly of Latin motets but also includes a mass and a German Marian motet (in RISM 1604^7). His music has not yet been much studied. He was one of the numerous lesser south German composers of the period whose music is firmly rooted in the current style, which derived above all from Lassus. The presence of works by him in a wide range of libraries shows that they were sung not only by

his fellow Catholics but also by Protestants in central and north Germany.

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Selectae quaedam [16] cantiones sacrae, 5vv (Nuremberg, 1570); 2 ed. in Musica sacra, xv (Berlin, 1874)
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Sacrae cantiones (Nuremberg, 1574), lost [4 motets, 4, 5, 7vv, *D-Mbs*, probably from this edn]
[14] Cantiones ecclesiasticae, ex sacris literis desumptae, quibus additi sunt Psalmi Davidis, qui in Vesperis Catholicorum decantari solent, 4, 5vv (Munich, 1590)
Fasciculus cantionum, 5, 6vv (Dillingen, 1600), lost (see Schmid)
Fasciculus cantionum ecclesiasticorum, 5, 6vv (Dillingen, 1605), lost (see Schmid)

2 motets, 5vv; 2 motets intabulated org: 1580[4], 1583[24] (incl. org intabulation of motet in 1580[4]), 1604[7]

Missa solemnis, 4vv, 1580; 11 motets, 4–7vv [incl. 4 motets probably from lost Sacrae cantiones, see above]; *A-Wn*, *D-As*, *Lr*, *Mbs*, *W*, *Z*, *PL-WRu*, Bibliotheca Rudolfina, Legnica
11 motets intabulated org, *D-Mbs*, *Rtt* (?autograph, *c*1600)

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HORST LEUCHTMANN

Tonsystem (Ger.). The general relationship among pitches normally used in the music of a particular era or culture, or prescribed by a particular theory or intonation; thus, for example, *mittelalterliches Tonsystem*, *persisch-arabisches Tonsystem*, *pythagoreisches Tonsystem*. In Western music a *Tonsystem* is usually characterized by the relation among notes within an octave, the concept of INTERVAL being the most important defining element. *Tonsystem* also implies a limited range of pitches; for example, the medieval system as codified by Guido of Arezzo had a compass of *G* to *e″*, while the modern system is generally taken to have the same range as the piano, *A″* to *c″‴*.

See also MODE; TONALITY; THEORY, THEORISTS; HARMONY, §2; TWELVE-NOTE COMPOSITION; TUNING; and PYTHAGOREAN INTONATION.

JULIAN RUSHTON

Tonus (i) (Lat., from Gk. *tonos*: 'tone'). *See* TIMBRE (i).

Tonus (ii). A stable sound or note.

Tonus (iii). Any plainchant recitation formula, e.g. *tonus lectionum* (lesson tone), *toni psalmorum* (psalm tones; *see* PSALM, §II); also the reciting note itself, by which 'tonus' can be synonymous with the Latin 'tenor'.

Tonus (iv). A church MODE, e.g. *primus tonus* (mode 1, or the Dorian mode), *tonus authenticus*, *plagalis* (authentic, plagal mode).

Tonus (v). A whole tone, i.e. the INTERVAL of a major 2nd.

See also DORIAN.

FRANS WIERING

Tonus lascivus (Lat.). A name sometimes used for the IONIAN mode in medieval and early Renaissance music. As a historical term it is probably spurious.

Tonus peregrinus (Lat.: 'wandering tone', 'frolicsome tone'). The late medieval name for one of the 'irregular' psalm tones, that is, one whose tenor, or recitation tone, changes in pitch after the mediation (in this case from *a* to *g*). It takes its name either from this characteristic or from its association with Psalm cxiii, *In exitu Israel de Aegypto*, the 'Pilgrim's Psalm', which is one of the few texts sung to it. The earliest known reference to the *tonus peregrinus* occurs in the late 9th-century *Commemoratio brevis*, in which it is called the 'Tonus novissimus' (*GerbertS*, i, 218); its development, therefore, may be considered to postdate that of the traditional eight psalm tones.

See PSALM, §II, 7(ii).

□

Tonwort method. The original name of the EITZ METHOD.

Took. *See* TUCK, TUCKET.

Tooley, Sir John (*b* Rochester, 1 June 1924). English administrator. He was educated at Repton and at Magdalene College, Cambridge. From 1952 to 1955 he was secretary of the GSM. In 1955 he went to Covent Garden as assistant to David Webster, being appointed assistant general administrator in 1960 and succeeding Webster as general administrator in 1970; from 1980 to 1988 he was general director. He played an important role in arranging regular meetings between the directors of the leading European and American opera houses in an attempt to stabilize artists' fees and make possible the exchange of productions. He was largely responsible for establishing 'promenade' opera performances at Covent Garden in an attempt to bring in a new and younger audience. He was knighted in 1979.

HAROLD ROSENTHAL/R

Toop, Richard (William) (*b* Chichester, 1 Aug 1945). English musicologist, active in Australia. He studied at Hull University (1964–70) with Denis Arnold and Graham Sadler and was active as a pianist in contemporary music in the late 1960s and early 70s. He worked as a teaching assistant to Stockhausen at the Staatliche Musikhochschule in Cologne (1973–4) and in 1975 took a position as assistant lecturer at the New South Wales (later Sydney) Conservatorium, becoming senior lecturer (1981), and later head of musicology and chair of the musicology unit. He taught several of the middle generation of Australian composers in the early 1980s (including Gerard Brophy and Elena Kats-Chernin, for whom he wrote the libretto of a chamber opera, *Iphis*, 1997) and has contributed much to Australian musical life with his teaching, his lucid programme notes and radio and other lectures. His publications have been mainly analyses and studies of later 20th-century music, especially of works by Stockhausen and by Ferneyhough, whose collected writings he co-edited with James Boros (Amsterdam, 1995).

ROGER COVELL

Toovey, Andrew (Gordon) (*b* London, 21 Feb 1962). English composer. He studied music at the University of Surrey (BMus 1984) and composition with Harvey at the University of Sussex (MPhil 1986). He also took lessons with Finnissy and Feldman. In 1987 he founded the

contemporary music group Ixion; during 1993–5 he was associate composer of the Young Concert Artists Trust. He has worked extensively on music education projects in school and community contexts.

Toovey's extreme aesthetic owes much to Finnissy and Feldman, though postwar avant-garde visual art has been equally formative, its example evident in the presentation of musical material in blocks or as inorganic gestures. Typically these occupy registral and dynamic poles, often suddenly juxtaposed. Textures may involve layered, irrational rhythms, but spare, single lines and unison sonorities are also present; pitch content tends towards densely fused atonality or an opposing white-note modality. Toovey's music often appears to be born out of negative states: tragic destruction in *Ātē* (1986); melancholy in *Einsamkeit* (1990); rebellious, anarchic violence in the opera *Ubu* (1991–2). At the same time a current of brightly shining 'images' runs through his work: from the Rothko-inspired *Black Light* (1989) and the stabbing chords of the orchestral *Red Icon* (1995) to the wild ricochet of triads in the outer sections of *Techno Stomp* (1997). The rich glow of *Lux* for eight voices (1999), built out of a dense, Phrygian counterpoint, suggests a turn towards a more contemplative, though no less extreme, style.

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Stage: The Spurt of Blood (music theatre, 4 scenes, after A. Artaud), S, A, Ct, cl + e♭-cl + b cl, trb, perc, vc, 1988–90, Banff Centre, 8 Aug 1998; Ubu (op, 2, M. Finnissy and Toovey, after A. Jarry: *Ubu roi*), 1991–2, Music Theatre Wales, Cardiff, St David's Hall, 5 Sept 1992; The Juniper Tree (op, 1, R. Edwards after J.L. and W.C. Grimm), 1993, Broomhill Opera, 17 July 1993

Orch: Ātē, chbr orch, 1986; Black Light, chbr orch, 1989; Mozart, str, 1991; Out!, 2 pf, orch; Acrobats, 1995; Red Icon, 1995; Oboe Conc., 1997

Vocal: Winter Solstice (Jap. poems), v, pic + a fl, eng hn, cl, perc, vn, va, vc, 1984, rev. 1988; Einsamkeit (R.M. Rilke), v, opt. vib/pf, 1990; Fallen (Rilke), S, vn, 1991; Irish Settings, T/Mez, va, 1994; James Purdy Settings, Mez, 8 insts, 1999; Lux (Lat. inscription), SSAATTBB, 1999

Chbr: Shining Forth, vn, vc, pf, 1985; Shimmer Bright, str trio, 1988; White Fire, cl, opt. dbn, vn, vc, pf, 1988; Adam, ob, cl, 2 trb, vc, db, pf, 1989

Solo inst: the (silvery yesclowns tumble!are made per!form, va/vc, 1987; Fragments after Artaud, pf, 1988; Lament, Strathspey, Reel, 1988; (nobody'll know), vc, pf, 1988; Embrace, 2 pf, 1990; Cantus firmus, pf, 1992; Your Mouth, perc, va, 1993; Pendu/Fast Net, vn, 1994; The Moon Falls Through the Autumn, pf, 1995; Techno Stomp, pf, 1997

Principal publishers: Boosey & Hawkes, British Music Information Centre

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MICHAEL ZEV GORDON

Töpfer, Johann Gottlob (*b* Niederrossla, nr Apolda, 4 Dec 1791; *d* Weimar, 8 June 1870). German authority on organ building, composer and organist. After receiving his first musical training from his father and the local Kantor, he attended the teachers' training college in Weimar (1808–1811), at the same time continuing his musical education with Destouches, A. Reimann and A.E. Müller, who had been Thomaskantor in Leipzig for several years. In 1817 he became teacher of organ and composition at the training college, and was appointed deputy organist of the Stadtkirche St Peter und St Paul. He became principal organist in 1830. He pursued both these activities until his death.

Töpfer is regarded as the greatest German authority on organ building of the 19th century. The crisis in organ building at the beginning of the century, of which he had personal experience during the rebuilding of the organ of the Weimar church (by Trampeli in 1810–12), caused him to pursue his own research and to experiment with organ building over a period of many years. His researches led to the 'Töpfer system', the first scientific study of organ building as a whole. He provided the organ builders of the time, who had many reasons to feel a sense of insecurity, with directions for making almost every single part required in organ building, distributing his theory through many publications and his activities as an expert on organs, as well as his collaboration with leading organ builders of the time. The first two volumes of his major work, *Lehrbuch der Orgelbaukunst* (1855) represent a revision of *L'Art du facteur d'orgue* (1766–78), by Dom Bédos de Celles, while the two following volumes contain the quintessence of his own researches. The 'constant mensuration' he demanded for all pipes in a register acquired particular importance; it corresponded to the ideals of organ sound of the time, and had a great influence on the development of the 'Romantic' organ.

Töpfer's works comprise a few piano, chamber music and choral works, but are mainly organ compositions. If his roots as a composer were in the classical tradition, the major part of his work may be classified as Romantic organ music. He avoided the *galant* organ style of the preceding generation, calling for a return to a manner of writing that would do the instrument more justice, and in particular to obbligato pedal playing. His large works written around the middle of the century represent important contributions to the repertory of Romantic *concertante* organ literature: with Mendelssohn's sonatas, a sonata and a fantasia of his (*c*1845) are among the earliest attempts to find a place for the form of the sonata in organ music. His 20 great fugues, their contrapuntal writing always bound to harmony, are distinguished for interesting subjects, wide-ranging harmonic excursions, and a virtuoso style. The peak of Töpfer's work as a composer is the three great choral fantasias of 1859, with which he – and not, as is often claimed, Reimann or Reger – founded the genre of the Romantic choral fantasia. Taking up formal elements from Mendelssohn and Liszt, he designed a specific form consisting of an introduction that set the atmosphere, *cantus firmus* variations linked by intermediate movements and sometimes interpreting the text, and an extensive closing section, organized in two cases as an augmented fugue. In their expressive nature and their harmony, these fantasies are among the immediate precursors of Reger's organ style.

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DANIEL CHORZEMPA/HANS-PETER BÄHR

Töpfer, Wolfgang. *See* FIGULUS, WOLFGANG.

Topham, William (*fl* 1701–9). English composer. According to the title-pages of several of his publications he held the degree of MA, but he cannot be certainly identified. The *Post Man* of 26–9 November 1709 contains correspondence from him regarding a controversy between the publishers Walsh and Pippard. Of his three sets of six sonatas published in London, op.1 (*c*1701) and op.2 (*c*1706), each for recorder and continuo, follow the usual four-movement pattern, slow–fast–slow–fast (1 ed. in HM, ccviii, 1971; 1 ed. K. Jeans, New York, 1977). Op.3 (*c*1709), 'compos'd in imitation of Archangelo Corelli', is for violins and continuo, the last also having parts for two trumpets; this is probably the work Walsh advertised as 'Tophams Violin Sonatas' or 'Tophams Sonatas, for 2 Violins & a Bass'. His music has some interesting harmonic and rhythmic writing but is heavily dependent on repetition and sequence.

RALPH W. HOLIBAUGH

Topic. British record company. It specializes in British Folk Revival performers and field recordings of traditional singers and musicians. Its earliest records were issued around 1939 by the Workers' Music Association. Founded in 1936, the WMA was a cultural offshoot of the Communist Party of Great Britain, but with Alan Bush as president and Benjamin Britten and Sir Granville Bantock among its vice-presidents, it received funding from the Ministry of Education between 1945 and 1949 and provided musical resources for a range of left-leaning organizations. Through the Topic Record Club it produced small runs of politically orientated recordings.

Topic's disparate early releases included some folksong, but when Bill Leader became production manager in 1956 a policy of specializing in Folk Revival and traditional performance was instituted. Particularly through the influence of A.L. Lloyd, its first artistic director, Topic shaped the repertory and performance style of the burgeoning Folk Revival. With Lloyd guiding record content and lending intellectual weight with his disc notes, Topic championed regional voices and industrial folksong and pioneered uncensored versions of erotic folksongs, also linking song from calendar customs with the fresh and vigorous singing of the Watersons, creating a new approach to the performance of English traditional songs. The vocal styles of other Topic performers and their forms of guitar accompaniment were equally influential on solo performance within the Folk Revival; *English Country Music* (recorded 1965, released 1976) provided similar models for instrumental musicians.

Field recordings of traditional musicians from North America and Eastern Europe were a significant part of Topic's output from the 1950s to the 70s. But the label's outstanding contribution to musicology was its collection of songs and music in Britain, such as the travellers' songs recorded on *The Roving Journeymen* (1962). The Voice of the People, a 20-part series drawing on Topic's archive of recordings of British traditional singers and musicians, was released in 1998.

Topic became a separate company in 1958 and achieved a financial base capable of developing its artistic policy. The company produced relatively few records during the 1980s, but the 1990s saw a resurgence of activity associated with the rise of interest in British tradition as an element of roots music. In 1991, Topic founded Direct Distribution, making recordings of traditional music more widely available in Britain.

GEORGINA BOYES

Top plate. *See* BELLY.

Topshuur [tobshuur]. Two-string plucked lute used to accompany heroic epics in contemporary west Mongolia. Two-string lutes have been associated with the Mongols since Marco Polo's description of instruments played before battle in the 13th century. There is evidence to suggest that Kalmyk Mongols used a three-string lute during the 17th century and that they were also used to accompany epics.

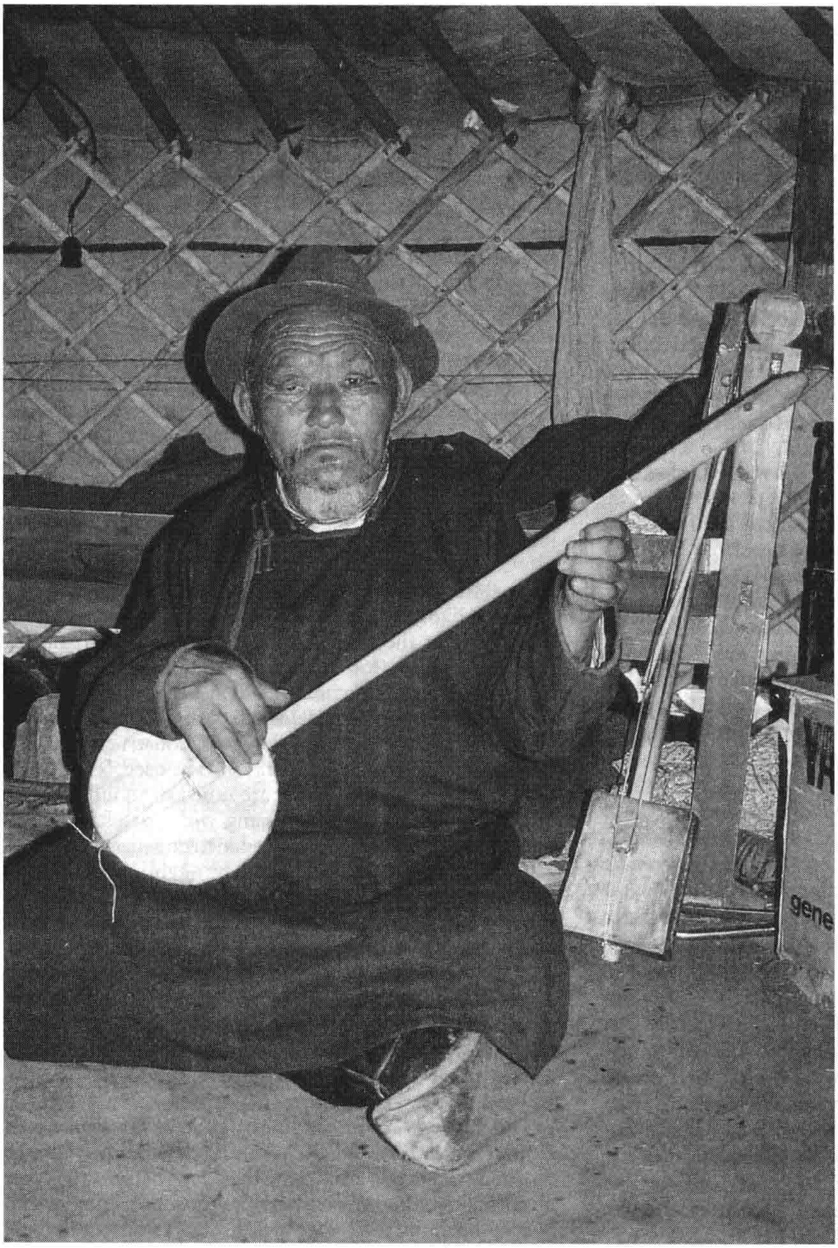
Topshuur bodies vary in shape according to ethnic and family traditions. The instruments of Baits, Dörbets and Hotons may be small and round (see illustration), shaped like a cup or bowl, rectangular or trapezoidal. Some Altai Urianghais, Baits and Torguts make necked bowl *topshuur* (for further illustration *see* AVIRMED, BAATARYN). Altai Urianghais prefer to fashion their instruments from juniper in the shape of the wooden *tsatsal* ladle used to offer milk-aspersions to the spirits of nature. It is often named after the shape of its pegbox or table. If the body is shaped like a milk ladle, it is called a *shanagan topshuur*, but if it is in the shape of a *tsatsal* ladle, it is called a *tsatsal topshuur* (for further illustration *see also* EPIC). Among Dörbets, Zakchins and Torguts a spike bowl lute is played; among Baits, Dörbets, Altai Urianghais and Zakchins a spike box lute, similar in construction to the two-string spike fiddle IKIL, may also be used. The strings of both the *topshuur* and *ikil* are tuned to an interval of a 4th. When the *topshuur* is strung with horsehair it may easily be converted into a bowed instrument.

All *topshuur* are handmade. Although in recent times the instrument's body may be covered with goat- or camelskin, traditionally the skin of 'hot-nosed' animals was preferred i.e. those with a kinship relation to humans, such as horses and sheep. The skin table should be as thin as possible and is therefore often taken from the groin of an animal. Among Baits and Dörbets, strings are made from sheep intestines which, after being cleaned and washed several times, are stretched and twisted clockwise and anticlockwise, then dried.

The *topshuur* was traditionally kept in a place of honour within the bard's tent and was allowed to be touched only by him. On the day before the epic performance, the host carried the *topshuur*, in a special box, to his home where its presence was thought to repel danger.

A legend of origin of the *topshuur* explains its use to accompany epics prior to hunting (see EPICS illustration). A hunter's unaccompanied performance of the epic prelude *Altain Magtaal* ('Praise-Song of the Altai') was interrupted when one of the many tiny spirit-masters of the Altai mountains, who were sitting all over him including on his face, fell from the tip of his nose on to his top lip. The diviner and hunting companion who witnessed this made an instrument to help the performer to keep a steady rhythm and not spoil the spirits' entertainment (thereby causing dire consequences for the hunt) even in the face of such mishaps.

The instrument has a repertory of tunes called *tsohilt*, comparable to the *huur* repertory (*tatlaga*). These descriptive pieces imitate animals and nature and are sometimes used to accompany the *biy*-dance (*see* MONGOL MUSIC, §3(i)).



Epic bard Lhagva of the Baits playing a round-bodied topshuur, Uvs aimag, west Mongolia, 1990

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CAROLE PEGG

Toradze, David (*b* Tbilisi, 14 April 1922; *d* 7 Nov 1983). Georgian composer and teacher. A laureate of the USSR State Prize (1951), he is the father of the pianist Alexander Toradze. He studied composition at the Tbilisi Conservatory with Barkhudarian (1937–9), and then continued his studies at the Moscow Conservatory with Glière. In 1948 he graduated from the Tbilisi Conservatory, teaching orchestration and composition there from 1953 (from

1973 as professor); for a time (1962–8) he was first deputy chairman of the Georgian Composers' Union.

Toradze acquired popularity with his compositions for the variety stage, and his songs for film scores. He underwent a notable transformation in the course of his artistic development: initially writing in a style traditional for Georgian music of the 1940s and 50s, a style based on the distinctive features of Georgian folk music and urban songs of old Tbilisi, in his later compositions he began to be drawn towards generalities in his turns of phrase, towards terse harmonic combinations and colourful orchestration. In keeping with this, the character of his music changed from that of emotional saturation to one of contemplation and decorative imagery. The most popular work of the early period is the ballet *Gorda* (1949) which features more than any other in the repertory of Georgian ballet theatres. The patriotic and the psychological are the two basic lines developed in *Gorda*, and the music – notable for its theatricality and colourfulness – interweaves the epic and the heroic with lyrical and dramatic moments. The work relies extensively on both the classical forms of ballet and folk dances. The early period concluded with the opera *Chrdiloetis patardzali* ('The Bride of the North') of 1957 which centres on the story of the tragic love of the Russian writer Griboyedov for Nina, the daughter of the Georgian poet Chavchavadze. The key work of the second period is the three-movement Second Symphony *Kebatakeba Nikortsmindas* ('In Praise of Nikortsminda', 1968), in which Toradze strived to express his delight in the beauty and the perfection of the architectural forms of the cathedral and his adoration for the unknown builder. The artistic content of the symphony brings together lofty and decorative imagery along with dithyrambic musical ideas which are based on the development and the varying of a single thematic kernel. Toradze reached the peak of his creative career with the Piano Concerto (1982) whose style encapsulates the musical achievements of the 20th century, and Prokofiev and Bartók in particular. The music is characterized by biting rhythms in terse combinations which are contrasted with contemplative episodes of a rarefied texture.

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Orch: Rokva [Festivity], ov., 1944; Sym. no.1, 1946; Sym. no.2 'Kebatakeba Nikortsmindas' [In Praise of Nikortsminda], 3 movts, 1968; Pf Conc., 1982

Vocal: Afrikanskiye ėskizï [African Sketches], 1v, chorus, variety band/orch, 1964; Kartuli khalkhuri chanamgerebi [Georgian Folk Tunes] (7 poems, G. Tabidze), chorus, ob, dbs, 1972; songs, romances, incid music and film scores

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E. Londaridze: *David Toradze* (Tbilisi, 1992)

GULBAT TORADZE

Torch [Torchinsky], **Sidney** (*b* London, 1908; *d* Eastbourne, 16 July 1990). English arranger, composer, conductor and theatre organist. His early career involved playing for silent films and he soon graduated to the organ, becoming one of Britain's leading theatre organists during the 1930s. He became involved with light orchestral music during his wartime service in the RAF as conductor of the RAF Concert Orchestra. After the war he contributed numerous original works to publishers' mood music libraries, and worked extensively in radio on programmes such as 'Much Binding in the Marsh'. In 1953 he devised the successful formula for BBC Radio's 'Friday Night is Music Night', in which he conducted the BBC Concert Orchestra regularly until his retirement in 1972. Torch presented numerous celebrity concerts particularly, for many years, the BBC's prestigious Light Music Festivals. His *London Transport Suite* was specially commissioned for the 1957 festival. During the 1940s and 50s he recorded many important works in the light music repertory for EMI's Parlophone and Columbia labels, including many of his own cameos, the most famous being his *Shooting Star*.

WORKS
(*selective list*)

all works for orchestra

All Strings and Fancy Free, 1946; Barbecue, 1946; London Playhouse, 1946; Shooting Star, 1946; Going for a Ride, 1947; International Sports March, 1947; My Waltz for You, 1947; On a Spring Note, 1947; Radio Romantic, 1947; Samba Sud, 1947; Wagon lit, 1947; Accent on Waltz, 1948; Fandango, 1948; Meandering, 1948; Comic Cuts, 1950; Shortcake Walk, 1950; Bicycle Belles, 1956; London Transport Suite, 1957; Trapeze Waltz, 1963; Conc. Icognito; Duel for Drummers

DAVID ADES

Torch dance. *See* FACKELTANZ.

Torchi, Luigi (*b* Mondano, nr Bologna, 7 Nov 1858; *d* Bologna, 18 Sept 1920). Italian musicologist. He studied composition at the Accademia Filarmonica in Bologna, with Paolo Serrao at the Naples Conservatory, then in Germany and France, benefiting particularly from the teaching of Jadassohn and Reinecke in Leipzig. At the same time he studied literature in Italy and abroad. In 1884 he returned to Italy, where from 1885 to 1891 he taught music history and was librarian at the Liceo Musicale Rossini at Pesaro. He then moved to the Liceo Musicale at Bologna, where he performed the same duties and also taught composition. From 1894 to 1904 he was editor of the *Rivista musicale italiana*, to which he contributed many scholarly and critical articles.

Many Italian musicologists accorded Torchi a position of pre-eminence beside Chilesotti, particularly for his essays on Italian instrumental music. Yet his methods were primitive, especially in aesthetic criticism, which he also applied to contemporary Italian and German composers. If his attitude to Schumann's *Szenen aus Faust* is tendentious and denigratory, his essays on Martucci's symphonies and Strauss's *Salome* are in many ways excellent. More important, his studies on Wagner were a

significant force in the full acceptance and appreciation of that composer in Italy.

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'La scuola romantica in Germania e i suoi rapporti coll'opera nazionale e colla musica', *GMM*, xxxix (1884), 73–4, 83, 91, 101

Riccardo Wagner: studio critico (Bologna, 1890, 2/1913)

'Canzoni ed arie italiane ad una voce nel secolo XVII', *RMI*, i (1894), 581–656

'L'accompagnamento degl'istrumenti nei melodrammi italiani della prima metà del seicento', *RMI*, i (1894), 7–38; ii (1895), 666–71

'Robert Schumann e le sue "Scene tratte dal Faust di Goethe"', *RMI*, ii (1895), 381–419, 629–65

'La musica istrumentale in Italia nei secoli XVI, XVII e XVIII', *RMI*, iv (1897), 581–630; v (1898), 64–84, 281–320, 455–89; vi (1899), 255–88, 693–726; vii (1900), 233–51; viii (1901), 1–42; pubd separately (Turin, 1901/*R*)

'L'opera di Giuseppe Verdi e i suoi caratteri principali', *RMI*, viii (1901), 279–325

'I monumenti dell'antica musica francese a Bologna', *RMI*, xiii (1906), 451–505, 575–615

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L'arte musicale in Italia: pubblicazione nazionale delle più importanti opere musicali italiane dal secolo XIV al XVII, tratte da codici, antichi manoscritti ed edizioni primitive, scelte, trascritte in notazione moderna, messa in partitura ed annotate (Milan, 1898–1907/*R*)

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FABIO FANO

Torculus [pes flexus] (Lat.: 'screw of a wine-press'). In Western chant notations a neume signifying three notes, the second higher than the others. It is sometimes called *pes* FLEXUS because it is a *pes* (two notes in ascending order; *see* PES (ii)) that turns down again. (For illustration *see* NOTATION, Table 1).

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DAVID HILEY

Tordesillas (*fl* early 16th century). Spanish composer. He is probably identifiable with one of two brothers who served in the royal chapels in the early 16th century.

Alonso Hernández de Tordesillas (*fl* 1502–1520) began his service in the Aragonese royal chapel on 23 November 1502 and stayed there until the death of King Ferdinand in 1516. After this he probably moved to his native Tordesillas where he held a benefice at the church of S María la Mayor; in 1520 he petitioned Charles V, asking for a chaplaincy that he held in Soria to be conceded in favour of his brother, but the outcome of his request is not known.

Pedro Hernández de Tordesillas (*fl* 1499–1520) entered the Castilian royal chapel on 1 January 1499 and served there until Queen Isabella's death in 1504. From the beginning of the following year he was employed alongside his brother in the Aragonese chapel, where he stayed until at least 1511. He cannot be identifiable with Pedro Fernández de Castilleja, *maestro de capilla* at Seville Cathedral from 1514, as has been suggested. It is possible that he may be the same 'Pedro Hernandes' to whom a three-voice alleluia, a Sanctus and a song are attributed in the Cancionero Musical de Palacio (*E-Mp* 1335), but there are other, perhaps more likely, candidates for this composer, including the Sevillian *maestro de capilla*.

Comparison of the differently attributed works proves inconclusive. The two songs, *Françeses, ¿por qué rrasón?* ('Tordesillas') and *Cucú, cucú, cucucú* ('P[edro] F[ernández]') are both for four voices and in triple metre (used sparingly in the Cancionero) and share the essentially homophonic idiom common in songs of this period. The composer of the Sanctus attributed to 'Pedro Hernandes' employed a cantus firmus, with a canon in the superius, whereas the setting of the Mass Ordinary (Tordesillas) appears to be freely composed, with successive points of imitation. The Lamentation setting (for Holy Saturday) is based on plainchant and is in the more austere style characteristic of such pieces in settings by other composers working in the royal chapels; the three-voice alleluia is also more homophonic in texture.

WORKS

Mass, 4vv, *E-TZ* 2–3

2 Magnificat settings, 4vv, *E-TZ* 2–3

Zay: Jherusalem dierum, Lamentation setting, 4vv, *E-TZ* 2–3

Françeses, ¿por qué rrasón?, 4vv, ed. in MME, x (1951), no.424

DOUBTFUL WORKS

Sanctus, 4vv, *E-TZ* 2–3 (attrib. 'Pedro Hernandes')

Alleluia, Nativitas tua, 3vv, *E-TZ* 2–3 (attrib. 'Pedro Hernandes')

Cucú, cucú, cucucú, 4vv, ed. in MME, v (1947), no.101 (attrib. 'P.F.')

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TESS KNIGHTON

Tordiglione (It.; Fr. *tordion*). *See* TOURDION.

Torelli, Gasparo [Guasparri] (i) (*b* Borgo S Sepolcro [now Sansepolcro], province of Arezzo; *fl* 1593–1613). Italian composer and poet. He was a member of the clergy and was active at Padua by 1593, the date of his first publication. He came from a family of functionaries and intellectuals of Borgo S Sepolcro (a sonnet by his uncle Guasparri, lecturer in law at Pisa in 1561, appears in Vincenzo Galilei's *Fronimo* of 1568), and he maintained contact with his birthplace, which is mentioned on the title-pages of all his printed works. His second book of canzonettas (1594) includes a piece by Pompeo Signorucci, as well as works by the Paduan musicians Luigi Pace and Francesco Sole. The poets represented in his *Brevi concetti d'amore* (1598) include, besides several Venetians, a certain Dottor G.B. Moroni of Borgo S Sepolcro and Torelli's uncle (part of a canzone from his *Rime*, Lucca, 1561), and nine of the texts are by Torelli himself. The poetry consists of madrigals full of conceits (with the single notable exception of an ottava from Tasso's *Gerusalemme liberata*, set to music by Pace). Torelli's settings of his own words include a dialogue madrigal cycle (for Phyllis and a shepherd) that anticipates his best-known work, *I fidi amanti* (1600), a four-voice setting of a complete *favola pastorale* by Ascanio Ordei (a Milanese student at the University of Padua; the text is given in Solerti, 1903). Torelli follows Ordei's division into scenes, each of which is preceded by a brief, explanatory, *argomento* (not set to music); there are also two *intermedi* in dialect. The music is in a predominantly

homophonic texture with simple rhythms. In style it belongs with the madrigal entertainments of Orazio Vecchi and Adriano Banchieri, in particular the former's 'comedia harmonica', *L'Amfiparnaso*. Such works, very widely performed at Venice and in the Veneto in the years around 1600, were transparent allegories of a 'golden age' that, from the perspective of the Venetian crisis, seemed attainable only through a return to nature and the simple life.

From 1601 Torelli was a promoter of the Paduan Accademia degli Avveduti: a typical example of its dilettante culture is his *Capitolo in lode della musica* (Padua, 1607), a poem in *terza rima* celebrating with convivial urbanity the customary humanistic theme of Platonic harmony. He is last heard of with a poem in a volume whose dedication is dated 14 May 1613.

WORKS

all published in Venice

Canzonette, 3vv (1593)

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Brevi concetti d'amore: il primo libro de madrigali, 5vv (1598)

I fidi amanti (A. Ordei), favola pastorale, 4vv (1600); ed. B. Somma and L. Bianchi, Capolavori polifonici del secolo XVI, vii (1967); text ed. Solerti, 1903

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LORENZO BIANCONI

Torelli, Gasparo (ii) (*fl* Imola, 1682). Italian composer. He was a priest and was *maestro di cappella* of Imola Cathedral in 1682, when an oratorio by him, *La caduta di Salomone*, was performed there.

Torelli, Giacomo [Jacopo] (*b* ?Fano, 1 Sept 1608; *d* Fano, 17 June 1678). Italian stage designer, engineer and architect. He was probably trained as an architect and engineer, but he may also have been a pupil of the stage designers Niccolò Sabbatini and Francesco Guitti. He was working as an engineer in the Venice Arsenal around 1640, when he designed the Teatro Novissimo, Venice's fourth public opera house, built in 1641. He invented a new system of stage machinery which for the first time enabled the whole set to be changed in one operation: the wings were supported on undercarriages running on rails beneath the stage, and were moved by turning a central roller to which the undercarriages were attached by ropes. In the next few years Torelli designed the sets for all the operas staged in the Teatro Novissimo, and occasionally worked for the Teatro di SS Giovanni e Paolo as well. Summoned to Paris in 1645, he installed new stage machinery in the theatres of the Hôtel du Petit Bourbon (1645) and the Palais Royal (1647) and designed sets for the Italian opera troupe. He returned to Fano in 1661, where he designed the Teatro della Fortuna (1677), on a plan much discussed in 17th- and 18th-century treatises on theatre architecture.

The stage techniques pioneered by Torelli are recorded in some detail in the librettos of the Teatro Novissimo. The ability to change the entire setting in a single operation, tested for the first time in Sacrati's *La finta pazza* (1641), considerably enhanced the pace of events on the stage and had a lasting influence on the dramatic construction of operas in the second half of the 17th century.

Torelli's sets created a concrete, clearly defined area which, whatever its symbolic significance, attempted to represent a milieu with a particular character. Such a conception was appropriate to the small ensemble scenes of Venetian opera and met the increasing preference for historical subjects and the realistic tendencies fostered by the growing influence of middle-class audiences. The rhythmic articulation of the stage by the transverse and longitudinal lines of the sets focussed attention on the acting zone and enhanced the development of the design of interiors. An almost completely enclosed room appeared for the first time in a production of Sacrati's *Bellerofonte* (1642), the starting-point of the architectural visions of operatic production in the late Baroque period.

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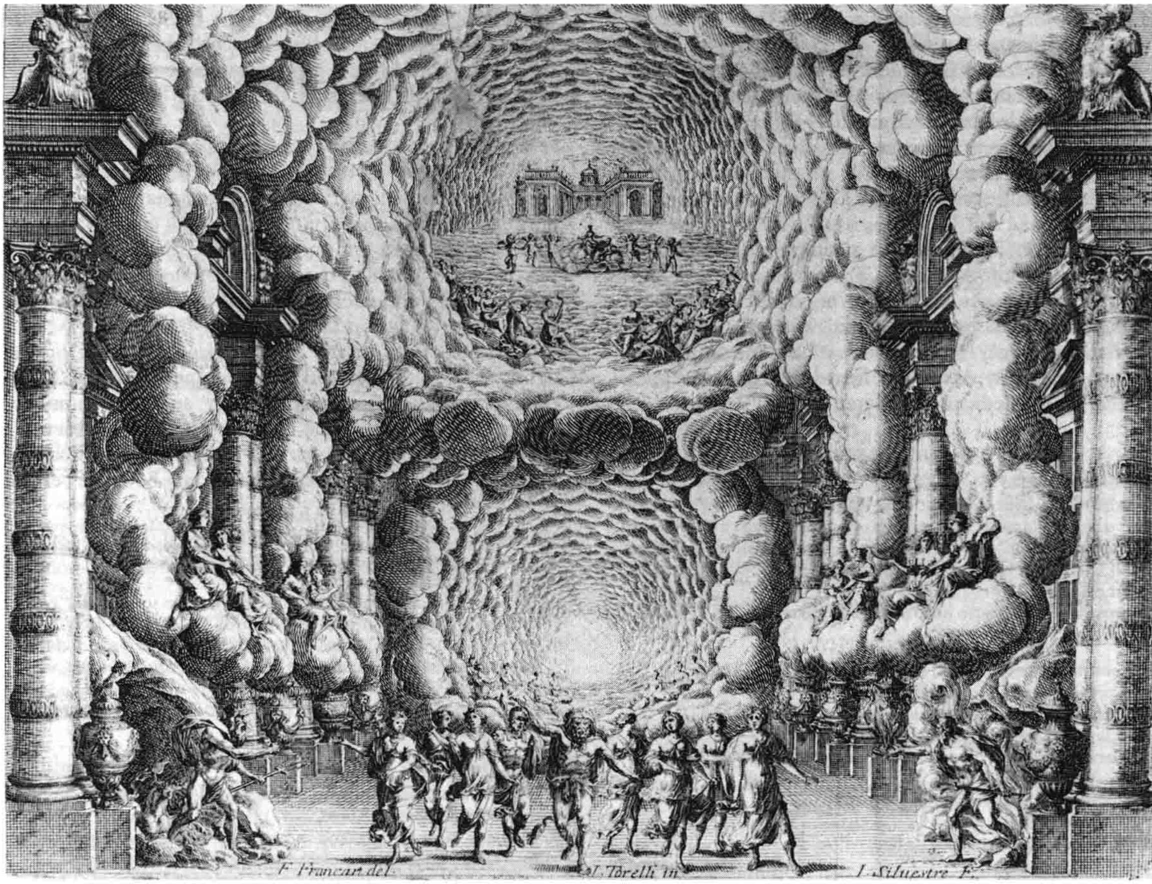
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MANFRED BOETZKES

Torelli, Giuseppe (*b* Verona, 22 April 1658; *d* Bologna, 8 Feb 1709). Italian composer. He made a major contribution to the development of the instrumental concerto (both concerto grosso and solo concerto) and to the Bolognese repertory for trumpet and strings. He arrived at his mature concerto style through his chamber music, which shows some experimental steps towards concerto techniques.

1. LIFE. Born in Verona in the parish of S Maria in Chiavica, he was the son of Stefano and Anna (Boninsegna) Torelli. He was the sixth of nine children, of whom the youngest, Felice, became famous as a painter. His father was a health inspector for the local customs office and supported his family comfortably. Giuseppe's early musical training, if any, may have come from the Veronese musician Giuliano Massaroti, who lived in the same part of the city. On 15 May 1676 he played the violin in a vesper service at the church of S Stefano in Verona, and between summer 1683 and late August 1684 he was a violinist at Verona Cathedral. He was admitted as a *suonatore di violino* to the Accademia Filarmonica in Bologna on 27 June 1684, by a vote of 27 to 3, and moved to that city probably in early September 1684. Padre Martini's *Catalogo degli aggregati dell'Accademia filarmonica di Bologna* lists him as 'Giuseppe Torelli



Design by Giacomo Torelli for the final scene of Carlo Caproli's 'Le nozze di Peleo e di Theti', Palais du Petit Bourbon, Paris, 1654: engraving by Israël Silvestre after François Francart

Veronese Compositore Maestro di Cappella del Duomo d'Imola'; he may have served in that capacity between leaving Verona and arriving in Bologna. It is also recorded that he composed several sinfonias for the Accademia's annual patronal feast in 1692–1700, 1703–4 and 1708; probably he had been raised to the rank of *compositore* in 1692.

It is not known with whom Torelli studied the violin (perhaps Leonardo Brugnoli or Bartolomeo Laurenti, both S Petronio violinists), but he is known to have been a composition pupil of G.A. Perti, three years his junior. On 28 September 1686 he was admitted to the regular *cappella musicale* at S Petronio, having been engaged there as extra player the two previous years for the patronal feast on 4 October. The position was advertised as for a violetta player, but Torelli succeeded Geminiano Buosi as a tenor viola player. From 1 January 1687 until 20 November 1689 his name appears in the *mandati mensili* as a regularly paid member of the *cappella*; his salary was increased on 23 March 1688. His presence is also documented intermittently between 1690 and 1695. His frequent absences (altogether about 18 months during a nine-year period), noted with some displeasure in the records, were due to performances in other places such as Parma and Modena, always as a violinist.

Shortly after the disbanding of the S Petronio orchestra for economic reasons in January 1696, Torelli left Bologna to seek employment elsewhere. He is mentioned as having played the violin for two feasts early in 1696 (musicians were engaged ad hoc during this period); evidently he left Bologna shortly afterwards. The castrato Francesco Antonio Pistocchi, whom Torelli had known in Bologna, was then in Parma, and left about this time for Ansbach, where Torelli's former pupil Pietro Bettinozzi was a violinist in the Margrave of Brandenburg's orchestra. Torelli may have gone with Pistocchi or joined him there. Both Torelli and Pistocchi may have gone to Berlin in May 1697 to perform for the Electress Charlotte Sophie: both subsequently dedicated works to her, Pistocchi his pastorale *Il Narciso* and Torelli his op.6. By 1698 Torelli had become *maestro di concerto* for the Margrave of Brandenburg at Ansbach, where Pistocchi was *maestro di cappella*. They remained there until the end of 1699, during which time Torelli conducted the orchestra for an *idea drammatica* by Pistocchi, *Le pazzie d'amore e dell'interesse*. By December 1699 both were in Vienna, according to letters (now in *I-Bc*) from Torelli and Pistocchi to Perti in Bologna. In a letter of 17 February 1700, Torelli reported that he had written an oratorio to be sung in the emperor's chapel on Laetare Sunday (mid-Lent). Pistocchi commented that the piece was 'pretty as a springtime, skilfully written'. The oratorio in question may well be *Adam auss dem irrdischen Paradiess verstossen*, of which only the libretto survives (*A-Wn*).

During this period Torelli made serious efforts to effect long-overdue recognition of Perti for some cantatas

(*Cantate morale e spirituali* op.1) which Perti had dedicated to the emperor in 1688. Torelli located them and had them performed, evidently amid much court intrigue, but had to be satisfied with obtaining for Perti a gold medallion of Leopold I.
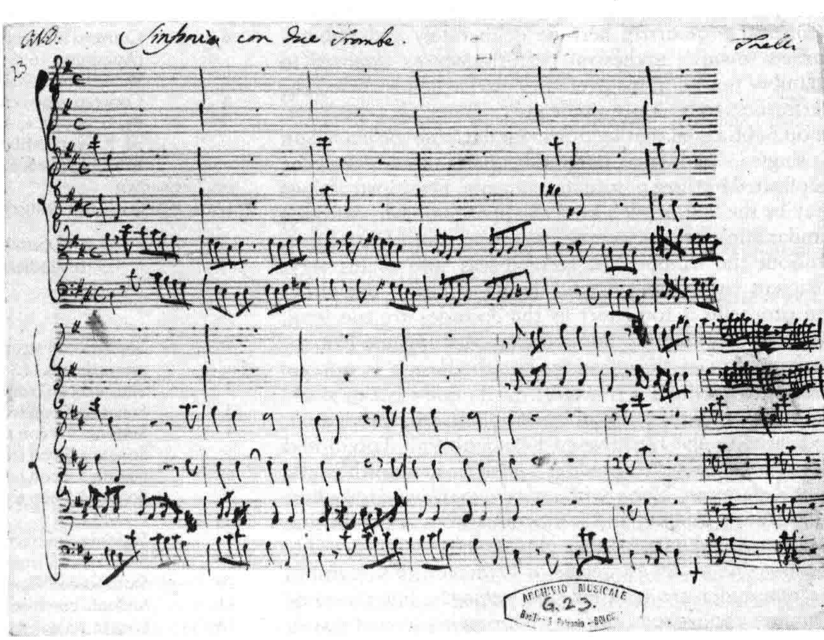
By March 1700 Torelli was tired of Vienna and wrote of returning to Italy. He spoke of wishing to make a pilgrimage to Loreto, and of wanting to drink the waters at S Marino 'having been so advised by the doctors here because of my cursed hypochondria and melancholy, which torments me greatly, though I have the look of a prince'. On 5 May 1700 Pistocchi wrote that he and Torelli were returning to Ansbach, hoping to obtain permission from the margrave to return to Italy. Nothing is known of Torelli's travels until February 1701, when he was listed as a violinist in the newly re-formed S Petronio *cappella musicale*, directed by Perti. In the decree marking the end of the suspension of that group, special mention was made of Torelli and Pistocchi, who were to be paid for each function at which they performed when they were in the city rather than being held to regular, continual service. The exception was probably made because of their friendship with Perti, and because both were at the peak of their fame as performers: to try to confine them to regular positions would have been to lose their services altogether.

Torelli died on 8 February 1709 and was buried by the Confraternity of the Guardian Angel, of which he was a member; after eight days the Accademia Filarmonica held its customary memorial service for a deceased member at S Giovanni in Monte. Torelli was well known for his virtuosity on the violin both in and outside Italy, and had many pupils, among them Girolamo Nicolò Laurenti, Pietro Bettinozzi and Francesco Manfredini. He was described by his contemporaries as 'a man not only of docile and humble habits but also erudite and eloquent'.

2. WORKS. Between 1686 and 1692, while he was in Bologna, Torelli published five collections of works entitled sonatas, sinfonias and concertos. In spite of this diversity of nomenclature, these works are chamber music, meant for one performer to a part and lacking the tonal contrasts of the later concerto style. Dedicated to noble patrons, the first two sets are written in an unpretentious, conventional style, perhaps to call attention to himself as composer as well as virtuoso violinist. Both appeared in 1686, the year of his entry into the S Petronio orchestra. Op.1 is a collection of ten trio sonatas, of which seven possess the by now standard *sonata da chiesa* arrangement of slow–fast–slow–fast. First movements are chiefly chordal with many suspensions; second movements are imitative, often in a related key; third movements vary between those two textures; and fourth movements are dance-like, in triple or compound metre, often employing imitation. Op.2 (*Concerto da camera à due violini e basso*) follows a *sonata da camera* arrangement of dance pieces in binary form, though Torelli shows a wide variety of style under each dance title. Each suite ends with a diminutive sarabande, gavotte or minuet. Other dances include allemande, corrente, balletto and *giga*. It is worth noting that Torelli made tentative steps towards a ritornello principle in six of these dances by bringing back snatches of the subject material in its original key towards the end of the second half as well as at its beginning, where it often appears on the dominant.

Op.3 (1687) is entitled *Sinfonie à 2.3.e 4*. This collection is made up of six trio sonatas and *sonate à due* and *àquattro*, generally longer than those in previous collections. Five of the 12 are in a slow–fast–slow–fast arrangement, and the remaining seven have mostly fast movements in various arrangements, with slow movements functioning as brief links between them. Experiments in both form and instrumentation point to early attempts at concerto techniques, though the works remain essentially chamber music.

Op.4 (1688), a curious work dedicated to the Duke of Modena, Francesco II, is entitled *Concertino per camera* and scored for violin and cello without figured bass. If this is indeed its intended manner of performance, the result is the earliest duos for violin and cello by a Bolognese composer. The publication contains 12 sets of



Opening of Giuseppe Torelli's 'Sinfonia con due trombe' G23 *(I-Bsp)*

dance pieces, most of them preceded by an introductory movement. A significant feature is the expansion of Torelli's harmonic resources, both in the choice of chords and in internal key relationships.

After these four publications Torelli began to interest himself in trumpet music, probably because of the presence in Bologna of an excellent trumpeter, Giovanni Pellegrino Brandi, whose name appears in the payment lists as an extra player for the patronal feast of St Petronius each year from 1679 to 1699 and who undoubtedly inspired the festive sonatas for trumpet and strings by Torelli and his contemporaries Perti, Jacchini, Aldrovandini and Domenico Gabrielli. These works were used to open the celebration of Mass (one such work contains the indication 'Chirie' at the end of the sinfonia). Most of Torelli's solo trumpet works were probably composed during his first Bolognese period; the only two dated works in this genre, in fact, come from 1690 and 1693. The three works for one or two trumpets also come from this period; the works for two trumpets include one dated 1692.

In these works, all unpublished, the titles vary among sinfonia (see illustration), concerto and sonata. Probably because of the disparate timbres of trumpets and strings, and the consequent contrasting ensembles, concerto techniques are more discernible here. The ritornello principle is more clearly defined and the essence of conflict is evident in contrasting tonal levels, rhythms and textures. Many of the slow movements use the solo violin or violins in passages of considerable virtuosity. Although the trumpets imposed certain tonal restrictions, in the movements without trumpets Torelli ventured into tonal areas unexplored in previous works. Since these were intended not for publication but for festive performance at S Petronio, no economic limitations inhibited these experimental steps towards the mature concerto form. He developed the medium already well established by his predecessors, pitting contrasting timbres and tonal levels against one another to create the tension that made viable the return of previous material.

The contents of op.5 (1692) reflect some of the lessons learnt in the S Petronio repertory. In addition to the six trio sonatas (*Sinfonie à tre*), Torelli added six concertos (*Concerti à quattro*); here he deliberately and publicly turned towards orchestral performance as opposed to chamber music. In his prefatory advice he instructed the performers to multiply all the instruments. Six years later, in op.6, he asked that sections marked 'solo' be played on a single violin; the remaining parts could then be duplicated by three or four instruments. These instructions may be the first of such kind to appear in print; Muffat's similar admonitions were not published until 1701. Here, without the trumpet, he seemed less sure of his way; incipient ritornello–episodic design appears, but either the ritornello is too short or the episodes are too long. Some of the mature concerto elements appear, like the broken triad at the opening, but the design is not yet within his grasp.

By 1698 and the publication of op.6 (*Concerti musicali*, dedicated to the Electress of Brandenburg), Torelli had learnt how to write broader episodes in non-thematic figural patterns, along with more expansive ritornellos, which return midway and at the conclusion. The collection contains two concertos that require solo violin (possibly the first solo violin concertos in 17th-century literature); the remainder are without solo passages, but the same structure applies to both types. During his second stay in Bologna, Torelli prepared for the publication of op.8 (*Concerti grossi con una pastorale*, published posthumously by his brother, Felice) and probably composed op.7, of which no copy has survived. He also wrote some unpublished works including oboes for S Petronio, possibly for Pietro Bettinozzi, his former pupil, who had learnt the oboe in Ansbach and now played in the S Petronio orchestra, introducing the instrument there for the first time. One dated piece for trumpets and oboes comes from 1707. These works, often including dance movements, approach the orchestral suite. All the trumpet concertos including oboe parts (G27-31) can be dated to Torelli's second Bolognese period (after 1701).

The creation of op.8 with its concerti grossi and solo concertos represents the maturity of ideas of design and structure hinted at in earlier works. The concertos follow the three-movement fast–slow–fast order of the Italian opera overture. Here Torelli abandoned traditional Bolognese counterpoint in favour of a dominating top line, an articulated accompaniment, sequential progressions, clear cadences and well-defined tonal contrasts. Ritornellos and episodes are clearly contrasted, and the ritornello functions as both springboard and framework for the mature concerto form.

WORKS

VOCAL

Adam auss dem irrdischen Paradiess verstossen (oratorio), lib, *A-Wn*

I-Bsp: Lumi dolenti lumi (cantata per il Venerdi Santo), 1v, MS Lib.T.I; Benedictus, B, 2 vn, org, MS Lib.T.II; Sinfonia, 2 arias [Figlio mio se nel tuo seno, Ah barbaro cor] for G.A. Perti's La Passione del Redentore (oratorio), 1694, MS Lib.P.LVII.1

Various arias, *I-MOe*

PRINTED INSTRUMENTAL

op.	
1	Sonate a 3, with bc [G, D, b, d, A, g, a, c, C, F] (Bologna, 1686)
2	Concerto da camera, 2 vn, bc [c, b, d, e, g, a, G, C, F, D, B♭, A] (Bologna, 1686)
3	Sinfonie, 2–4 insts [C, a, g, D, F, c, e, A, G, d, A, D] (Bologna, 1687)
4	Concertino per camera, vn, vc [G, d, F, E, B♭, a, b, A, c, C, D, G] (Bologna, 1688)
5	Sinfonie a 3 e concerti a 4 [sinfonie: a, C, g, A, D, e; concerti: d, A, D, g, F, G] (Bologna, 1692)
6	Concerti musicali [G, e, b, D, g, c, C, F, a, d, B♭, A] (Augsburg, 1698); no.1 ed. G. Piccioli (Rome, 1952), and W. Kolneder (Mainz, 1958); no.10 ed. in NM, lxx (1931)
8	Concerti grossi con una pastorale per il SS Natale [C, a, E, B♭, G, g, d, c, e, A, F, D] (Bologna, 1709); nos. 1, 3, 7, 9. ed. P. Santi (Milan, 1959); no.6 ed. D. Stevens (London, 1957); no.8 ed. E. Praetorius (London, 1950)

op.7 unknown

Other works in 18th-century anthologies

MANUSCRIPT INSTRUMENTAL

G – indicates number in Giegling

I-Bsp

G	
1	Suonata con stromenti e tromba, 1690, ed. in Diletto musicale, no.165 (1960), Musica rara, xlvii (1968)
2	Sinfonia con tromba
3	Sonata à 5 con tromba
4	Sinfonia à 4 con tromba, e violini unissoni, 1693
5	Sonata à 5 con tromba
6	Sonata à 5 con tromba
7	Sonata à 5 con tromba, ed. in Diletto musicale, no.164 (1965)
8	Sinfonia con tromba
9	Sinfonia con tromba e violini unissoni
10	Sinfonia con tromba
11	Sinfonia con tromba
13	Sonata à 5 con tromba

14	Sinfonia avanti l'opera con tromba
15	Sonata à 5, due trombe, e violini unisoni, 1692
16	Sinfonia con trombe e violini
17	Sinfonia con due trombe
18	Concerto con 2 trombe
19	Sinfonia con 2 trombe e violini unissoni
20	Sinfonia con due trombe
21	Sinfonia con 2 trombe et altri strumenti
22	Sinfonia con 2 trombe e instromenti
23	Sinfonia con due trombe
24	Concerto con due trombe e strom.ti
25	Sonata à 4 trombe
26	Sinfonia con trombe
27	Concerto con trombe, oboy, e violini
28	Concerto con trombe et oboè (oboe parts lost)
29	Sinfonia con trombe, obue, e altri strumenti p[er] l'Accademia, 1707, ed. F. Schroeder (Vienna, 1971)
30	Sinfonia con oboi, trombe e violini
31	Sinfonia con trombe e due obuè e quattro violini obligati e quattro violette obligate
32	Concerto à 2 chori con trombe
33	Sinfonia à 4
36	Sinfonia, ob, str
37	Sinfonia [?restoration by G. Carretti, with added hns]
40	Concerto à 4
41	Concerto à 4
42	Concerto à 4
43	Sinfonia à 4
44	Concerto à 4
45	Sinfonia
46	Sonata à 4, ed. G. Kehr (Mainz, 1969)
47	Concerto à 4, 2 vn, va, vc
50	Sinfonia, 2 vn [conc. grosso]
51	Concerto à 4 [conc. grosso]
52	Concerto à 4, 1708 [conc. grosso]
56	Sonata, 2 vn, vc, be [MS copy of printed work]
57	Sonata à 4 [MS copy of printed work]
58	Sonata, 3 vn, vc [MS copy of printed work]
59	Concerto à 4 [MS copy of printed work]
—	Sonata [MS copy of printed work]
60	Sonata, vn, bc
61	Sinfonia per camera, vn, vc
65	Perfidia [?spurious], 2 vn, bc
66–7	Perfidia [G66 and G67 part of same work]
—	[untitled], 2 movts complete
—	Sinfonia
—	Introduzzione
—	[untitled], 1 movt
—	Concertino con quattro violini soli che va in mezzo alla sinf.a con trombe
—	Concerto
—	Sinfonia avanti l'opera dell'Astaralte
—	Concerto a 4, inc.
—	Concerto, inc.
—	Sinfonia con tromba, inc.
—	Sinfonia per l'Accademia, 1705, inc. frags.
—	Introduzione, inc.

D-Dlb

Concerto a 4, Mus.2035/O/1
Concerto, 2 vn, Mus.2035/O/2
[untitled], A, Mus.2035/O/3
Concerto a 4, Mus.2035/O/4
Concerto VII, Mus.2035/O/5
Concerto VIII, Mus.2035/O/6
Sinfonia, 2 vn, Mus.2035/Q/1
[untitled], A, Mus.2035/Q/2
Sonata a 3, Mus.2035/Q/3
Sonata, vn solo, Mus.2035/Q/4
[untitled], D, Mus.2035/Q/5
[untitled], authore Sigre: Torelli, Mus.2035/R/1
Sonata da camera del Sig: Torelli, Mus.2035/R/2
Sinfonia, vns, tpt, va, bc, Mus.2035/N/1

Count of Schönborn's private library, Bruchsal, Germany

G	
62	Sonata ... del Sig. Torelly, vc solo, ed. in HM, lxix (1964)

A-Wn

numbers from Haas

50a	Sonata, vn, vc
50b	Sonata, vn, vc
143a	Concerto
143b	Concerto a 5 del Sigr. Giuseppe Torelli
143c	Concerto a 4
143d	Concerto a quattro

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ANNE SCHNOEBELEN, MARC VANSCHEEUWIJCK

Torén, Torvald (*b* Stockholm, 29 Sept 1945). Swedish organist. He studied at the Swedish Royal Academy of Music in Stockholm from 1964 to 1970 (piano with Stina Sundell, organ with Gotthard Arnér), taking the diploma in both disciplines, and continued his studies with Maurice Duruflé in France (1975–6). He was appointed organist at the Hedvig Eleonora church, Stockholm, in 1966 and in 1983 became a teacher at the Royal Academy of Music (and a professor in 1994). At numerous recitals in Sweden and abroad he has won special praise for his interpretation of Romantic and contemporary French organ music, and among his numerous recordings are Tournemire's organ

works op.3 and the complete organ works of Duruflé. Erland von Koch's *Toccata festivo* (1990) was dedicated to him. He became a member of the Swedish Royal Academy of Music in 1993.

HANS ÅSTRAND

Torgau. Town in Germany. It was formerly the residence of the Saxon royal family. *See* DRESDEN, §1(iii).

Torgh, Roberto. *See* TORNAR, ROBERTO.

Torices, Benito Bello de. *See* BELLO DE TORICES, BENITO.

Torino (It.). *See* TURIN.

Torke, Michael (*b* Milwaukee, 22 Sept 1961). American composer and pianist. At first influenced by Stravinsky and Bartók, he won composition prizes at the Interlochen Academy in 1977 and 1978. He wrote his earliest orchestral work, *Statement* (1979), for the Milwaukee Music for Youth ensemble, in which he played principal bassoon. He entered the Eastman School in 1980 and studied composition with Schwantner, Adler, Benson, Rouse and Schuller, and piano with Burge. Although his exposure to popular music had been limited in high school, he now came under its influence, and began to incorporate pop and jazz elements into his music. *Vanada* (1984) shows the influence of pop music and minimalism with its incessant pulse, repeated rhythmic figurations and instrumentation of electric bass, a pair of synthesizers, electric and acoustic keyboards, percussion and brass. The composer distinguishes several of the sections by colours ('brilliant orange!', 'dark violet' and 'olive mixed with spring green'), a conceit also found in *Ceremony of Innocence* (1983) and later expanded in a series of pieces (recorded by Argo in 1991 under the title 'Color Music').

After graduating from the Eastman School (BM 1984), he studied at Yale, where his teachers were Druckman, Bresnick and Rzewski. While there, he gained instant notoriety for the pop-tinged *Ecstatic Orange* (1985), commissioned by ASCAP and Meet the Composer, and *Bright Blue Music* (1985), for the Youth SO of New York. Foss conducted the Brooklyn PO in the first performances of *Ecstatic Orange* and a year later led the Milwaukee SO in the première of *Green* (1986). Like Torke's previous 'colour pieces', *Green* (originally titled *Verdant Music*) is distinguished by its rhythmic energy, repeated figures and elemental harmonic structure (tonic and dominant chords in E major). He left Yale in 1985 and moved to New York to pursue a composing career unencumbered by academic affiliation. In 1986 he won a Rome Prize Fellowship and signed a publishing agreement with Boosey & Hawkes. The New York City Ballet Director Peter Martins, who became a champion of the composer's work, choreographed *Ecstatic Orange* in 1987 and encouraged the composer to expand it into a three-movement ballet, with *Green* and the new *Purple* (1987) as the other earlier movements. The company also commissioned *Black & White* (1988), *Slate* (1989) and *Mass* (1990).

In 1991 Martins choreographed *Ash* (1989), which the St Paul Chamber Orchestra had commissioned. While still characterized by a relentless pulse, this work possesses a greater surface affinity to serious music of the early 19th century than to the popular music of the late 20th. It resembles a recalcitrant Beethoven overture and is among Torke's most performed works. He continued his exploration of 19th-century genres with the piano concerto *Bronze* (1990), of which he gave the première, but by 1992, with *Music on the Floor*, *Chalk* and *Monday and Tuesday*, he had returned to a more overtly pop-influenced, process-oriented style. *Run* (1992), commissioned by the New York PO and especially *Javelin* (1994), commissioned by the Atlanta Committee for the Olympic Games and the Atlanta SO, show a growing maturity. The latter work has the propulsive energy and vitality of Torke's earlier pieces, but his influences, whether the dance music of Madonna or the neoclassicism of Stravinsky, have been synthesized and absorbed into a distinct, personal style.

WORKS

Chbr ops: The Directions (1, Torke), 1986; King of Hearts (1, C. Rawlence), 1993, TV broadcast, Channel 4, 26 Feb 1995; Strawberry Fields (1, A.R. Gurney), 1999

Orch: Bright Blue Music, 1985; Ecstatic Orange, 1985; Green, 1986; Purple, 1987; Black & White, 1988; Copper, brass qnt, orch, 1988; Ash, orch/chbr orch, 1989; Slate, 3 kbd, xyl, mar, orch, 1989; Bronze, pf conc., B♭, 1990; Red, 1991; Run, 1992; Pf Conc., 1993; S Sax Conc., 1993; Javelin, 1994; Nylon, gui, chbr orch, 1994; December, str, 1995; Brick Sym., 1997

Ens: Vanada, 1984; Adjustable Wrench, 1987; Rust, pf, 11 wind, elec db, 1989; Music on the Floor, 1992; Monday and Tuesday, 1992; Bone, 1994; Flint, 1995; Overnight Mail, 1997

Vocal: Mass, Bar, SATB, chbr orch, 1990; 4 Proverbs, S/A, ens, 1993; Book of Proverbs, S, Bar, SATB, orch, 1996

Chbr and solo inst: Ceremony of Innocence, fl, cl, pf trio, 1983; The Harlequines are Looking at You [version of Bright Blue Music], pf trio, 1985; The Yellow Pages, fl, cl, pf trio, 1985, expanded as Telephone Book with The Blue Pages; Chalk, str qt, 1992; The White Pages, 1995; July, sax qt, 1995; Sprite, fl, pf, 1996; July 19, str qt, 1996

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Principal publisher: Boosey & Hawkes

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JAMES CHUTE

Torkesey [Torksey], **John** [Johannes] (*d* ? Elsham, Lincs., 1340). English theorist. His treatise *Trianguli et scuti declaratio de proportionibus musice mensurabilis* (ed. in CSM, xii, 1966) must have been in circulation before 1372, when the *Breviarium* ascribed to Willelmus (ed. ibid.), which cites it, was catalogued among the books of the Augustinian friars of York. The most likely candidate for identification with the author is the 'Johannes de Torkeseye' who was elected prior of the Augustinian canons at Elsham, north Lincolnshire, on 9 November 1339. He had been a canon at Elsham for some time before his election and remained prior for only a year, as his death occasioned the election of his successor in December 1340. If this identification is correct, it places the treatise perhaps in the 1330s, only a decade or two after the constellation of writings associated with Philippe de Vitry.

Torkesey's *Trianguli et scuti declaratio* is short but was very influential in England in the 14th and 15th centuries. It is an exposition of two geometrical figures: a shield-shaped cartouche (*scutum*) displaying the six principal note-shapes from the *simpla* (semiminim) through to the *larga* (maxima), and a triangular array illustrating the available combinations of perfection and imperfection in the mensural hierarchy. Torkesey employed dots above

and below as well as to the right of a note to indicate the perfection of values contained within as well as of the note itself. A parallel array of rests, described in the treatise, is not transmitted with it, but both triangles (expanded to the value of the *largissima*) appear in the *Breviarium* of Willelmus. The numerous copies of Torkesey's *Declaratio* show varying degrees of adaptation; the brief counterpoint text beginning 'Septem sunt species' (ed. in Bukofzer, 136–7) is embedded in one of these, but there seems little reason to believe it is actually by Torkesey.

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RONALD WOODLEY

Torlez [Torlès], **Balthazard** (*fl* 1742–88). French composer. Music attributed to Torlez may be the work of two different composers. In 1742 he was in Clermont-Ferrand, and produced a divertissement, *Le départ du guerrier amant*. In 1767 motets by a composer of the same name were performed at the Concert Spirituel in Paris and published there; the Parisian *Affiches annonces et avis divers* of 19 April 1769 carried an odd notice by Torlez inviting the commission of various masses, divertissements, *cantatilles* etc., 'for a reasonable sum'. By about 1775 he had become *maître de chapelle* at Tours Cathedral, and in addition taught at the academies of Grenoble and Moulins. The violinist who played in the orchestra of the Comédie Italienne in Paris (1783–9) and published a number of instrumental works appears to be a different Torlez as the set of duos designated op.1 bear the first initial 'C'.

WORKS

all printed works published in Paris

VOCAL

Le départ du guerrier amant (divertissement, 1, Bonpart de Saint-Victor), Clermont-Ferrand, Feb 1742

Cantatilles: L'incertitude, B (n.d.); Le bouquet d'Eglé (1766)

Motets: Ad te levavi, 1v, bc (1767); Miserator, 1v, insts (1767); Confitebor, 2 solo vv, and Dies irae, Concert Spirituel, 1767; 5 motets à voix seule (1767), probably incl. some of the above

2 romances from Florian's *Estelle* (n.d., 1788)

INSTRUMENTAL

Alphabet mise en musique, 2 vn (1767)

6 duos, fl, vn, op.1 (1783)

Concerto, fl, orch (1783)

Fais mon bonheur, romance, in Journal de harpe, vii (1787), 64; 2 airs, 1v, insts, in Journal hebdomadaire de clavecin, xxii (1787)

METHODS

Méthode de musique dédiée à Messieurs les chanoines de l'église cathedralle de Tours (*c*1775) [incl. 86 solfèges]

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FétisB; GerberL

Entry in Peyrot card catalogue, *F-Pn*

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ROGER COTTE/R

Tormis, Veljo (*b* Kuusalu, nr Tallinn, 7 Aug 1930). Estonian composer. He is considered by Estonians to be one of their most important composers of the 20th century. His oeuvre is best considered in the context of the strong Estonian choral tradition and the political history of Estonia, both ancient and contemporary, but its appeal has reached far beyond the Baltics. His formal musical education began in 1943 at the Tallinn Music School, but was interrupted by World War II and illness. In 1949 he entered the organ class of Edgar Arro at the Tallinn Conservatory; when Soviet authorities terminated the class, he began to study composition with Villem Kapp. In 1950 he won his first composition prize, for *Ringmängulaul*, on a text by Lea Rummo, who was to become his wife and later a pre-eminent historian and critic of Estonian theatre and dance. His studies continued at the Moscow Conservatory (1951–6), where his teachers included Vissarion Shebalin and Yury Fortunatov. The epic cantata *Kalevipoeg* was his thesis composition. He has taught at the Tallinn Music School (1955–60) and the Tallinn Music High School (1962–6), and served as a consultant at the Estonian Union of Composers (1955–74). From 1969 he has supported himself through the purchase of his manuscripts by the Ministry of Culture, by frequent prizes for his choral works, and by numerous sojourns at 'houses of creativity' in the Soviet Union.

By the late 1960s Tormis was a celebrated composer; most of his subsequent works were performed throughout the Soviet Union and Eastern Europe, and recorded and published in Tallinn and Moscow. Only during the 'stagnation years' of the late 1970s and the 1980s were his manuscripts not bought and his more overtly anti-Soviet choral works not performed in public. Despite this situation, he was commissioned in 1980 to write one of his major works, the ballet/cantata *Eesti ballaadid*.

Although Tormis has written a well-crafted opera and various instrumental pieces (including film scores), his special voice is heard in his choral works. Almost all of these are based on ancient Estonian folksongs (*regi laulud*), either integrally or derivatively. The works may be divided into three categories: (1) those setting texts by 20th-century Estonian poets; (2) those using traditional Balto-Finnic texts and melodies within a larger compositional framework embodying elements of European art music; and (3) those which are, properly speaking, folksong arrangements, retaining a simple structure, but adding harmony (these include works for children, and settings of Latvian, Russian, Bulgarian, Udmurt, Hungarian and Italian folksongs). His harmonic language is derived from folk melodies, featuring pairs or clusters of 2nds, open 4ths, consecutive major 3rds, and parallel chords. Octatonic pitch organization is audible in *Marjamaa ballaad* and in *Raua needmine*, his most frequently performed piece. Sustained vocables, layered textures, and inventive and expressive vocal orchestration are also characteristic of his style. Although he makes extensive use of repetition, he always modifies repeated material by changes of texture or timbre. Whether delicate, as in sections of *Looduspildid*, or vigorous, as in *Laulja*, his writing remains sensitive to the language of the text. Recognition of Tormis as a master of 20th-century choral music is seen in his recent commissions from the King's Singers, The Hilliard Ensemble, the University of Toronto, and the combined men's choruses of the Universities of Uppsala and Helsinki. Since 1992 eight CDs have been devoted entirely to his music.

WORKS

(selective list)

for fuller list see Daitz (forthcoming)

DRAMATIC

Luigelend [Swan's Flight] (op, 7 scenes, E. Vetemaa, after O. Tooming and K. Ird), 1964–6, Tartu, 20 April 1966; Külavahelaulud ehk Pariisi linnas Londonis [Songs between Villages, or In the Parisian city of London] (musical comedy, E. Vaigur), 1972, Tartu, 27 Sept 1972 [after 19th-century folksongs]; Eesti ballaadid [Estonian Ballads] (ballet/cant., 2 pts, L. Tormis and U. Tedre), 1979–80, Tallinn, 27 July 1980; incid music to 8 plays, 30 film scores

CHORAL

texts are in Estonian, unless otherwise stated;

many are published with English, Russian or Latin translations

1950–59: Soolaul [Marshland Song] (L. Rummo), SATB, 1949; Ringmängulaul [Circle Game Song] (L. Rummo), SSAA, 1950; Rõõmu, rikkust rahvale [Happiness, Wealth to the People] (L. Rummo), SATTBB, 1950; Kalevipoeg [The Son of Kalev] (epic cant., Kalevipoeg), T, Bar, SSAATTBB, orch, 1954–9; Kevad lindudega [Spring with the Birds] (D. Vaarandi), SSAA, 1954; 3 laulu eeposest Kalevipoeg [3 Songs from the Epic, Son of Kalev] (Kalevipoeg), SSAATTBB, 1954–60; Mahtra sõda [Mahtra's war] (cant., P.-E. Rummo), SATB, wind, 1958; Kihnu pulmalaulud [Kihnu Wedding Songs] (trad.), 4 songs, S, 4/5 A, SSATB, 1959

1960–69: Rahu päev [Day of Peace] (M. Kesamaa), TTBBB, org, timp, cymbals, tam-tam, 1960; Niidulaul [Mowing song] (A. Kaalep), SATB, 1961; Kandiline laul [Angular song] (M. Traat), TTBB, 1962; Kolm mul oli kaunist sõna [Three I Had Those Words of Beauty] (P.-E. Rummo), TTTTBBB, fl, 1962; Sellised laulud I, II [Such songs] (Kaalep), TTBBB, 1962; Vallatu laul [Mischievous song] (Kaalep), T, TTBB, 1962; Kodumaa sünnipäev [The Homeland's Birthday] (cant., L. Rummo), children's chorus, women's chorus, men's chorus, mixed chorus, orch, 1963, rev. 1992; 3 laulu Paul-Eerik Rummo sõnadele [3 songs] (P.-E. Rummo), SSAA, 1963; Hamleti laulud I, II [Hamlet's Songs] (P.-E. Rummo), TTTTTTBBBB, 1964–5; Meestelaulud [Men's Songs] (trad.), 10 songs, B, TTBB, 1964–5; Tasase maa laul [Song about a Level Land] (P.-E. Rummo), TTTBBB, 1964; Ühtehoidmise-laul [Song about Keeping Together] (P.-E. Rummo), TTBBB, 1964; Ühte laulud laugenevad [Songs Gliding into One] (trad.), SATB, 1964; Eesti kalendrilaulud [Estonian Calendar Songs] (trad.), 5 choral cycles, 1966–7; 3 eesti rahvalaulu meeskoorile [3 Estonian Folksongs] (trad.), TTBB, 1966–71; Emata [Motherless] (trad.), A/Mez/(small ens, humming group), SSSAAAA, 1966; Lauliku lapsepõli [The Singer's Childhood] (trad.), S, SSSAA, 1966; Laulud laulust ja laulikust [Songs about Song and the Singer] (trad.), 5 songs, S, 2 A, SSSSAAAA, 1966–71; Looduspildid [Nature Pictures] (J. Kaplinski, A. Suuman, V. Luik, A. Ehin), 4 choral cycles, women's vv, 1966–9; Sui mina sõidan saaniga [In Summer I Ride a Sled] (trad.), T, B, TBB, 1966; Taevaste tuul [Wind of the Heavens] (Luik), SSAA, 1966; Vanemuine (cant., Alg-Kalevipoeg), SSAATTBB, orch, 1967; Laulu algus [The Beginning of the Song] (H. Runnel), SSAATTBB, 1968–9, rev. 1988; Järv tare taga [The Lake behind the Cottage] (K. Merilaas), SSSAAA, 1969; Kord me tuleme tagasi [Once we will Reappear] (Kaplinski), 1969, rev. 1991; Maarjamaa ballaad [The Ballad of Mary's Land] (Kaplinski), TTTTTTBBBB, 1969; Meie varjud [Our Shadows] (Kaplinski), 3 T, TTTTBBBB, 1969; Nekruti põgenemine Tallinna Toompealt koju Kuusallu [A Conscript's Escape from Toompea Castle home to Kuusallu] (trad.), 4 Ct, TBB, 1969; Sõit imemaale [Boat Ride to the Land of Wonder] (trad.), SSSAAA, 1969; Söömad söödud [Now We've Eaten] (trad.), TTBB, 1969; Üksainus maa [Only One Land] (Kaplinski), TTBB, 1969; Veel olen laps (I Am Still a Child] (E. Niit), SSAA, 1969

1970–79: Etüüdid helilaadides (Modaalsed etüüdid) [Etudes in keys (Modal Etudes)] (trad.), 8 songs, SAA, children's vv, 1970; Päike, maa ja meri [Sun, Earth and Sea] (cant., M. Raud), S, SATB, double chorus, orch, 1970; Unustatud rahvad [Forgotten Peoples] (trad.), 6 choral cycles, 1970–89; Emalaulud [Mother's Songs] (trad.), 3 songs, SSAA, 1971–3; Lindpriiuse päevad [Days of Outlawry] (Runnel), Mez, TB, (2 tpt, timp)/pf, 1971, rev. 1979 [from film score]; 3 eesti mängulaulu [3 Estonian Game Songs] (trad.), S, A, SSSAAATTTBBB, 1972, arr. girls' chorus, 1992; 13 eesti lüürilist rahvalaulu [13 Estonian Lyric Folksongs] (trad.), SSAATTBB, 1972; Lenini sõnad [Lenin's Words] (V.I. Lenin), S, SAATB, SSAATTBB, 1972; 7 līvõ rouvloulõ sjegakūorõn (7 liivi rahvalaulu) [7 Livonian Folksongs] (trad., in Livonian), (A, SSATB)/women's chorus/children's chorus, 1972; Oh mina väike mehikene . . . [Oh, Poor Little me] (trad.), boys' chorus, 1972; Raua needmine [Curse upon Iron] (A. Annist, P.-E. Rummo, Kaplinski, after Kalevala), T, B, SSSSAAAATTTTBBBB, shaman drum, 1972, rev. 1991; Dialektilisi aforisme (J. Liiv), 8 songs, SSAATTBB/TTBB, 1973–8; Katkuaja mälestus [Plague Memory] (Kaplinski), T, double TTBB, 1973; Küla kuuleb [Rumours are Flying] (trad.), SSAATTBB/women's chorus/children's chorus, 1973, rev. 1991; Laulu palju [Heaps of Song] (trad.), SSAATTBB, 1973; Pikse litaania [Litany to Thunder] (Kaalep), T, Bar, TTBB, b drum, 1973; Sõttaminek [Going to War] (trad.), TTBB, 1973; Venna sõjalugu [My Brother's War Tale] (trad.), SSAA, 1973; Laul rõõmust [Song of Joy] (cant., Vetemaa), SATB, 1974; Laulja [The Singer] (K.J. Peterson), TTBB, org, cymbals, b drum, 1974; Naistelaulud [Women's Songs], 2 choral cycles, Mez, SSSSAAAA, 1974–5; Lõikuslaul [Harvest Song] (trad.), SATBB, 1975; Lüpsiloits [A Milking Spell] (trad.), SSSSAA, 1975; Mulgi kiitus [Praising the Mulk] (trad.), TTBB, 1975, rev. 1988; Viljandi karjapoiss [Herdboy from Viljandi] (trad.), 3 Tr, 1975; 5 eesti rahvalaulu lastekoorile [5 Estonian Folksongs] (trad.), 3 Tr, 1976; Kiigeleminek [Going to the Swing] (trad.), SA, 1976; 3 rahvalaulu Võrumaalt [3 Folk Songs from Võrumaa] (trad.), 3 Tr, 1976; 3 Setu töölaulu [3 Setu Work Songs] (trad.), SSSAAATTBB, 1976; Põhja-vene bõliina [North Russian Bylina] (trad., in Russian), T, T, T, Bar, TTTTBBBB, 1976; Hääled Tammsaare karjapõlvest [Voices from Tammsaare's Herdboy Days] (trad.), T, TTBB, campanile, cow bell, sleigh bells, tape, 1977; Lahemaa laul [Lahemaa Song] (trad.), SSATTB, 1977, arr. 1983; Bulgaaria triptühhon (E. Bagrjana, in Bulgarian), 3 songs, (S, SSSSAAAATTBBB)/male vv, 1978; Proloog (trad.), chorus, 2 hn, tpt, trbn, 1978; Tornikell minu külas [The Tower Bell in my Village] (J. Viiding, after F. Pessoa, trans. Kaalep), nar, 2 S, SAATB, bell, 1978; 4 etüüdi Juhan Viidinguga [4 Etudes] (Viiding), nar, 3 S, A, SSSSAAAATTBB, 1979; Juhan Liivi sarkasmid (Liiv), 5 songs, TTTTBBBB, 1979; Muistse mere laulud [Songs of the Ancient Sea] (trad.), T, TTTTTBBBB, 1979

1980–89: Viru vanne [The Viru Oath] (Runnel), TTBB/SSAATTBB, 1980; Eestlase laulukesed [Little Songs by an Estonian] (Runnel), 4 songs, SATB, 1981; Kojusaatmis-sõnad (Pahade kojusaatmine) [Spell to Send the Wicked Ones Home] (Kalevala, in Estonian), TTBB, shaman drum, 1981; Küsimus on . . . [The Question Is . . .] (O. Utt), T, SSAATTBB, 1981; Laulusild [Bridge of Song] (Kalevala, in Finnish and Estonian), S, A, A, SSAA/children's chorus/T, 2 Bar, TTTBB/SSAATTBB, 1981; Lojaalsed laulukesed [Little Loyal Songs] (Runnel), 3 songs, SATB, 1981; Mis siin naerda on? [What is There to Laugh About?] (Runnel), SSAA, 1981; Mõtisklusi Hando Runneliga [Reflections] (Runnel), 4 songs, SSSAATB/TTTBBB, 1981; Pärismaalase lauluke [An Aboriginal Song], unison vv/SATB/TTBB, shaman drum, 1981; Sa oled kui salanaine [You Are Like a Secret Woman] (Liiv), SATB, 1981; Sangaste mängud [Games from Sangaste] (trad.), 4 songs, SSSAAATB, 1981; 2 udmurdi rahvalaulu [2 Udmurt Folksongs] (trad., in Udmurt), T, TTBB, 1981; Viimane laev – Valse triste [The Last Ship] (J. Smuul), TTBB, 1981; Viire takka [Beyond the Horizon] (trad.) lullaby, TTBB, 1981; Vindised laulukesed [Little Tipsy Songs] (Runnel), 3 songs, TTBB, 1981; 5 eesti rahvatantsu [5 Estonian Folk Dances] (trad.), SATB, 1982; Helletused [Herdboy Calls] (trad., collected by A. Tamm, M. Härma), TTBBB/S, SSAATTBB, 1982; Kokko lenti koillisešta [The Eagle Flew from the North-east] (trad., in Karelian), TTBB, 1982; Latviešu burdona dziesmas (Läti burdoonlaulud) [Latvian Bourdon Songs] (trad., in Latvian), 6 songs, SSAATTB, 1982; Mõtisklusi Leniniga [Reflections] (Lenin), SATB/TTBB, 1982; 2 nõukogulikku runolaulu [2 Soviet Regi Songs] (in Karelian), TTBB, 1982; Rahvaste sõpruse rapsoodia [Peoples' Friendship Rhapsody] (trad., in Estonian and Russian), T, T, Bar, B, double male chorus (TTTTBBB, TTBB), 1982; Bilder ur Ormsös förflutna (Pildikesi Vormsi minevikust) [Pictures from Vormsi's Past] (trad., in Swedish-Estonian dialect), 3 songs, TTTBB, 1983; 3 Hilda Cerbach-Grīva laulu [3 songs] (H. Cerbach-Grīva] (in Livonian), SATB, 1983; Kaksikpühendus (Diptühhon) [Double Dedication] (M. Under, G. Suits), TTTBBB/SSSAATTBB, 1983; Laevas lauldakse [Singing Aboard the Ship] (trad., in Finnish), A, SSAATBB, 1983; 3 ungari rahvalaulu [3 Hungarian Folksongs] (trad. Hungarian), TTBB/SSAA, 1983; Astuge ette! [Step Out Front] (L. Koidula), SSAA/TTBB/SATB, 1984–5; Jäta päike paistma! [Let the Sun Shine] (Kalevipoeg), TTBB, 1984, rev. 1992; Laulan huolissani (Laulan murest) [I Sing about Caring)

[Kanteletar, in Finnish), TTBB, 1984; Lōlōd, algid kistōgid (Laulud, ärge kustuge!) [Songs, Do Not Die!] (P. Damberg, in Livonian), SATB, 1984; Meile antakse [We Have Been Given] (Viiding), SSAA/SSAATTBB, 1984, rev. 1986; Mu valged päevad [My Bright Days] (Vaarandi), TTBB, 1984; 3 õpetust [3 lessons] (Runnel), TTBB, 1984; Pesapuu on me kool [Our School is a Nesting Tree] (E. Niit), men's chorus/united chorus, 1984; Sõjakulleri sõit [Journey of the War Messanger] (Kalevipoeg), TTTTBB, whip, humming top, 1984; Varjele, jumala, soosta (Kaitse, Jumal, sõja eest!) [God Protect us from War!] (Kanteletar, in Finnish), TTBB, tam-tam, 1984; Veel me tunneme ohtu [We Still Sense Danger] (Viiding), TTBB, 1984; Vepsa talv [Vepsian Winter] (trad., in Vepsic), 2 T, TTTBB, 1984; Jõudu tööle! [Work Hard!] (Viiding), SSAATTBB, 1985; Kalevala seitsmeteistkümnes runo [Kalevala, the 17th canto] (Kalevala, in Finnish), nar, T, T, B, B, TTTTBBB, 11 folk insts, 1985; Karjan kotiinkutsu (Karja kojukutse) [Calling Home the Herd] (Kalevala, in Finnish), S, SAAA/children's chorus, 1985; Kodumaa laul [Song of the Homeland] (H. Visnapuu), TTBB, 1985, rev. boy's choir, men's vv, 1988; Läti motiive (3 fragmenti Ojārs Vācietise luulest) [Latvian Motifs] (in Latvian), SSAA, 1985; 8 revolutsioonilist laulu [8 Revolutionary Songs], SSATTB, 1985, rev. 1992; 8 tuntud eesti laulu [8 Favorite Estonian Songs], SATB, 1985; Ütles Lembitu [Said Lembitu] (F. Tuglas), nar, SSAATTBB/TTBBB, 1985; Väinämöise venesõit [Väinämöis' Boat Ride] (Kalevala, in Finnish), SSAA/boy's chorus, 1985; Julgesti, vennad! [Bravely, Brothers!] (Russian revolutionary song), TTBB, 1986; Rahuloits [Incantation for Peace] (A. Heintalu), SATB, shaman drum, 1986; Vanavanemate viisivakk [Grandparents' Chest of Tunes] (trad. and various), 31 songs, children's chorus/women's chorus, s rec ad lib, a rec ad lib, 1986; 9 eesti lõikuslaulu [9 Estonian Harvest Songs] (trad.), SATB, 1987, rev. 1992; Eesti mees ja tema sugu [Estonian Man and his Kin] (Uusim trad.), TTBB, wooden gong, 1987; Kalevalan alku (Kalevala algus) [The Beginning of Kalevala] (Kalevala, in Finnish), TB, SATB, 1987, rev. 1990; Virumaa ja Pandivere (Fosforiidisõja-laul) [Phosphorite War Song] (Runnel), TTBB/SSAA/SATB, 1987; Eesti õhtupalve [Estonian Evening Prayer] (Runnel), SATB/TTBB, 1988; 17 eesti pulmalaulu [17 Estonian Wedding Songs] (trad.), SATB, 1988, rev. 1993; Kodukeel [Native Tongue] (A. Reinvald), SATB/SSAA/TTBB, 1988; Kodulaulud [Songs about Home], 3 songs (Suits), SSAATB, 1988; Kolga karap [Folk Dance from Kolga] (T. Linvet, Tormis), SATB, 1988, rev. 1991; Labdien (Hea soov) (Tere!) [Hello!] (M. Zālīte, in Latvian), TTBB/SSAA, 1988; Lahkumine Vigalast [Leaving Vigala] (trad.), SSAATTBB, 1988; 4 eesti hällilaulu [4 Estonian Lullabies] (trad.), SSAATB, 1989; 6 eesti lastelaulu [6 Estonian Children's Songs] (trad.), SAT, 1989; Ilmiantajan tarina (Äraandja lugu) [Story of a Betrayer] (E. Leino, in Finnish), TTTTBBBB, 1989; Minu veli virvipuu [My Brother, Like a Proud Tree] (trad.), SATB, 1989; Nägemus Eestist [Vision of Estonia] (Liiv), TTTTBBBB, 1989, rev. 1991; Trīs zvaigzner (Kolm tähte) [Three Stars] (M. Zālīte, in Latvian), SSSAA, 1989

1990–99: 3 canti populari trentini (3 itaalia rahvalaulu) (trad., in Italian), TTBB/SAATB/3vv children's chorus, 1990; Eestirahva erakonnamäng [The Estonians' Political Parties Game] (trad.), S, S, A, TTBBB, 1990; 2 eesti rahvalaulu [2 Estonian Folksongs] (trad.), SATB, 1990; Mõrsja hüvastijätt [Bride's Farewell] (Kalevala, in Finnish), SSAATTBB, 1990; 3 Karjalan neitoa (3 Karjala neidu) [3 Karelian Maidens] (Kanteletar, in Finnish), 3 songs, 5vv children's chorus, 1991; Na rasputye (Teelahkmel) [At the Crossroads] (trad., in Russian), SSATTBB, 1991; Reaalkantaat (P.-E. Rummo), TTBB, pf ad lib, 1991; Saare leib [Saaremaa Bread] (trad.), SSAA/SAAA, 1991; Sinikan laulu [Sinika's Song] (Leino, in Finnish), S, SSAATTBB, 1991, rev. 1997; Vaeslapse kaebus [Orphan's Lament] (trad.), Mez, SSAA, 1992 rev. of Emata, 1966; Piispa ja pakana (Piiskop ja pagan) [The Bishop and the Pagan] (The Sequence of St Henry, in Latin; trad. Finnish), 2 Ct, T, TTBB, 1992, rev. 1995; Hoi on, hoi on [Ahoy, ahoy] (Kanteletar), TTBB, 1993; Meelespea [Forget-me-not] (trad.), SSAATTBB, 1993; Tõmbtuul [Draft] (Visnapuu), TTBB, 1993; Suomalais-Ugrilaisia maisemia [Finno-Ugric Landscapes] (trad., in 15 Finno-Ugric languages), 15 songs, 3 Tr, S, 1994; 3 Ugric Folksongs (trad., Ugric languages in Eng. orthography), SSAA, 1995; Viru lugu [The Viru Story] (trad.), SATB, 1995; Incantatio maris aestuosi [Incantation for a Stormy Sea] (Kalevala, in Latin), TTTBarBarBBBB, 1996; Jõulud tulevad [Christmas is coming] (trad.), TTBB/SSATB, 1996; Kuked-kanad [Cocks and Hens] (trad.), SATB, 1997; Kaks laulu Ernst Enno sõnadele [Two songs on Words by Ernst Enno], rev. 1997–8, SSAATTBB; Sampo cuditur [Forging the Sampo] (Kalevala, in Latin), 6 Tr, log drums, anvil, 1997; Sünnisõnad [Birth Rite], united choruses, orchestra, 1999

OTHER VOCAL

texts are in Estonian, unless otherwise stated

Annekene, õnnekene [Little Anne, Little Happy One] (M. Veetamm), Tr, pf, 1950; Pirita teel [On the Road to Pirita] (V. Beekman), Tr, pf, 1951; Oodates [Waiting] (L. Rummo), S, pf, 1952; 4 kildu (Aastaajad) [4 frags. (The Seasons)] (Liiv), Tr, pf, 1955; Laulasmaa rand [Laulasmaa Beach] (P. Rummo), Tr, pf, 1955; 3 revolutsiooni laulu [3 Revolutionary Songs], T, Bar, pf, 1955; Nukrad viivud - neli romanssi [Melancholy Moments] (M. Nurme), 4 romances, S, pf, 1958; 3 lille [3 Flowers] (Liiv), 3 songs, Tr, pf, 1960; Kimbuke tähti [A Bouquet of Stars] (Suuman), 3 songs, Tr, pf, 1963; 10 haikut (Kaplinski), Tr, pf, 1966; 6 eesti jutustavat rahvalaulu [6 Estonian Epic Songs] (trad.), S, Mez, pf, 1969; 4 eesti jutustavat rahvalaulu [4 Estonian Epic Folksongs] (trad.), T, Bar, B, 3–4 men's vv, pf, 1970; 2 eesti runolaulu [2 Estonian Runo Songs] (trad.), 2 Mez, pf, 1973–4; 2 liivi naljalaulu [2 Livonian Joking Songs] (trad.), B, pf, 1975; Kurvameelsed laulud [Melancholy Songs] (trad.), 3 songs, Mez, fl, ob, cl, hn, bn, 1979; Roosid Aurora Semperile [Roses for Aurora Semper] (J. Semper), Tr, pf, 1979; Väinämöise tarkussõnad [Väinämöis' Words of Wisdom] (Kanteletar), B, pf, 1984; Piispa ja pakana (Piiskop ja pagan) [The Bishop and the Pagan] (Sequence of St Henry, in Latin; trad. Finnish), 2 Ct, T, 2 Bar, B, 1992; Kullervo's Message (Kalevala, in English), Ct, T, T, Bar, 1994

OTHER WORKS

Inst: Sonata, vn, pf, 1952, rev. 1991; Ov. no.1, orch, 1956; Lõbus marss [Joyful March], wind, 1958, rev. 1986; 3 Preludes and Fugues, pf, 1958; 5 pala [5 pieces], wind, 1958; 2 pala [2 pieces], wind, 1959; Ov. no.2, orch, 1959; Vigala pillilugu [Vigala Instrumental Piece], folk ens, 1961; Väike sümfoonia [Little sym.], orch, 1961; Hüppetants [Jumping Dance], folk insts, 1969; 1980.a. tantsupeo muusika [Music for the 1980 Dance Festival], brass, wind, perc, 1978; orch suites based on film scores, ops, incid music

Music for children: 5 laulu mudilastele (5 Songs for Toddlers), unison vv, pf, 1961; 10 eesti rahvalaulu lastele [10 Estonian Folksongs] (trad.), unison chorus, children's orch, 1975; Koolimuusika eesti rahvalauludest ja pillilugudest [School Music from Estonian Folksongs and Instrumental Pieces], 56 songs and dances, children's vv, rec, str, perc, 1977

MSS in Teatri- ja Muusikamuuseum [Theatre and Music Museum], Tallinn; Riiklik Akadeemiline Meeskor [State Academic Men's Chorus], Tallinn

Principal publishers: Antes, Carus, Edition 49, Eesti Raamat, Eres, Kirjastus Muusika, Muzika, Sovetskiy Kompozitor, SP Mussikaprojekt, Warner/Chappell Finland (Fazer)

Principal recording companies: BIS, BMG, Caprice, Chandos, Collins, ECM, Finlandia, Forte, IKCD, Melodiya, Ondine, Valve Hearts, Virgin Classics

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U. Lippus: 'Structures and Symbols in Tormis's Music: an Introduction to the "Estonian Ballads"', *Musical Semiotics in Growth*, ed. E. Tarasti (Bloomington, 1996), 483–97
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MIMI S. DAITZ

Tormo, Antonio (*fl* late 17th or early 18th century). Spanish composer and monk. An early 18th-century manuscript (*E-Bc*), copied by one of his pupils, contains all his known organ music – over 100 versets and two Italianate toccatas – along with works by Nassarre, Cabanilles and others. Tormo's pieces are brief and of no great merit, but they constitute a kind of compendium of traditional Spanish organ techniques including all dispositions of divided registers, *fabordón*, glosa, cantus firmus and fugal imitation; at the same time the influence of the late Baroque Italian style is evident.

ALMONTE HOWELL

Tornar [Torgh], **Roberto** [Turner, Robert] (*b* c1587; *d* Vila Viçosa, on or after 17 July 1629). Portuguese composer and singer of English origin. After studying with Géry Ghersem he was hired as a member of the chapel choir of Dom Teodósio II (7th Duke of Bragança) at Vila Vçosa, Portugal, and began his career there in 1609 as composer of the Christmas *chançonetas*. After six years of service without the title, he was on 8 April 1616 named the Duke of Bragança's *mestre de capela* at the high yearly salary of 60,000 réis, possibly as a reward for being the first music teacher of the duke's son, who was to become King João IV. He continued as *mestre de capela* until 17 July 1629. He probably died then or shortly afterwards and certainly by 1637. Four alternate-verse four-part psalms by him survive (in *P-VV*; 1 ed. in PM, ser.A, xxxvii, 1982). Unlike António Pinheiro, his immediate predecessor as *mestre de capela* at Vila Viçosa, he showed himself responsive to the rules for text underlay observed by Palestrina and never ended runs with new syllables. He occasionally varied the texture with a verse for soloists, but on the whole his psalms are models of sober Vespers polyphony that entitle him to be compared not unfavourably with such better-known English recusants as Peter Philips and Richard Dering, who also made their careers abroad.

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ROBERT STEVENSON

Torneamento [torneo] (It.). *See* TOURNEY.

Torner, Eduardo M(artínez) (*b* Oviedo, 8 April 1888; *d* London, 17 Feb 1955). Spanish folklorist, writer on music and literature, teacher, choral conductor and composer. He began his musical education in Oviedo, studied the piano and composition at the Madrid Conservatory (1907–10), and, after two years in Oviedo conducting research on traditional Asturian music, went to the Schola Cantorum in Paris (1912–14), where he studied composition with d'Indy; he also went to lectures by Tiersot (who had influenced him earlier) at the Ecole des Hautes Etudes Sociales. He was invited by Ramón Menéndez Pidal to work at the Madrid Centro de Estudios Históricos in 1916, and was one of the remarkable group of artists living at the Residencia de Estudiantes which included Bal y Gay, Falla, Turina, Adolfo Salazar, Sainz de la Maza, Lorca, J. Ramón Jiménez, Buñuel and Dali. Later he dedicated to the institution his *Cuarenta canciones españoles* (Madrid, 1924), containing his arrangements of folksongs. In 1928 he became director of the musicology and folklore division at the Centro, as well as director of its Archivo de la Palabra, for which he gathered some 2000 recordings. He taught at the Junta para Ampliación de Estudios and lectured in Cuba and Mexico (1924–5); in Madrid he also played an active role at the Misiones Pedagógicas, whose choruses he directed and for which he wrote his *Metodología del canto y la música* (1935), and in 1932 he was made professor of folklore at the Conservatorio Nacional de Música y Declamación. At the outbreak of the Civil War in 1936, he and his 15-year-old son fled to Valencia and later to Barcelona, carrying the manuscript of the *Cancionero gallego* (published 1973) together with 4000 cards for his intended 'Bibliografía musical española', which were never recovered. He escaped to England and spent his remaining years in London, joined by his wife and daughter in 1947. He taught at the Fundación Juan Luis Vives and the Instituto Español de Musicología, gave radio talks for the BBC and, among other publications, completed *Lírica hispánica* (1966) a few days before his death.

Torner's pioneering fieldwork, particularly in Asturia, and the resulting publications may be considered among Spain's early contributions to the nascent field of ethnomusicology. His innumerable transcriptions have proved invaluable for comparative tune scholarship and his essay 'La canción tradicional española' (1931) remains the classic overview. In his *Cancionero* (1920), he was the first in Spain to incorporate a study of his collected material from the musical rather than textual standpoint, classifying its melodies and rhythms, and delineating the characteristics of traditional Asturian folksong. Together with Bal y Gay, he collaborated with Menéndez Pidal on the study of the *Romancero* (1928–32), collecting and studying the folk music of Galicia; he also accompanied Schindler intermittently during the latter's Spanish fieldwork. Towards the end of his life he became increasingly interested in the textual material from his vast collection, seeking out parallels and survivals of medieval lyrics; this resulted in a series of articles leading to the publication of *Lírica hispánica* (1966), considered his most important scholarly work.

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'Sugerencia', 61–8; 'Góngora y el folklore', 71–83; 'Fuentes para la investigación [del folklore musical española]', 108–14; 'Indicación práctica', 117–25; 'Ritmos', 129–41; 'Danzas y bailes', 145–53]
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ISRAEL J. KATZ

Torner [Tornerr, Tournell, Tourner], **Joseph Nicolaus** [Andreas] (*b* ?Luxembourg, *c*1700; *d* Trier, 8 May 1762). German organist and composer. He is first heard of in Trier in 1724, when a son of his was baptized and the register states him to have been cathedral organist. Torner supervised the rebuilding of the cathedral organ, 1724–5, and continued as organist until his death. By 1760 he had added to this work that of organist at two local parish churches.

Both Torner's surviving publications are of organ music (that of 1735 is described as 'op.4', which suggests that at least two more are lost). They consist largely of liturgical music – sets of three pieces for the offertory, elevation and communion at Mass – but there are also some toccatas and dance movements. Torner wrote idiomatically for the organ, making use of elaborate passage-work which lies well under the hand and brilliant concerto-like effects; and the central slow (elevation) movements in the Mass 'suites' contain some fine, long-breathed melodies.

From a liturgical point of view, Torner's publications suggest that the musical customs in Trier were rather different from those further south in Bavaria, where the majority of German Catholic church composers worked. For them, the offertory was the place for an extended motet, not an organ piece, and though there was a good deal of instrumental music available to be played at the gradual, little if any organ music was published for use at Mass.

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ABC per tertiam majorem continens 8 cantilenas pro offertorio, 8 pro elevazione, 8 pro communione ... toccatae, atque ariae cantabo (Mainz, *c*1730)
ABC per tertiam minorem continens 8 cantilenas pro offertorio latino, 8 pro elevazione, et 8 pro communione ... 12 toccatae, currentes, atque ariae cantabo, op.4 (Augsburg, *c*1735)

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ELIZABETH ROCHE

Tornioli, Marcantonio (*b* Siena; *d* in or after 1617). Italian composer. On the title-page of his 1607 publication he is described as *maestro di cappella* of Siena Cathedral: it must have been in that year that he succeeded the previous incumbent, Francesco Bianciardi, who died sometime between March and September. His 1617 volume bears no mention of his holding this post. His two surviving volumes are *Canzonette spirituali a tre voci ... libro primo* (Venice, 1607[11]) and *Sacrarum cantionum ... liber secundus*, for two to four voices and continuo (Venice, 1617[5]); a first book of *sacrae cantiones* is lost. There are two sacred trios by him in a German anthology (RISM 1616[2]) that went into several editions. He was one of many Italian choirmasters of the period who produced conventional, unambitious small-scale music that was no doubt intended mainly for the churches at which they were employed.

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NIGEL FORTUNE

Toronto. City in Canada, the Capital of Ontario and the principal city of English-speaking Canada.

1. The town of York, to 1834. 2. 1834–1918. 3. Since 1918.

1. The town of York, to 1834. In 1793 Governor John Graves Simcoe moved the capital of Upper Canada from Niagara to what is now Toronto, then named York. At first the only music was provided by the itinerant fiddlers who entertained at 'logging bees' held during land clearance and members of the militia who played at social functions. The first record of musical activity is an account book entry for '7 Dollars Paid musick By Order' for a ball and supper on the king's birthday, 4 June 1798. Some government officials brought printed music and a few instruments with them, including a harpsichord, but they seldom intended to settle and did not establish a social setting apt for the growth of music. Moreover York's role as a garrison town was emphasized by deteriorating relations with the USA and the war of 1812.

During the 1820s social and cultural stability increased. Colman's opera *The Mountaineers* and Storace's *No Song, No Supper* were performed at Franks' Assembly Room in 1825 and John Braham's *Devil's Brigade* was given in 1826, and occasionally soloists visited the town. By 1834 the population had reached about 9000 and York was incorporated as the City of Toronto.

2. 1834–1918. In 1836 the Toronto Musical Society announced its first concert. This group of amateurs and professionals, which included the singer J.D. Humphreys, a prominent musical figure for the next 30 years, was the first of many such groups which often survived only for a couple of seasons. For example the Philharmonic Society,

established in 1845 under the direction of James Paton Clarke, was dissolved and reconstituted several times before the end of the century, but in its first years performed music by Beethoven, Mozart, Weber, Auber, Rossini, Méhul, Spontini, Hérold and others.

Among the many prominent choral organizations which were central to Toronto's musical life was the Metropolitan Choral Society, inaugurated in 1858 with a performance of Handel's *Judas Maccabaeus*. The Toronto Mendelssohn Choir, the outstanding organization and the only one still in existence from this era, was founded in 1894 by A.S. Vogt and quickly became one of the greatest choral ensembles on the continent. In 1902 Vogt instituted the practice of bringing orchestras from the USA to participate in major performances: first the Pittsburgh SO under Victor Herbert and later Emil Paur, followed by the Russian SO and the Theodore Thomas Orchestra (Chicago SO) under Frederick Stock. In 1905 the choir first visited the USA and appeared with outstanding success in Buffalo, Chicago, Cleveland, New York, Boston, Philadelphia and Baltimore; World War I prevented a European tour planned for 1915 (an ambition realized only in 1972).

Several halls were built before 1900 of which the most notable, St Lawrence Hall (1850, seating about 500) and Massey Hall (1894, seating 2765), are still in use. In these and other halls great performers from abroad appeared regularly – the pianists Leopold de Meyer, Gottschalk, Thalberg, Anton Rubinstein and Joseffy, the violinists Vieuxtemps, Sarasate, Wieniawski, Ysaÿe and Reményi and the singers Adelina Patti, Jenny Lind, Henriette Sontag, Christine Nilsson and George Santley.

Small touring opera companies with usually one or two principal singers appeared regularly at such theatres as the Royal Lyceum (1848–74) or the Grand Opera House (1874–83). The first full-scale production of an opera, *Norma*, was given in 1853 and conducted by Luigi Arditi with Rosa Devries in the title role. Local productions of opera were less common. In 1843 the Theatre Royal presented *The Miller and his Men* 'with the whole of the original music of Sir Henry Bishop', and in 1853 *Lucrezia Borgia* was given in concert performance. In 1867 the Holman English Opera Troupe leased the Royal Lyceum as a resident company, and until 1873, when he moved to London, Ontario, Holman presented full seasons of plays and many performances of about 35 operas.

Attempts to establish an orchestra had been made in 1867 by George Strathy and in the 1890s by Torrington and Fisher; the first successful organization was the Toronto SO, founded in 1906 by Frank Welsman, a Toronto musician. For the first time the major symphonic repertory was heard regularly and with outstanding soloists such as Gadski, Rachmaninoff and Flesch. But World War I caused increasing difficulties of finance and personnel, and after 1914 the orchestra was effectively discontinued.

Music and instrument dealers flourished in the second half of the 19th century. Leslie Brothers were the principal suppliers of band instruments and accessories during the 1840s and in 1842 O'Neill Brothers began to manufacture pianos. The construction of pianos, harmoniums, melodeons and organs became a major industry and at least 20 firms were in business at one time or another before 1914. The head of one of the largest, R.S. Williams & Son (established 1854), was also a collector of early instruments, music and autograph letters and presented his collection of some 400 items to the Royal Ontario Museum. In 1860 Theodore Heintzman, a German immigrant to the USA, settled in Toronto and founded the firm which until 1986 was the major piano manufacturer in Canada. Another firm in operation until the 1980s was begun in 1871 by J.G. Mason and Vincent Risch who first dealt in pianos and then (1877) manufactured their own instruments.

An important general music business was begun in 1844 by Abraham and Samuel Nordheimer, who imported both music and fine pianos. As publishers they issued many reprints of popular music originally printed in Europe and the USA, and published ballads and piano music by Toronto composers, including J.D. Humphreys, H. Schallehn and St George Crozier. They later enlarged their interest by manufacturing their own pianos.

Private musical instruction had been available from the 1820s and a few musicians held part-time positions in schools. In 1847 the Ontario Normal School opened for teacher training as part of a plan for general public education, in which music was to have a place. J.P. Clarke was engaged as the first music teacher, and in 1858 Henry Sefton was brought from England to develop a vocal music curriculum for use in the schools.

The University of Toronto (chartered as King's College in 1827) granted the degree of Bachelor of Music to J.P. Clarke in 1846 but did not offer regular instruction in music. The University of Trinity College (affiliated to the University of Toronto in 1904) appointed George Strathy as professor of music in 1853 but had no degree course; it granted a number of external degrees, mostly in England during the 1880s, but abandoned the practice after intense opposition from English schools. In 1886 the Toronto Conservatory of Music (since 1947 the Royal Conservatory of Music of Toronto) was founded by Edward Fisher. In 1888 it became affiliated to Trinity College and in 1896 to the University of Toronto in offering a course of studies for the university's Bachelor of Music examinations. In 1888 Torrington founded the Toronto College of Music which also, in 1890, became affiliated to the university. In 1918 the university created a faculty of music with A.S. Vogt as dean. The conservatories were then disaffiliated, the Toronto Conservatory being administered as a separate institution by the university board of governors until 1991, when it again became fully independent.

3. Since 1918. In 1923 the New SO gave its first concerts directed by Luigi von Kunits, former leader of the Pittsburgh SO and since 1912 a Toronto violin teacher. In 1926 the New SO acquired the charter and assets of Welsman's earlier orchestra and became the Toronto SO. After von Kunits's death in 1931 the conductor was again a local musician, Ernest MacMillan, who built up an outstanding orchestra. Subsequent conductors were Walter Susskind (1956–65), Seiji Ozawa (1965–9), Karel Ančerl (1969–73), Andrew Davis (1975–88), Günther Herbig (1989–94) and Jukka-Pekka Saraste (from 1994). The orchestra moved from Massey Hall to the new Roy Thomson Hall (2812 seats) in 1982.

The Canadian Broadcasting Corporation has its principal English-language studios in Toronto and produces many recitals and concerts for radio and television. From 1952 to 1964 the corporation had its own major orchestra, the CBC SO, which gave regular concerts in the studio

and publicly under outstanding conductors, and recorded with Robert Craft and Stravinsky. In 1992 a new Broadcast Centre opened; it contains a studio-auditorium, the Glenn Gould Studio.

In 1946, as part of the reorganization of the Royal Conservatory, an opera school was set up under the administrative direction of Arnold Walter with Nicholas Goldschmidt as musical director. In 1948 Herman Geiger-Torel joined the staff as stage director and became a dominant figure in the subsequent growth of opera in Toronto. In 1950 the Royal Conservatory Opera Company was formed and presented an opera festival at the Royal Alexandra Theatre; the success of this professional venture led to the formal organization of the Opera Festival Association, which in turn became the Canadian Opera Company with Geiger-Torel as general director. From 1961 the company performed principally at O'Keefe Centre (1960; 3200 seats), which was renamed the Hummingbird Centre in 1996. The school and the company have continued to flourish independently. The company employs staff and performers from Canada with many foreign guests; besides the standard repertory, it produced 19 Canadian works in the years 1966–99, most of them company commissions. In 1982 the company originated the use of surtitles during performance, subsequently widely used elsewhere. The school has given such operas as *Pelléas et Mélisande*, *Dialogues des Carmélites*, *Falstaff*, *Ariadne auf Naxos*, *The Rake's Progress*, *The Mines of Sulphur*, *Kat'á Kabanová* and Searle's *Hamlet* (the North American première). Among the singers it has produced are Victor Braun, Ermanno Mauro, James Milligan, Gino Quilico, Teresa Stratas and Jon Vickers. Since 1969 it has functioned as a department of the University of Toronto music faculty. A Faculty of Fine Arts was established at York University in 1968, and in 1972 a music department, which has developed distinctive areas of study that draw on ethnomusicological methods.

The Toronto Mendelssohn Choir continued to maintain its early importance; it numbers about 200 voices. After 1918 it brought either the Philadelphia Orchestra under Stokowski or the Cincinnati SO under Reiner to Toronto each season, and since 1935 it has associated regularly with the Toronto SO. The conductors succeeding Vogt were H.A. Fricker (1917–42), Sir Ernest MacMillan (1942–57), F.C. Silvester (1957–60), Walter Susskind (1960–64), Elmer Iseler (1964–97) and Noel Edison (appointed 1999). Iseler was also founder and conductor of the Festival Singers of Canada (1954–79) and the Elmer Iseler Singers (founded 1979) professional choirs which have performed regularly in Toronto and broadcast, recorded and toured widely in Canada and abroad.

The strong sacred music tradition of the 19th century (which led to the foundation of many secular choral societies) was developed in the 20th century by such distinguished organists and choirmasters as Healey Willan. St Michael's Choir School, attached to the Roman Catholic Cathedral and founded in 1937, provides a complete musical education for its students.

Chamber music ensembles have been active since the 1850s; the first to be established was the Academy Quartet (1914–24), followed by the Hart House String Quartet (1923–45), the Parlow String Quartet (1941–58), the Orford Quartet (1965–91) and the St Lawrence Quartet (founded 1989). In the 1930s a set of viols was available at Hart House, University of Toronto, and used in performance under Wolfgang Grunsky. The harpsichordist Greta Kraus settled in the city in 1939 and in the 1950s the cellist Roland Pack devoted himself to early music performance. Notable organizations are the Toronto Consort (established 1972), Tafelmusik (established 1978, an orchestra of period instruments that gives some 60 local concerts each season and tours widely) and Opera Atelier (established 1983), which produces 17th- and 18th-century opera in appropriate musical, scenic and dramatic style. Colin Tilney has been a leading harpsichordist and teacher since his arrival in 1979.

Dance bands, especially in the 1930s and 1940s, acquired local but also national prominence under such leaders as Rex Battle, Bert Niosi, Trump Davidson, Luigi Romanelli and Frank Bogart. Jazz remained essentially peripheral until the 1950s with the appearance of outstanding players and leaders such as Phil Nimmons, Cal Jackson and Ron Collier. At the same time, Collier, Norm Symonds and Gordon Delamont developed the fusion of jazz and art music techniques somewhat in the manner of the 'third stream' in the USA. Influential in the widening popularity of jazz performance was the stage-band movement in music education in schools in the 1970s.

Opera in Concert (established 1974) has given about 70 rarely-heard operas in concert versions, almost all Toronto premières and using primarily local singers. Other concert organizations include the York Concert Society (1953–64), conducted by Heinz Unger, who introduced to Toronto much of the music of Mahler and Bruckner; the Ten Centuries Concerts (1962–7), whose repertory ranged from medieval to contemporary works; New Music Concerts and Array Music (both founded 1971), devoted to recent works by Canadian and foreign composers; and the Music Gallery, a centre for the avant garde since 1976. The Nexus Percussion Ensemble (established 1971) performs a wide variety of contemporary music and music in non-western styles. The Esprit Orchestra was established in 1983 for the performance of 20th-century music.

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CARL MOREY

Torrance, George William (*b* Rathmines, Dublin, 1835; *d* Kilkenny, 20 Aug 1907). Irish clergyman, organist and composer. He was trained as a chorister in Christ Church Cathedral (1847–51) and afterwards became organist of Blackrock (1851), St Andrew's (1852) and St Ann's (1854) in Dublin. In 1856–7 he studied in Leipzig and in 1859 entered Trinity College, Dublin, to train for the ministry. He graduated in 1864, was ordained in 1865 and served in parishes in Shrewsbury (1865–7) and Dublin (1867–9), and in Australia (1869–97). In 1879 he graduated MusB and MusD from Dublin, and in 1880 received an honorary MusD from Melbourne University. After returning to Ireland in 1898 he continued to hold ecclesiastical office and to compose, and was librarian of St Canice's Cathedral, Kilkenny.

His works include an opera, *William of Normandy* (Dublin, 1858); three oratorios, *Abraham* (1855), *The Captivity* (1864) and *The Revelation* (1882); services; hymn-tunes; and the prize-winning madrigal *Dry be that tear* (1903).

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R.P. STEWART,W.H.G. RATTAN FLOOD/R.J. PASCALL

Torre, Alfonso de la (*fl* mid-15th century). Spanish poet and theorist. He wrote the general treatise *Visión delectable* in about 1440 in the best Spanish scientific prose style of that period, although it was not published until about 1480 (followed by numerous later impressions; a facsimile reprint appeared in 1983). Torre discussed music in the section dedicated to the liberal arts and expounded aesthetic rather than technical themes, keeping well within medieval tradition and the influence of St Isidore. He conceived creation as having a formal constitution in accordance with musical proportions. He regarded as important the relationship between music and the emotional effects it can produce; in suggesting that this was a major function of music, he attributed concord, sweetness and gentleness to the enjoyment aroused by music. At the same time he gave traditional examples of the power of music to stimulate other emotions.

An Alfonso de la Torre who was a singer in Toledo Cathedral died in February 1495.

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F.J. LEÓN TELLO

Torre, Francisco de la (*fl* 1483–1504). Spanish composer. He was employed as a singer in the choir of the Aragonese royal chapel from 1 July 1483 with an annual salary of 25,000 maravedís; he served for 17 years. Ferdinand V awarded him a half-prebend on 15 July 1488. Torre later returned home to become a curate at Seville Cathedral. On 10 February 1503 he took charge of the choirboys, receiving an increase in salary, but shortly thereafter made them the responsibility of the new Sevillian *maestro de capilla*, Alonso de Alva. His rank on 30 September 1504 was that of *compañero*, beneath that of canon or prebendary. His surviving funerary works, notably the motet *Libera me*, are of great beauty and expressiveness. Of his secular compositions, *Dime triste, coraçon*, which quotes the folia bass, and the three-part instrumental *alta*, based on the *Spagna* bass, are particularly noteworthy. Some of his secular *romances* recall the sober Phrygian polyphony of JUAN DE URREDE. Torre's *romance*, *Pascua d'Espíritu Sancto* was composed for, or in memory of, the celebrations held on the Feast of Corpus Christi, the date after the surrender of Ronda on 1 June 1485. The text may be a fragment from Hernando de Ribera's versified account of incidents in the wars to recover Granada from the Moors (Knighton, 1992 and 1993).

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7 secular villancicos, 4 romances, A
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ROBERT STEVENSON

Torre, Jerónimo la [de la]. *See* LA TORRE, JERÓNIMO (i) and (ii).

Torre, Pietro Paolo (*fl* 1622). Italian composer and organist. He was a monk and was organist of the monastery of S Gieronimo at Castellaccio, near Milan, when he published his only known music, *Il primo libro delle canzonette, madrigali et arie*, for one and two voices and continuo (Venice, 1622). This book contains 13 duets, which include a good deal of effective contrapuntal interplay between the voices, and six solo songs, among which the three canzonettas are the most interesting; one of them, *Dolci miei sospiri* (ed. in Leopold), has piquant contrasts of rhythm.

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NIGEL FORTUNE

Torrefranca, Fausto [Fausto Acanfora Sansone dei duchi di Porta e Torrefranca] (*b* Monteleone Calabro [now Vibo Valentia], 1 Feb 1883; *d* Rome, 26 Nov 1955). Italian musicologist. He took a degree in engineering at Turin (1905) while studying music on his own and with Ettore Lena. He campaigned for the creation of professorships in music history and musical aesthetics at Italian universities, and succeeded in having teaching faculties founded in these subjects. He taught at Rome University (1913) and became a lecturer in music history at the Naples Conservatory (1914), where he was also chief librarian (1915–23), before becoming chief librarian at the Milan Conservatory (1924–38) and lecturer at the Catholic University of the Sacred Heart, Milan (1930–35). In 1941 he was appointed professor at the University of Florence. He was vice-president of the UNESCO International Council of Music; he won the Feltrinelli Prize of the Accademia Nazionale dei Lincei in 1953.

Torrefranca developed an aesthetic viewpoint, partly derived from the philosophical ideas of Benedetto Croce and with a cogent theoretical basis, according to which music predominates over the other arts, because 'a musician's creative activity is a pure expression of his intellect, by the intellect. While the other arts express ideas and draw conclusions from them, music simply expresses, it draws no conclusions' (*La vita musicale dello spirito*, pp.45–6).

His writings particularly stress the historical importance of Italian music, especially of the 15th and 17th centuries. In *Le origini italiane del romanticismo musicale* (1930) he undertook a revaluation of the period from Corelli to Weber, Schumann and Wagner, questioning the accepted polarity of 18th-century Italian and German music in opposition to the views of Riemann. By a thorough re-examination of Platti, Galuppi, Rutini and others, he tried to minimize the ascendancy of the instrumental school of C.P.E. Bach and Schobert, and to demonstrate, for example, that Haydn, Mozart, Couperin and Rameau were all intrinsically 'Italian' composers. Firmly convinced that the origins of modern instrumental music were to be found in 18th-century Italian music, he pursued an investigation intended to assess in particular the importance of Italian influence in the development of the sonata.

His research into 15th-century music was similarly prompted by the conviction that 'not only polyphony but modern melody itself springs from our 15th-century civilization' (*Il segreto del Quattrocento*, p.13). He particularly stressed the significance of the villotta as 'the true source of the 16th-century chanson and of every kind of madrigal' and 'the true musical nucleus of the 15th century', and correspondingly minimized both the importance and the influence of the Flemish school.

Although much of his writing is overstated and dogmatic, his work had the merit of alerting Italian musicologists to the importance of topics that had been neglected in favour of the 19th-century operatic tradition.

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FERRUCCIO TAMMARO

Torrejón y Velasco, Tomás de (*b* ?Villarrobledo, nr Albacete, bap. 23 Dec 1644; *d* Lima, 23 April 1728). Spanish composer, active mainly in Peru. He spent his youth at Fuencarral, the birthplace of his father, Miguel de Torrejón, a huntsman in Felipe IV's employ. In about 1658 he became a page in the household of Pedro Fernández de Castro y Andrade, Count of Lemos, who in 1667 was appointed viceroy of Peru. Already married, Torrejón y Velasco left Cádiz on 3 March 1667 as one of

the viceroy's 113 personal attendants. From 21 November 1667 until 1672 he was superintendent of the armoury at Lima and was then appointed magistrate and chief justice of Chachapoyas province. On 1 January 1676 he was named *maestro de capilla* of Lima Cathedral, a post that he retained until his death. Throughout the rest of his career he received wide acclaim; his villancicos were known as far away as Guatemala, and at both Trujillo and Cuzco his opinions were solicited before crucial musical decisions were taken.

On 11 November 1680 a second grand organ was inaugurated at Lima Cathedral and at the public ceremony 32 musicians performed Torrejón y Velasco's polychoral villancicos, composed specially for the beatification ceremonies. On 26 June 1701 his memorial vespers music for Carlos II was performed and was very well received. On 19 October his opera *La púrpura de la rosa* was mounted at the viceregal palace to celebrate Felipe V's 18th birthday and the first year of his reign. The libretto was first used in 1660 by Juan Hidalgo (i) in an opera performed at Madrid to celebrate Louis XIV's marriage to the Spanish infanta (hence their grandson Felipe V's claim to the Spanish throne). Torrejón y Velasco's opera was commissioned by the Count of Monclova, viceroy of Peru from 1689 until 1705, and is the earliest surviving from the New World. Stylistically the music resembles that by Hidalgo for *Celos aun del aire matan*, in that *coplas* rather than recitativo secco were frequently his means of setting long stretches of narrative text. Quotations from Spanish theatrical music indicate Torrejón y Velasco's familiarity with contemporary music in Madrid. The remainder of his extant music, in archives at Cuzco and Guatemala City, is for church use, even when extremely jaunty and dance-like in character.

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in Seminario de S Antonio Abad, Cuzco, Peru, ?now lost, unless otherwise stated

La púrpura de la rosa (op, P. Calderón de la Barca), Lima, 19 Oct 1701, Lima, National Library C 1469; ed. R. Stevenson (Lima, 1976)

A este sol peregrino, 4vv, bc; Aladas gerarquias a quien toca, 7vv, bc (harp), Guatemala Cathedral; Angelicas milicias, 12vv, bc, Guatemala Cathedral; A Señor que se acerca, 4vv, bc (harp), Guatemala Cathedral; Atencion que para hacer en todo cabal la fiesta, 4vv, bc (harp), Guatemala Cathedral; Aves flores, 11vv, bc, 1683, Guatemala Cathedral, inc.; Ave verum corpus, 4vv, bc (harp), Guatemala Cathedral; Cantarico que bas a la fuente (Calderón), 4vv, bc, ?1678, Guatemala Cathedral; Desta rosa tan bella, 2vv, bc, Guatemala Cathedral; Desvelado dueño mio, 8vv, bc; Dixit Dominus, 10vv, bc

Enigma soy viviente, 2vv, bc; Es mi Rosa bella, 3vv, bc, dated 1679, Guatemala Cathedral; Gilguerillo que contas gimiendo, 2vv, bc; Ha de el ver, 3vv, bc, Guatemala Cathedral; Incognito barquero que surcas, 1v, bc, Guatemala Cathedral; Lamentation for Wednesday of Holy Week, 8vv, bc; Luzeros volad, 1–2vv, inst, bc, Guatemala Cathedral; Mag sexti toni, 12vv, bc; Nisi Dominus, 3vv, bc

Quando el bien que adoro, 2vv, bc; Quatro plumages ayrosos, 4vv, bc; Regem cui omnia vivunt, 8vv, bc; Si el alba sonora se cifra en mi voz, 2vv, bc, dated 1719; Tenganmele señores, 4vv, bc, Guatemala Cathedral; Triste caudal de lagrimas, 2vv, bc, Guatemala Cathedral; Varquero que surcas, 1v, bc, Guatemala Cathedral

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ROBERT STEVENSON

Torrelhas [Torrellas], **Joseph** (*fl c*1700). Spanish composer. He is known only for some organ works (in *P-Pm* 1577, Loc.B, 5, *Libro de cyfra ...*): three sets of variations (called *canções* or *canciones*), ten tientos and one *batalla*. His music shows considerable skill and reflects special fondness for the Spanish *medio registro* device, whereby the two halves of the organ manual, divided between *c′* and *c♯′*, have separate registration. The works are transcribed in Hudson.

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BARTON HUDSON

Torrentes, Andrés de (*b* Berlanga de Duero, *c*1510; *d* Toledo, 4 Sept 1580). Spanish composer. A cleric from the diocese of Sigüenza, he competed for a position as alto in the choir of Toledo Cathedral on 7 June 1538; in December 1539 he was elected *maestro de capilla*, resigning from this post on 16 March 1545. He resumed his position for a second term, between 16 December 1547 and 26 June 1553, succeeding Cristóbal de Morales, and for a third term, from 29 November 1570 until his death. Details of his activities during the intervening years are not known. During the early part of his career Torrentes enjoyed the protection of Cardinal Juan de Tavera, Archbishop of Toledo (1534–45), and supervised the copying of a series of polyphonic choirbooks for the cathedral choir. The manuscripts, still held in the cathedral archives, preserve important Spanish and Franco-Flemish repertories. All extant polyphony by Torrentes was copied into this series before 1549. Most of his compositions are *Magnificat* settings, psalms and hymns for *alternatim* performance; they employ standard contrapuntal techniques, including chant paraphrase and cantus firmus. His two masses are indebted to Franco-Flemish traditions: the *Missa 'Nisi Dominus'* is based on a motet by Jean L'Héritier; it is also indebted to the *Nisi Dominus* mass attributed to both Crecquillon and to Manchicourt, and to mass movements by Carpentras.

WORKS

all edited by Noone (1982)

Masses: Missa 'Nisi Dominus', 4vv [on L'Héritier's motet]; Missa de Beata Virgine, 5vv [Ky and Gl only]

Motets: Ave gloriosa Dei, 5vv; O Sapientia, 4vv

Canticles: Magnificat primi toni, 6vv [odd verses]; Magnificat primi toni, 5vv [odd verses, inc.]; Magnificat primi toni, 4vv [even verses]; Magnificat secundi toni, 6vv [odd verses]; Magnificat tertii toni, ?6vv [even verses, frag.]; Magnificat tertii toni, 4vv [odd verses]; Magnificat quarti toni, 6vv [odd verses]; Magnificat quarti toni, 5vv [even verses]; Magnificat quarti toni, 4vv [even verses]; Magnificat quinti toni, 6vv [even verses]; Magnificat sexti toni, 6vv [odd verses]; Magnificat septimi toni, 6vv [odd verses]; Magnificat septimi toni, 4vv [odd verses]; Magnificat octavi toni, 6vv [even verses]; Magnificat octavi toni, 4vv [odd verses]; Nunc dimittis quarti toni, 6vv; Nunc dimittis octavi toni, 6vv

Hymns: Aurea luce et decore, 4vv; Celsi confessoris, 6vv; Christe redemptor omnium, 4vv; Conditor alme siderum, 4vv; Deus tuorum militum, 4vv; Exultet orbis gaudiis, 4vv; Hostis Herodes, 4vv; Haec toletana nobilis, 4vv; Iste confessor Domini, 4vv; Jesu corona virginum, 4vv [also attrib. Boluda]; Nova resultet gaudia, 4vv; Pater superni luminis, 5vv; Sanctorum meritis inclyta, 4vv; Tibi Christe, 4vv; Tristes erant apostoli, 5vv; Urbs beata Jerusalem, 4vv; Veni Creator Spiritus, 4vv

Psalms: Asperges me, 4vv; Eripe me, Domine, 4vv; In convertendo, 4vv; In exitu Israel, 4vv, *E-Tc* 12; In exitu Israel, 4vv, *Tc* 21; Lauda Jerusalem primi toni, 5vv; Lauda Jerusalem secundi toni, 5vv; Lauda Jerusalem tertii toni, 6vv; Lauda Jerusalem quarti toni, 5vv; Lauda Jerusalem sexti toni, 4vv; Lauda Jerusalem octavi toni, 5vv; Laudate pueri primi toni, 6vv; Laudate pueri secundi toni, 5vv; Laudate pueri quarti toni, 6vv; Laudate pueri quinti toni, 4vv; Laudate pueri sexti toni, 6vv; Laudate pueri octavi toni, 6vv; Levavi oculos meos, 6vv; Gloria Patri (Ps. cxvi) primi toni; Gloria Patri (Ps. cxvi) secundi toni; Gloria Patri (Ps. cxvi) tertii toni; Gloria Patri (Ps. cxvi) quinti toni; Gloria Patri (Ps. cxvi) sexti toni; Gloria Patri (Ps. cxvi) octavi toni

Lamentations: Aleph. Quomodo obscuratum, 6vv; Et factum est postquam, 5vv

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MICHAEL NOONE

Torres (Castillo), Allen (Paulino) (*b* San José, 25 March 1955). Costa Rican composer and trombonist. He obtained his school certificate at the Castella Conservatory. Torres studied composition at Costa Rica University with Flores Zeller and Benjamín Gutiérrez Sáenz (1982–6) as well as taking master classes with Atehortúa, Ginastera and Paul Winter. He has taught harmony at the Castella Conservatory.

He is considered one of the most talented composers of the new generation. His studies at the Castella Conservatory brought him into contact with other artistic forms, giving him the opportunity to compose numerous theatre and dance pieces. Many of these, including the musical comedy *El delfín del corobicí* and the ballet *Yaga y el hombrecillo de la flauta* (1996), were for groups and productions associated with the conservatory. He was first trombonist for the Castella SO and formed part of some chamber groups. In 1994 he was invited to participate in the Sixth Caribbean Composers' Forum in San José, where he presented his *Variaciones sobre una cimarrona* for brass quintet. In 1988 he was invited by the Soviet Union Composers' Union to attend the Leningrad Music Festival. In 1992 the National SO gave the first performance of his *Tres acuarelas* and in 1996, the Castella SO gave the first performance of his *Gran danza sinfónica*, dedicated to Arnoldo Herrera, who was director of the Castella conservatory. This last work earned him the Ancora Prize from the newspaper *La nación*.

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(*selective list*)

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Inst: Scherzo, band, perf. 1987; 3 acuarelas, orch, perf. 1992; Variaciones sobre una cimarrona, brass qnt, perf. 1994; Gran danza sinfónica, orch, perf. 1996; Fantasía costarricense, str; Malabares, vn, pf; Marcha de circo, band; Tesis, band; La tropa del 56, band

JORGE LUIS ACEVEDO VARGAS

Torres (Rocha), Juan de (*b* before 1596; *d* Salamanca, 6 Aug 1679). Spanish composer. He was *maestro de capilla* of Plasencia Cathedral. After the death of Manuel Correa the Zaragoza Cathedral canons voted on 7 November 1653 to elect Torres as his successor. Three reasons were given for choosing him without requiring a personal examination: report had it that he was the best *maestro de capilla* in Castile, that his music was much more up-to-date than that of his rival, Luis Bernardo de Jalón of Seville Cathedral, and that he was willing to come for a yearly salary of 400 ducats. But after further correspondence he seems to have declined the post, or if he came he left before the end of 1653. In 1654 he became *maestro de capilla* of Salamanca Cathedral. The 1649 catalogue of the library of King João IV of Portugal records a Lenten motet and four Spanish villancicos by him, all of which are lost. An attractive canción, *Lucinda, tus cabellos*, is credited to a Juan de Torres in the Sablonara Cancionero of 1625 (in *D-Mbs*, ed. in Aroca); if this is the same Torres he outlived every other composer represented in the collection. The La Seo archive at Zaragoza contains a *Salve regina* for seven voices and basso continuo, and two instrumentally accompanied villancicos by Torres.

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ROBERT STEVENSON

Torres, Melchior de (*fl* mid-16th century). Spanish music theorist. He wrote the treatise *Arte ingeniosa de música* (Alcalá de Henares, 1544, 2/1559) while *maestro de capilla* at Alcalá de Henares. It was often cited by later theorists, from which its doctrinal content can be deduced. Technical rather than speculative in character, it gave simple rules for performing plainchant and polyphony. Torres discussed the melodic intervals used in polyphony and aspects of hexachord notation, remaining close to tradition. He also considered the evolution of written notation, and observed a reduced use of the larger note values and increasing division of the smaller notes, as well as the increase of the compass.

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F.J. LEÓN TELLO

Torresani, Andrea (*b* Asola, 4 March 1451; *fl* 1479–1529). Italian printer and publisher. Active in Venice, he was primarily a publisher rather than a printer after 1495, when he formed a full partnership with his son-in-law Aldo Manuzio. He published two missals with music in 1496 and 1497, using roman chant type. After Manuzio's death in 1515, he took over the Aldine press. During 1521, in partnership with Andrea Antico, he issued sacred music including masses and motets.

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M.K. DUGGAN

Torres Jurado, Antonio de (*b* La Cañada de San Urbano, nr Almería, 13 June 1817; *d* Almería, 19 Nov 1892). Spanish guitar maker. Around 1835 he became a carpenter in Vera. In 1845 he moved to Seville, where he started making guitars in earnest around 1850; his earliest surviving one is dated 1854. By 1858 one of his guitars had received a bronze medal in Seville. An instrument he built in 1859 was used by Miguel Llobet Soles for many years. Francisco Tárrega's first guitar is reported to have been a Torres of 1864, and Tárrega later owned two more. In the later 1860s Torres returned to Almería and opened a china shop, but by 1875 he was once again building fine, full-size guitars noted for their volume and resonance. From 1883 until his death he made about a dozen instruments a year, among them several 11-string guitars. Although Torres was credited for a time with the almost single-handed invention of the modern classical guitar, evidence now suggests that he merely incorporated extant refinements, in particular the fan-bracing of the table, into a larger and more resonant design. The use and promotion of his guitars by the leading Spanish virtuosos of his day assured his reputation at a moment when the modern instrument, with an attractive new Spanish repertory, was beginning to be noticed in Spain and beyond.

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M. Hecker: 'Don Antonio de Torres', *IZ*, xlvi/12 (1992), 12–15

THOMAS F. HECK

Torres Santos [Torres-Santos], **Raymond** (*b* Río Piedras, 19 June 1958). Puerto Rican composer. He was born into a musical family, receiving his first instruction from his father, Ramón Torres Olivo. General studies and architectural courses at the University of Puerto Rico (BA 1980) were undertaken concurrently with enrolment at the Puerto Rico Conservatory of Music, where his teachers included Narciso Figueroa (piano) and Amaury Veray (composition). Graduating from both institutions in 1980 (BA and BMus, respectively), he then attended the University of California at Los Angeles with scholarships extended by the University of Puerto Rico and the Institute of Puerto Rican Culture. He took the MA in 1982 following studies in composition, electronic music, orchestral conducting and film music with Henri Lazarof, Paul Reale, Samuel Kramalnick and David Raksin respectively. With a scholarship from the West German government, he then attended the Institute for New Music at Darmstadt. Following studies with John Chowning and Leland Smith at the Center for Computer Research in Music and Acoustics at Stanford University, he again enrolled at the University of California, Los Angeles, receiving the PhD in 1986.

After occupying teaching posts, visiting professorships and resident composer appointments at California State University (San Bernardino), Stanford University and the University of Padua, he was appointed to the chair of the music department of the University of Puerto Rico in 1993. In 1994 he became rector of the Puerto Rico Conservatory of Music, returning to a teaching post at the University of Puerto Rico in 1998.

Torres has received a great number of awards, commissions and grants from such entities as the Festival Casals, Inter-American University of Puerto Rico, the Puerto Rico SO, the Institute of Puerto Rican Culture, Ballets de San Juan, ASCAP and BMI. His musical style is eclectic, and he recognizes influences ranging from Stan Kenton and John Williams to Aaron Copland and Stravinsky's *Le sacre du printemps*. In the words of an observer, Nicolas Slominsky: 'His works show a powerful rhythmic continuity coupled with a natural and innovative gift for melodic writing'.

Torres' catalogue of works is both extensive and varied, including most of the musical media and genres cultivated internationally in the decades of the 1980s and 1990s.

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(*selective list*)

Orch: Areytos (A Sym. Picture), 1985; El país de los cuatro pisos, 1988; La canción de las Antillas, 1990; Danza, 1991; Fantasía caribeña, 1992; 1898 Ov., 1998

Chbr: Sonata, fl, pf, 1975; Sonata, vn, pf, 1977; Str Qt, 1978; Summertime, E♭-cl, B♭-cl, a-cl, b cl, cb cl, vn, vc, pf, perc, 1982; Brass Qnt, 1985; Danzas tropicales, ob, cl, b cl, bn, va, vc, gui, hpd, perc, 1988; Descarga, perc, 1988; Duo, 2 gui, 1988; Epitafio, 6 hn, 1988; Danza tropical, fl, ob, cl, bn, hn, 1992; Concertino, cl, vc/hn, pf, str, 1998; Trio, cl, vc/hn, pf, 1998

Vocal: Andando de noche (J.A. Corretjer), S, pf, 1977; Bella estrella (A Christmas Carol), SATB, orch, 1977; Elegía de Reyes (A Christmas Cant., V. Dávila), vv, SATB, rondalla, band, 1981; Esta es mi vida (L.P. Matos), SATB, orch, 1979; Gwakia Baba (trad.), 2 choirs SATB, 1988; Requiem, S, B, SATB, children's chorus, orch, 1995; Conversations with Silence (M. Algarín), S, fl, cl, db, pf, perc., 1999

Ballet: Movements, fl, cl, vn, vc, pf, perc, 1980; Monchín del alma, tape, 1988; La Odalisque, tape, 1997

Solo inst: Sonatina, pf, 1975; Estampas criollas, gui, 1977; Canticos, ob, 1988; Erótica, vc, 1988; Improvaciones, org, 1988; Montuniando, pf, 1988; Soliloquy, bn, 1988; Solo, trbn, 1988

Elec and cptr: Enchanted Islands, 1984; Vestigios mágicos, 1984; Otoao, 1985; Presagios celestiales, 1988; Viaggio senza destinazione, 1988

Several hundred original popular songs; arrs. of popular songs; orchs for feature films; orig. scores for brief promotional films and commercial advertizing spots

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DONALD THOMPSON

Torres Strait Islands. Island group in the Torres Strait, north of Cape York peninsula, Queensland, Australia, and south of the island of New Guinea. There is no indigenous term for the region, named after Luis Baez de Torres, the first known European to navigate it in 1606. While the Melanesian peoples of the Torres Strait employ the name 'Torres Strait Islanders', it is more common that

they affiliate themselves with a particular island, village and family. Similarly, although an Islander performance can be broadly described in the common creole as in an 'Ailan stail', each performance also references the quite specific traditions and histories of one of the 18 communities in the Strait. The population of these diverse communities is small and is only a fraction of the total 31,000 Islanders, most of whom live on the Australian mainland. Three distinct languages are spoken: Meriam Mir in the eastern islands, Kala Lagaw Ya (and dialects) in the western islands and Torres Straits Broken, the creole language which is spoken throughout the area.

1. Historical background. 2. Music and dance.

1. HISTORICAL BACKGROUND. Most Islander traditions recognize a movement of practices and customs from the western islands to the east in the distant past, when legendary heroes with supernatural powers moved from island to island bringing with them songs, dances, natural phenomena and rituals.

At Mabuiag, in the western islands, the exploits of the powerful Kuiam (born from an Aboriginal father and a Mabuiag mother) were celebrated at the island of Pulu, where Kuiam is said to have died. He gave specific songs and rites to the people of Mabuiag, and his exploits are also remembered through musical performances and stories by people of other islands in the Strait and beyond. Landtman (1927) recorded a song genre from Kiwai known as *Kuiamo pipi* ('Kuiam's war song'), which, like the northern and western island songs it borrows from, is one of the few dance-song genres performed by men and women.

At Mer, in the east, the most powerful ritual cycle of the pre-colonial period (or *bepo-taim*) revolved around the figures of Malu and Bomai. As with many features of pre-colonial life, access to, participation in and knowledge of the ritual cycle was restricted to men and both reflected and gave meaning to the division of the island into clan groups. Each clan had particular responsibilities within the ritual cycle, including the Zagareb le, who were responsible for singing and playing the sacred drums, and members of the Beizam le, who traditionally wore the sacred masks. Similar to other island communities in the Strait, animal or plant totems were a feature of ritual life.

The majority of rituals connected with ceremonial activity involved both song and dance. Both were also a feature of secular life, and certain games, such as making string figures, also had associated songs. Music and dance was a feature of trade encounters, not only as a part of secular life but also as a trade item in itself.

Colonization began with the exploration of the Strait by British scientific expeditions from 1770, when charts for navigation of the region were compiled and expanded, allowing for safer and quicker passage to the new colonies in Australia. By the 1840s considerable numbers of Asians, Europeans, Pacific Islanders and Aboriginal peoples of Australia came or were brought to the region to fish for trepang (sea-cucumber) and to trade in turtleshell. These numbers rose with access to pearl beds in the central and western region. With this increased interest, parts of the Torres Strait were annexed to Queensland State in 1879. Islanders both participated in and were exploited by the new fisheries industries. Their welfare was soon championed by the London Missionary Society, which arrived at the eastern island of Erub in 1871, a day commemorated on 1 July as the 'Coming of the Light'. Employing Pacific Islander teachers, the Society spread across the Strait and into Papua New Guinea, teaching in indigenous languages and rigorously imposing new structures (based around the church) on Islander life. While some traditional practices, notably warfare and indigenous belief systems, were suppressed by the government and church, many secular cultural practices were actively supported. Indeed, Mosby (1997, p.47) has argued that even inter-island warfare continued to a degree through competitive dance competitions between islands and symbolically in dances that employed elaborated fighting paraphernalia and drew from the traditions of warfare.

In 1914 the Society handed administration of the area to the Anglican church of Australia. It was a time of increased white dominance over Islanders' lives, a part of the 'White Australia Policy' that governed the movement of Islanders, controlling their freedom to travel from their home islands and to participate in the fishing industries. Pacific Islanders were forcibly removed from the area unless they could prove familial relations, and by the beginning of World War II the large contingent of Japanese workers had also been removed. During wartime many men joined the army, while Islanders in the lower western group were evacuated, and the 'outer islands' were left to survive as best they could. The end of the war marked the beginning of new opportunities for Islanders: many left the Strait to work on the mainland, while others worked in the fisheries industries, filling the vacuum left by the Japanese and Pacific Islanders. In 1967 they and their Aboriginal neighbours were 'granted' citizenship, and by 1992 enjoyed equal rights with settlers after winning the first successful land claim against the Australian government.

Historical events have inspired composers and choreographers of the Strait. The cautious first meeting between Islanders and missionaries is re-enacted in 'Coming of the Light' dances by warrior dancers employing the old songs of war (called *pipi* in the northern islands and *kawaladi* in the west). Similarly, songs that draw upon the musical traditions of the Pacific Islanders who came to the Strait tell of the history of inter-marriage and of the period at the height of the fisheries industries. Performances from Badu Island depict the movement of American fighters over their island in World War II, and the stories of their involvement feature the distinctive 'aeroplane' head-dresses employed in the accompanying dance (Wilson, 1993, pp.101–2). Songs such as *T.I., My Beautiful Home* (referring to Thursday Island) explore the Islanders' feelings of dislocation as they moved to the mainland for employment after the war.

2. MUSIC AND DANCE. In general, these are integrally linked, although there are several musical contexts without dance: incantations, music accompanying certain *bepo-taim* activities (e.g. fishing or games) and songs within storytelling. Islanders classify music according to the history to which it refers, its tempo and harmonic structure, language and the dress of the accompanying dancers. There is little purely instrumental music, although dance songs have instrumental introductions, which are generally the central rhythm of songs repeated while dancers prepare themselves. Certain ritual cycles, such as *Malo-Bomai* include passages of music without singing. Although with some songs there are few changes over several generations, innovation is also important:

music of the Torres Strait Islanders has always drawn from the adjacent musical traditions of Papua New Guinea and Australia through long-standing trade and familial relations, as well as incorporating elements of the music entering the region as a result of colonization.

The first detailed European description of Islander performance comes from shipwrecked survivors of the mid-1800s, particularly John Ireland (King, 1838) and Barbara Thompson (Moore, 1979). Thompson described how songs were taken from one island to another as a part of trade which, along with warfare, brought the Islanders together (ibid., p.222–3). Oswald Brierly, who wrote down Thompson's recollections, also attempted to transcribe songs of the Kaurareg peoples of Muralug. One song, the *Ghost Ship Dance*, employed relics of European trade items in the costume and talks of Islanders' expectations of the new European trade (ibid., 199 and 226). Samuel McFarlane, one of the first of the Society's missionaries in the Strait, described performances of games and dances by both Pacific and Torres Strait Islanders at their annual inter-island 'May' meetings in his reports (1872–87).

However, the most detailed analysis of music from the period of colonization comes from the psychologist and amateur musician C.S. Myers, who was part of the 1898 University of Cambridge Anthropological Expedition to Torres Strait. Using technology brought for physiological testing and linguistic analysis, Myers and the Expedition leader, A.C. Haddon, recorded songs and filmed a small excerpt of dances by Meriam and Aboriginal peoples at Mer. Myers theorized that while many songs showed influence both in the distant and more recent past, tunes belonging to their religious ceremonies were not affected by what he viewed as 'contamination' with European music. Importantly, Myers also documented the songs' performers and composers. He argued that in Torres Strait a person may be credited as the composer if they brought a song to an island and were the first to perform it there, citing the example of the singer Boa, who was credited as the composer of a song by the Meriam, although the song was heard by Boa at Tudu and was in fact originally from Muralug (Haddon, 1901–35 [1912], pp.239–41).

Beginning in the late 19th century, the musical influences of colonization brought new styles to the Islander repertory, both secular and religious. Islanders were taught Christian hymns by British missionaries and by Pacific Islanders, and services were reportedly carried out in a mixture of languages: Samoan, Lifuan, Englis and Meriam Mir or Kala Lagaw Ya, depending upon the Islanders concerned and the linguistic ability of the preacher (see Chalmers, 1886–91). From this mixture of styles Islanders began to compose their own hymns, analysed by Beckett as featuring a two-part harmony with lines that move independently, at times in antiphon or overlapping (*Modern Music of the Torres Strait*, 1981, p.2 of accompanying booklet).

Aside from church hymnody, Islanders incorporated other influences in their performances. Haddon noted that a particular dance of the Meriam was inspired by the music and action of a ferris wheel at the administrative island of Thursday Island (1888–9). Army drills also influenced *segur/segul* dances (see below) and inspired the creation of a separate genre, particularly popular in the western islands, where drill band competitions are a part of inter-school competitions. In the 1920s Hurley commented upon Mer Islanders' mimicry of the Thursday Island regiment, employing the stiff gait and repetitive drill motions within a dance (1924, p.36). With increased colonization, other musics (such as Polynesian and Malay genres) entered the Strait, in addition to Western popular musical styles.

Contemporary performance in the Torres Strait combines these elements in a variety of ways. Dances and their accompanying songs that relate to *bepo-taim* are known as *kap kar* (Meriam Mir) or *mina kab* (Kala Lagaw Ya), literally 'real' or 'authentic' dance. Secular or 'play' dancing and its accompanying dance-songs (which emerged strongly at the turn of the 20th century) are known as *segul* (Kala Lagaw Ya) or *segur* (Meriam Mir). Both these types of repertory are considered 'older style' and are currently maintained separately from other styles.

The musical style of *bepo-taim* is markedly different from later styles. The songs of *bepo-taim* are sung by men, are repetitive in their arcane wording and feature descending pitch; the vocal quality resembles crying. Laade described the framework of *bepo-taim* as anhemitonic pentatonic. Musical instruments consist of shell-trumpets and *kundu* and *warup* hourglass drums which are hollow, single-headed wooden drums (3–4 ft), with a tumpanium at one end and the other left open and played across the musician's lap and beaten with one hand. The *kindu* drum is a long tube with a pinched 'waist' where a handle is attached, while the *warup*, exclusive to the Strait, resembles a curved hourglass and has no handle. The open end of the drum is split and resembles an open 'jaw'. Both are tuned through heating beeswax on the tympanum to tighten the lizard skin (or formerly turtle-bladder, when lizard skin could not be obtained).

As Islanders began to move to the mainland, new styles of worship became popular, notably that of the Pentecost. While Anglican church music is usually accompanied by *kundu* drums and acoustic guitar, Pentecostal songs are accompanied by electric guitars and modern drum kits (Reeves-Lawrence, 1998, p.59). Other innovations in performance include the substitution of modern materials for older ones, for example in dance costumes. Sometimes this extends to instruments: objects such as plastic piping or discarded oil drums have come to replace the bamboo *marap* drums, probably introduced by Pacific Islanders. *Marup* are bamboo tubes around 75 cm long, with the inner nodes knocked out and the two end nodes left; there is no tympanum. These percussion instruments, played by women, are placed horizontally on a stand and beaten with two sticks; more traditional percussion instruments and rattles worn by dancers also occur. *Marap* are used in all genres except *bepo-taim* songs. In the northern islands, *segul* songs are distinctive in their use of guitars; despite this modern influence, however, they are still considered part of the 'traditional' music of the Torres Strait.

Certain occasions are the impetus for the creation of new *segur/segul* songs, such as inter-island competitions, family gatherings, the greeting of visitors and important days in the Torres Strait calendar. The existence of professional performers and troupes also stimulates this creativity.

The diversity of influences in contemporary Torres Straits musical performance is illustrated by performers such as the Mills Sisters, performing from the early 1960s.

Drawing on their family's Samoan roots, their strongly harmonic music incorporates ukulele and guitars, with repertory ranging from Islander ballads exploring their Pacific heritage to international pop tunes. Perhaps the most nationally famous artist is the singer and dancer Christine Anu of Saibai Island, whose music draws on mainstream dance and hip-hop styles but also employs segments or samples of Islander songs, with lyrics that mix English, the creole language 'Broken', and her island dialect, Kala Kawaw Ya.

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JUDE PHILP

Torres y Martínez Bravo, Joseph [José] **de** (*b* Madrid, *c*1670; *d* Madrid, 3 June 1738). Spanish composer, organist, theorist and publisher. He entered the royal chapel boys' school in 1680, when he must have been between seven and ten years old. His training as an organist was almost certainly undertaken at the Daroca school by Pablo Bruna, and he was probably tutored in composition by the then master of the royal chapel, Cristóbal Galán. Torres was appointed organist of the royal chapel on 14 December 1686, and taught at the school there from 1689 to 1691.

The forced exile of the *maestro de capilla* Sebastián Durón, because of his support for the Archduke of Austria in the War of the Spanish Succession, gave rise to a vacancy in the royal chapel which was filled temporarily by Torres from 1708 until his definitive appointment on 3 December 1718. A second chapel functioned from 1721 at La Granja, where the court had moved as a result of the king's melancholy state of mind. It was dissolved in 1724, at the start of Felipe V's second mandate, after the untimely death of his son Luis I, in whose favour he had abdicated. This resulted in the incorporation of the musicians of this chapel, and of their Italian director Felipe Falconi, into the royal chapel in Madrid, which was thereafter headed by two masters, Torres and Falconi, symbols of the musical aesthetics of the day which oscillated between the national style and the new italianizing tendencies.

The fire of 1734 in the old Alcázar of Madrid forced Torres to become more active; along with Antonio Literes he was obliged to compose intensively in an effort to recover and replace the music archive, which had been destroyed. Falconi was not called upon to cooperate in this task. Torres's first marriage was to Teresa de Eguiluz, with whom he had two sons, José and Manuel. He married his second wife, Agustina Enciso y Aguado, just four months before his own death. He was secretly buried in the convent of Carmen Calzado. Falconi had died the previous month.

Torres founded his Imprenta de Música in Madrid, where he published many of the most important music treatises of the time and other earlier ones, such as *El arte de canto llano y de órgano* by Francisco de Montanos, first published in 1592. The first work, published in 1699, was *Destino vencen finezas* by Juan de Navas, and the first musical treatise, Pablo Nassarre's *Fragmentos músicos*, was issued the following year. In 1702 he published his own important treatise *Reglas generales de acompañar, en órgano, clavicordio y harpa* – influenced by Lorenzo Penna's *Li primi albori musicali* (Bologna, 1672) – in which figured bass was for the first time explained in Spanish. A second edition appeared in 1736 with an additional section dealing with the Italian style and introducing the acciaccatura as well as Italian musical terms. In this edition Torres announced his intention of publishing a Spanish translation of Brossard's dictionary, but this he never completed, probably because of ill health. In 1705 he published the *Canciones francesas de todos ayres*, modifying the original so as to group the pieces by key; its main importance lay in the fact that it was the first work published in Spain with basso continuo. Over 30 works were published by the Imprenta de Música, by Sebastián Durón, Joaquín Martínez de la Roca (*Los desagravios de Troya*), Nassarre, Montanos, Antonio Martín y Coll, Diego Fernández de Huete, Pedro Ulloa, Jorge de Guzmán and others. Torres provided the means, within an exceedingly poor environment, for the regular publishing of musical works in Spain, while in previous centuries works had always been published abroad. The quality of his editions and his tireless work in the field of technical printing innovations won him an exemption from taxes and considerable royal privileges. The Imprenta de Música was sold at auction after his death and thereafter published non-musical works.

Torres's musical output was centred mainly on liturgical music in almost every genre; he also composed secular

pieces. Two distinct stages are evident in his work: the period from his early years to his appointment as *maestro de capilla* in 1718; and his mature period, from 1718 onwards. Torres at first followed the traditional Spanish style, using the classical techniques of imitative polyphony, accompanied by a *basso seguente* in works which were not *a cappella*. He employed devices which at the time were virtually obsolete, such as complex canonic forms; they nevertheless serve as evidence of his solid technical base. His *Missarum liber*, published by the Imprenta de Música in 1703, came to serve as a kind of user's manual throughout Spain. Torres's austere style gradually changed, becoming richer in instrumentation with the introduction of violins, oboes and basso continuo, and revealing a certain French influence which he had already shown with the publication of the *Canciones francesas*. In 1712, during this gradual process of evolution towards a more international style, he included in Montanos's treatise a cantata in 'Italian style', using the recitative–aria form which contrasted with the traditional verse and refrain style of the villancicos.

Torres's second period differed from his first in both means and aesthetics. He abandoned the *prima pratica* employed in most Spanish music of the first half of the 18th century, and incorporated devices from the *seconda pratica*. The psalm *Confitebor tibi Domine* (1718) should be considered, according to Levasseur-de-Rebollo, as the cornerstone of this change. He composed works for two or three choirs with orchestra in which the homophonic vocal texture reflected a feeling for polychoral writing typical of Spanish Baroque music. He also introduced Italian terms for dynamics and maintained his use of continuo accompaniment. His works became progressively richer in orchestral terms, especially towards the end, although some of these were later adapted by other composers to the orchestral resources of the time. Occasionally a short orchestral prelude preceded a work, with interspersed solo passages for oboe or violin, as in the mass *Cantemus Domino*. The brevity of their construction and the austerity and intensity of their expression earned Torres widespread recognition in his time, and enabled him to enjoy real prestige, not only in Spain but also in Portugal, Italy, England and Latin America.

In all likelihood Torres y Martínez Bravo is also the author of the keyboard collection *Libro que contiene onze partidos del M[aestr]o D[o]n Joseph de Torres*, presently in the Jesús Sánchez Garza collection in the Centro Nacional de Investigación, Documentación, e Información Musical in Mexico City. Felipe Ramírez Ramírez (in his study of the collection, Mexico City, 1993) has contended, on the other hand, that it is actually the work of Joseph de Torres y Vergara (1661–1727) who was a well-rounded and prominent figure in Mexico in the early 18th-century. Torres y Vergara was a lawyer, deacon, priest, consultant to the Inquisition, school master and *chantre*, but there is no record of him being a composer, keyboardist or practising musician. Given the plentitude of Torrres y Martínez Bravo's scores in New World archives and his expertise as an organist, it seems most probable that he, rather than Torres y Vergara, authored the organ pieces in this manuscript.

WORKS

MASSES

Edition: Missarum liber [without bc] (Madrid, 1703) [1703]

Ad patrocinium, 8vv, vn, bc, *E-Zs*; Annuntiate nobis, SSAT, SATB, ob, harp, 2vn, bc (org), 1722, *Mp*; Asumpta est Maria, SATB, bc, 1703, *E*, *Mp*, *PAL*; Breve (i), SAT/SSAT, SATB, 2vn, bc, *E*[variant of Cibavit eos]; Breve (ii), SATB, *SC*; Cantemus Domino, SSAT, SATB, 2 ob, 2 vn, 2 va, vc, db, bc, 1724, *Mp*; Cibavit eos, SSAT, SATB, 2 ob, 2 vn, 2 va, vc, db, bc (org), 1733, *Mp* [variant of Breve (i)]; De difuntos Ludovici Primi, SSAT, SATB, 2 fl, tpt, 2 vn, va, bc (org), 1725, *GRc* (without insts), *Mp*; Dominical, SATB, *SC*; Exurgens Maria, *E*, *PAL*; Gloriosae Virginis Mariae, SATB, bc, 1703, *E*, *Mp*, *PAL*, *SEG*; Iste confesor, SSAT, SSAB, SATB, 2 ob, tpt, 2 vn, va, bc, *Mp*

Legem pone mihi Domine, SSAT, SSATB, 2 ob, 3 vn, va, vc, bc (org), 1727, *Mp*; Ludovicus Primus Rex Hispaniae, SSAT, SATB, 2 ob, 2 vn, va, vc, bc (org), 1724, *Mp*; Misa, SSAT, SATB, ob, 2 vn, va, vle, bc (org), *SC*; Missus est Gabriel angelus, SATB, bc, *E*, *GRc*, *Mp*, *PAL*, 1703; Nativitates est hodie, SATB, bc, 1703, *E*, *Mp*, *PAL*, *SEG*; Nunc dimittis, *E*, *PAL*; Omnis Spiritus/Laudet Dominum, SATB, SATB, SSATB, 2 ob, 2 tpt, 2 vn, va, db, bc (org), *Mp*; Sanctorum omnium, SSAT, SATB, SATB, bc (harp, org), 1721, *VAcp*; Secundi toni, 4vv, *BUa*, *E*, *H*, *PAL*, *PAMc*; Super tonus, SSAT, SATB, 2 ob, 2 vn, 2 va, vc, vle, db, bc, 1732, *Mp*; Templum in templo, SATB, bc, 1703, *E*, *GRc*, *Mp*, *PAL*, *SEG*; Velociter currit, SSAT, SATB, ob, tpt, 2vn, 2 va, vc, cb, bc, *Mp*

MOTETS AND PSALM SETTINGS

20 motets, 1–3vv, in Arte de canto llano (see THEORETICAL WORKS)

Amavit eum, S, S, *E-Mn*; Asperges, in Missarum liber (Madrid, 1703); Asumpta est Maria, SATB, bc, *SA*; Beatus vir, 12vv, ob, str, bc, *Zac*; Beatus vir, SATB, SSATB, 2 ob, 3 vn, 2 va, vc, bc (org), 1727, *Mp*; Beatus vir, SSAT, SATB, 2 ob, 2 vn, va, vc, db, org, *Mp*; Beatus vir, SSAT, SATB, ob, tpt, 2 vn, va, bc, *Mp*; Confitebor tibi Domine, SSAT, SATB, ob, 2 vn, 2 vle, harp, org, 1718, *Mp*; Confitebor tibi Domine, SSAT, SATB, ob, tpt, hn, 3 vn, bc, 1726, *Mp*; Credidi, credidi, SSAT, SATB, 2 ob, 2 vn, va, vc, db, org, *Mp*; Dignare me laudare te, S, S, *Mn*; Dimite me, Domine, SATTB, *VAc*; Dixit Dominus, SSAT, SATB, 2 ob, 2 vn, 2 va, vc, vle, db, org, 1727, *Mp*; Dixit Dominus, SSAT, SATB, 2 ob, tpt, 2 vn, 2 va, vc, bc, *Mp*; Dixit Dominus, SSAT, SSATB, 2 ob, tpt, 2 vn, va, bc, 1726, *Mp*

Domine ne in furore, SSAT, SATB, 2 vn, vc, db, 1729, *Mp*; Domine ne infurore, SSAT, SSAB, SATB, 2 fl, tpt, 2 vn, bc, 1734, *Mp*; Euge ferve bone fideli, S, T, *Mn*; Initium sapientia, S, S, *Mn*; Laetatus sum, SSAT, SATB, 2 ob, tpt, 2 vn, vc, bc, 1738, *Mp*; Laetatus sum, SSATB, SATB, 2 ob, bn, 2 vn, 2 va, bc (vc, db, org), *Mp*; Laetatus sum, SSATB, SSATB, 2 ob, 2 tpt, 3 vn, bc (org), 1728, *Mp*; Lauda Jerusalem, SSAT, SATB, 2 ob, 2 tpt, 2 hn, 2 vn, bc, 1734, *Mp*; Lauda Jerusalem, SSAT, SATB, 2 ob, 2 vn, va, vc, db, org, *Mp*; Lauda Jerusalem, SSAT, SATB, 2 ob, 2 vn, va, vc, vle, db, org, *Mp*; Lauda Jerusalem, SSAT, SATB, ob, tpt, 2 vn, 2 va, bc (vc, db), *Mp*

Laudate Dominum, SSAT, SATB, 2 ob, 2 tpt, 2 vn, va, vle, db, org, 1727, *Mp*; Laudate Dominum, SSAT, SATB, 2 ob, 2 vn, va, vc, db, org, *Mp*; Laudate Dominum, SSAT, SATB, 2 ob, tpt, 2 vn, va, vc, db, org, 1726/7, *Mp*; Laudate pueri Dominum, SSAT, SATB, ob, 2 vn, bc (org), 1729, *Mp*; Miserere mei Deus, SATB, 2 vn, vle, bc, 1738, *Mp*; Miserere mei Deus, SATB, SATB, 2 vn, vihuela, vle, bc (hpd), 1738, *Mp*; O vos omnes, SATB, 2 vn, *SD*; Parce mihi Domine, 1v, 2 fl, bc, *E*, *MO*; Plange quasi virgo, SATB, 2 vn, *SD*; Que est ista, S, T, *Mn*; Qui habitat, SSAT, SATB, bc, *SA*; Regem cui omnia vivant, 8vv, 2 vn, bc, *MO*; Sepulto Domino, SATB, 2 vn, *SD*; Vidi aquam, in Missarum liber (Madrid, 1703)

OTHER SACRED

Sequences: Victimae paschali laudes, 1727, *E-Mp*; Victimae paschali laudes, in Arte de canto llano (see THEORETICAL WORKS); Lauda Sion, 1725, *Mp*; Stabat mater, 1737, *Mp*; Venite Sancte Spiritus, 1726, *Mp*; Venite Sancte Spiritus, in Arte de canto llano

Canticles: 4 Magnificat, 8vv, insts, *Mp*; Adjuva nos Deus salutaris, 6vv, *Mp*

Antiphons: Ave regina coelorum, unison vv, in Arte del canto llano; Alma redemptoris mater unison vv, in Arte del canto llano; Salve regina, SSAT, bc, in Arte del canto llano; Salve regina, SSAT, SATB, 2 ob, 2 vn, bc, 1724, *Mp*

Hymns: Gloria, laus, 1727, *Mp*; Pange lingua/Tantum ergo, *Mp*; Veni Creator Spiritus, *Mp*, pubd in Missarum liber (Madrid, 1703); 2 Te Deum, *Mp*

Oficio de difuntos, in Missarum liber (Madrid, 1703); 2 vespers settings, *Mp*; 1 compline setting, *Mp*; 3 invitatories, *Mp*; invitatory, *E*; 3 lamentations, *Mp*; 4 Passion choruses, *Mp*, *SC*

Villancicos: Afectos reverentes, *GCA-Gc*; A la heredad del Señor, *E-SA*; Al clamor suspiro, Aránzazu, Monasterio; Al convento de S Clara, *BUa*; A querida tirana, S, bc, *Mn*; Arpón que glorioso, *Zac*;

Ay cupidillo, S, bc, *Mn*; Como amoroso, *SA*; Como nace el niño hermoso, *SA*; Cuando el sol, 1716, *SA*; En el portal de Belén, *SA*; Ha de esos choros, *BUa*; Lágrimas tristes, corred, SSAT, 2 vn, bc, *GCA-Gc*; Luciente rotunda estrella, *E-SA*; Milagro pelegrino, 1717, *SA*; Pues el cielo y la tierra, *SA*; Qué hay que ver, 2vv, ob, vns, org, bc, *SA*; Que se abrasa mi niño, *SA*; Rasgue la esfera, *SA*; Retumbando, Aránzazu, Monasterio; Una tropa de pastores, *Zac*; Zagalejos, venid a gozar del Señor, *SA*

Cantatas: Afectos amantes, 8vv, ob, str, bc, *GCA-Gc*; A la rosa, 1v, *GCA-Gc*; Aves, luces, cristales, S, S, bc (Madrid, n.d.); Ay que favor (Madrid, n.d.); Cercadme flores (Madrid, n.d.); Con afecto, y harmonía, 4vv (Madrid, n.d.); Divino hijo de Adán, S, ob, 2 vn, bc, *E-SA*; Favor, gracia y pureza (Madrid, n.d.); Hermosa blanca nube (Madrid, n.d.); Hombre y Dios crucificado, SSAT, harp, *SA*; Luz de las luces (Madrid, n.d.); Màs no puede ser, SATB, SATB, ob, 2 vn, bc, *SA*; Matizadas flores, 4vv, bc (Madrid, n.d.); O quien pudiera alcanzar, S, ob, str, *E*; ¡Oh, regis generoso! (?inc.), ATB, tpt, 2 vn, bc (harp, org), *SA*; Pensamiento que vuelas ligero, S, bc, *PAL*; Relox que señala, 1v, ob, str, bc, *GCA-Gc*; Si al dulze trinado, *GCA-Gc*; Si has de ausentarte despierta, 2vv, str, bc, Guatemala, Seminario Conciliar; Un accidente le ha dado el Amor, SSAT, bc (Madrid, n.d.); Un portal, Guatemala, Seminario Conciliar; Ven a festejar postrado (Madrid, n.d.); Ven Señor, dice Isaías, SSAT, SATB, ob, 2 vn, bc, *E-SA*; Ya empieza el rumor (?inc.), SSAT, TB, bc (Madrid, n.d.)

For other sacred works in Latin American archives see *StevensonRB*

SECULAR CANTATAS
for 1 voice and basso continuo unless otherwise stated

Aunque injusta mi estrella (inc.), 1737, *E-Mn*; Bellísima ocasión de mis cuidados (inc.), 1737, *Mn*; Bosques umbrosos, 1v, 2 vn, bc, *GB-CDp*; En mi pecho, clausulados, *CDp*; Esfera de Neptuno, e uña hermosa, *CDp*; La picarilla mas bella, 1737, *E-Mn*; Ola, pajarillos (Madrid, n.d.); Pajaros que al vèr al alva, *GB-CDp*; Para qué son esas flores, 1v, bc, Barcelona, Biblioteca Central; Por el tenaro monte (Madrid, n.d.); Quejas sabe formar, fino an sentir, *CDp*; Quien podrà tus disfrazes amore, 1v, vn, harp, bc, *CDp*; Sincero corazón, dexa el anhelo, 1v, vn, bc, *CDp*; Sobra las ondas azules, *CDp*; Tremula, tibia luz, *CDp*; Vença feliz la flecha de amor, *CDp*; Ya logro el tiro mi bizarro aliento (inc.), 1737, *E-Mn*; Yaze, à la fresca orilla de un arroyo (Es mi Zagala), *GB-CDp*

INSTRUMENTAL

8 pieces, org, J. Sánchez Garza's private collection, Mexico City: Fuga; obra de mano derecha; Grave; obra de 7° tono, a; obra de 7° tono; obra de 1° tono bajo, d; partido de 1° alto; obra en modo dórico

THEORETICAL WORKS

Reglas generales de acompañar, en órgano, clavicordio, y harpa, con solo saber cantar la parte, o un baxo en canto figurado (Madrid, 1702, enlarged 2/1736 as *Reglas generales de acompañar . . . añadido aora un nueve tratado, donde se explica el modo de acompañar las obras de música según el estilo italiano*)

Arte de canto llano, con entonaciones de coro y altar, y otras cosas, compuesto por Francisco Montanos, y ahora nuevamente corregido, y aumentado el arte pratico de canto de órgano, con motetes, o lecciones diversas, por todos los tiempos, y claves, por Don Joseph de Torres (Madrid, 1705, enlarged 2/1712, 3/1728, further enlarged 4/1734) [with 28 examples by Torres]

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S. Kastner: 'Tres libros desconocidos con música orgánica en las bibliotecas de Oporto y Braga', *AnM*, i (1946), 143–51

J. López-Calo: 'Corresponsales de Migel de Irízar', *AnM*, xviii (1963), 197–221

J.E. Druesedow: *The 'Missarum Liber' (1703) of José de Torres y Martínez Bravo (1665–1738)* (diss., Indiana U., 1971)

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F.J. León Tello: *La teoría española de la música en los siglos XVII y XVIII* (Madrid, 1974)

Y. Levasseur-de-Rebello: *The Life and Works of Joseph de Torres y Martínez Bravo* (diss., U. of Pittsburgh, 1975)

A. Martín Moreno: *Historia de la música española*, iv: *Siglo XVIII* (Madrid, 1985)

B. Kenyon de Pascual: 'El memorial sacro-politico y legal (1709) de Francisco Díaz de Guitian', *RdMc*, xi (1988), 207–11

C. Caballero: 'El manuscrito Gayangos-Barbieri', *RdMc*, xii (1989), 199–268

L. Jambou: 'Documentos relativos a los músicos de la segunda mitad del siglo XVII de la scapillas reales y villa y corte de Madrid, sacados de su Archivo de protocolos', *RdMc*, xii (1989), 469–514

B. Lolo: 'Phelipe Falconi, maestro de música de la Real capilla (1721–1738)', *AnM*, xlv (1990), 117–32

B. Lolo: *La música en la Real capilla de Madrid: José de Torres y Martínez Bravo (h.1670–1738)* (Madrid, 1990)

P. Capdepón: *La música en la Real capilla de Madrid en el siglo XVIII* (Madrid, 1993)

J.J. Carreras: 'Spanish Cantatas in the Mackworth Collection at Cardiff', *Music in Spain during the Eighteenth Century*, ed. M. Boyd (Cambridge, 1998)

BEGOÑA LOLO

Torres Zuleta, Luis (*b* Bogotá, 8 March 1941). Colombian composer. He studied at the Conservatorio Nacional in Bogotá with Antonio Benavides, José Rozo Contreras, González-Zuleta and Olav Roots, graduating with Honours in composition in 1968. His works are often performed by the Colombia SO and he has received prizes for several of them. His *Concertante* for cello and orchestra was awarded the Pegasus Prize and his *Tríptico sinfónico* (1989) for orchestra was recorded on a set of three CDs issued to commemorate the quincentenary of Colombus's voyage to America in 1492. The composer observes that 'there is a double formal intention: one that is based on a tripartite structure, the other deliberately alluding to the multiple forms of expression of the romantic symphony'. In addition to his numerous orchestral works, he has composed various chamber, choral and vocal works, including *Paratonal* no.1 (1977) for organ, brass and percussion and *Paratonal* no.2 (1981) for strings, celesta, harp, piano and percussion, in which 'the general style is contrapuntal and, at the same time, various thematic nuclei are employed, the melodies of which are highly chromatic and reminiscent of 12-note music, but without using serial techniques'. His work is generally of an abstract, contrapuntal nature, reflecting an extremely cohesive structure and remarkable mastery of colour and form.

WORKS
(*selective list*)

Orch: Movimiento sinfónico, 1969; Concertante, vc, orch; 1971; Impronta, 1971; Introducción, cl, orch, 1972; Neumas, 1973; Concertante no.3, hn, orch, 1974; Expresión ancestral; 1977; Variaciones, fl, str orch, perc, 1978; Cántico y fantasía temática, vc, orch, 1979; La trova paralela, 1980; Monológo y allegro, vn, orch, 1982; Paráfrasis, orch, org, 1983; Concertino, bn, orch, 1987; Movimiento, hp, orch, 1988; Tríptico sinfónico, 1989

Chbr: Tríptico, brass, 1971; 3 piezas, str qt, 1972; Tema de interversiones, ww qnt, pf, 1974; Progresiones, hp, str, 1975; Díptico, str qt, 1976; Paratonal no.1, brass, perc, org, 1977; Paratonal no.2, str, hp, perc, pf, 1981; Asíndeton, str trio, pf, perc, 1981; Sinonimias, pf, ww, perc, 1981; Traide, vn, vc, pf, 1984; 3 piezas, db, 1984; Estampas precolombinas, xyl, vib, b cl, 1985; Variaciones, ob, pf, 1985; Cantilena y apódosis, va, pf, 1986

Kbd: Motivos colombianos, pf (4 hands), 1988; 2 piezas, org, 1989

Choral: Canto a la victoria, SATB, orch; En la muerte de un árbol, SATB; Qué noche de hojas suaves (A. Arturo), SATB, 1975; El Niño arriba (L. Vidales), SATB, 1978; La noche santa duerme (C. Pellicer), SATB, 1983

Solo vocal: 3 cantos (P. Barba Jacob), S, orch, 1973; Todavía (Arturo), 1v, pf, 1975; Noctorno (A. Mutis), 1v, pf, 1986; Las profecías candorosas (C. Castro Saavedra), T, pf, 1986; Corazón coraza (M. Benedetti), 1v, pf, 1987; Origen (R. Maya), 1987

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SUSANA FRIEDMANN

Torri, Pietro (*b* Peschiera, Lake Garda, *c*1650; *d* Munich, 6 July 1737). Italian composer and organist. He is first mentioned as organist and *maestro di cappella* at the court of the Margrave of Bayreuth in 1684 (though Junker contended that he joined the court as organist in 1667 and succeeded J.P. Krieger as Kapellmeister in 1672). He left the court in 1684 and may have spent the next five years travelling in Italy. In 1689 he joined the court of Max Emanuel II, Elector of Bavaria, in Munich as organist, and the next year his first stage work, *Gli oracoli di Pallade e di Nemesi*, was performed to celebrate a visit by Emperor Leopold I. Thereafter he regularly prepared operas and serenatas for the court theatre.

When Max Emanuel became governor of the Spanish Netherlands in 1692 he brought members of his chapel with him to Brussels and named Torri *maître de chapelle*. In 1696 Torri was guest Kapellmeister at the court of Hanover, and the opera *Briseide*, given in Carnival that year, may be his composition. Agostino Steffani probably extended Torri this invitation, and he may also have recommended Torri to the Munich court in 1689. This tends to support the statement in some contemporary sources that Torri was one of his pupils; the existence of Torri's chamber duets further strengthens this claim, but there is no secure evidence.

With the death of Electoral Prince Joseph Ferdinand in 1689 the Bavarian claims to the Spanish throne lapsed and Max Emanuel returned to Munich. Seeing no chance of replacing the Kapellmeister and director of chamber music G.A. Bernabei, who had remained in the Bavarian capital, Torri asked Steffani to arrange a position for him at the court of Prussia. Torri seems to have returned to Munich, however, and in 1701 he was named director of chamber music with a salary of 1300 gulden.

Max Emanuel had joined the side of France in the War of the Spanish Succession and, with the defeat of his forces by the English at Höchstädt in 1704, he was forced to return to Brussels in exile together with a portion of his chapel, including Torri and E.F. dall'Abaco. No operas were produced in Brussels because of the war, although some of Torri's sacred works and the oratorio *La vanità del mondo* date from this time.

The English seized Brussels in 1706, and Max Emanuel again fled, spending the next nine years in the French-held regions of Saarbrücken, Mons and Namur, taking Torri and most of his chapel with him. P.A. Fiocco, who had been *lieutenant de la musique de la cour* from 1696, was named *maître de chapelle* of the Brussels court in that year and served in that capacity until his death (1714). Finally in 1715 Max Emanuel returned to Munich with his court, and Torri, with the title of *Hofkapell-Director* and a salary of 2000 gulden, entered his most creative period, producing nearly an opera a year until his death. Although the scale of his duties was somewhat reduced after 1726 by Max Emanuel's successor, Karl Albrecht, Torri's salary was increased to 2500 gulden on the death of Bernabei in 1732, and he was finally named Hofkapellmeister.

The style of Torri's operas and instrumental music is founded in the late Venetian school, but shows the strong influence of Alessandro Scarlatti. Torri, however, lacked Scarlatti's skill of characterization and (according to Kaul) his coloratura arias lack dramatic accent, and his lyric arias are merely graceful; his ensembles, for the most part, fail to delineate the different emotions of the characters involved. During Torri's first stay in Brussels the operas of Lully were performed with great success under the direction of Fiocco, and their influence can be felt in Torri's late operas which use ballet, accompanied recitative, declamation, instrumentation and chorus in the French manner.

Torri's vocal chamber music, especially his chamber duets, achieved fame throughout Europe, and Hawkins mentioned '*Heraclitus and Democritus*, in which the affections of laughing and weeping are contrasted with singular art and ingenuity'. Like those of his presumed teacher, Steffani, Torri's duets are in an Italian idiom laced with French influences, and vary from homophonic two-part settings with continuo to multi-movement cantata forms and dramatic dialogues.

WORKS

OPERAS

Le peripezze della Fortuna (6), ?Brussels, ?Jan 1695, *D-Mbs* [for wedding of Maximilian II Emanuel and Therese Kunigunde]
Untitled torneo, Munich, Schloss Leuchtenberg, 30 Jan 1702, *Mbs* (pts)
Enone (pastorale), Brussels, ? 12 Oct 1705, *Mbs* (frag.)
Le réciproque (divertissement), Valenciennes, 1714, *Mbs*
L'innocenza difesa dai Numi [Ismene] (dramma, 6), Munich Hof, Aug or Oct 1715, *Mbs**
Astianatte (A. Salvi), Munich, Hof, 12 Oct 1716, *Mbs*, as Andromacca, Munich, Hof, wint. 1717, *Mbs*
La Merope (A. Zeno), Munich, Hof, 12 Oct 1719, *Mbs*, revived 24 Jan 1723
Eumene (dramma per musica, Zeno), Munich, Hof, 14 July 1720, *Mbs* (pts)
Lucio Vero (dramma per musica, Zeno), Munich, Hof, 12 Oct 1720, revived version, Munich, Hof, 3 Jan 1723; *Mbs* (pts)
L'amor d'amico vince ogni altro amore [Pirro e Demetrio] (3), Munich, Hof, 12 Oct 1721, *Mbs*
Adelaide (dramma per musica, Salvi), Munich, Hof, 18 Oct 1722, *Mbs* (pts) [for wedding of the Prince-Elector Karl Albrecht and Maria Amalia]
Griselda (dramma per musica, Zeno), Munich, Hof, 12 Oct 1723, *Mbs*
Amadis aus Griechenland (trans. of P. di Perozzi: *Amadis in Grecia*), Munich, Hof, Oct 1724, *Mbs*
Venceslao (dramma per musica, Zeno), Munich, Hof, 12 Oct 1725, *Mbs*, (score, pts)
L'Epaminonda (dramma per musica, D. Lalli), Munich, 1727, *Mbs*, (score, pts)
Nicomede (dramma per musica, Lalli), Munich, 1728, *Mbs**, *Mbs* (pts)
Edippo (tragedia per musica, Lalli), Munich 1729, *Mbs* (pts)
L'Ippolito (tragedia per musica, Lalli), Munich, 1731, *Mbs* (pts)
Ciro (dramma per musica, L. de Villati), Munich, 1733, *Mbs* (pts)
Catone in Utica (tragedia per musica, P. Metastasio), Munich, 1736, *Mbs**, *Mbs* (pts)
Doubtful: L'ambizione fulminata (? D.L. Orlandi), Munich, 1691 [cited in Junker]; Briseide (dramma per musica, 3, F. Palmieri), Hanover, carn. 1696, *A-Wn*, *D-Bsb*, *Mbs*, *GB-Lbl* [previously attrib. Steffani; partly ed. in DTB, xxi, Jg. xxi/2 (1911), 3 arias ed. in SCMA, xi (1951)]

ORATORIOS

Il Giobbe Christiano (3), Munich, Hofkapelle, 10 Feb 1690
S Vinceslao (2), ? Brussels, between 1692 and 1701
S Landelino (1), ? Brussels, between 1692 and 1701
Abelle (3), ?Brussels, between 1692 and 1701, *D-Mbs* (Acts and 3 only)
La vanità del mondo, Brussels, 5 March 1706
Le martir des Maccabées (3), ? Brussels, between 1705 and 1714
S Genesio (3), ? between 1705 and 1714
Giacobbe [Rebecca] (3), ? between 1705 and 1714
Elia (2, Villati), Munich, Hofkapelle, Lent 1730
Abramo (2, Lalli), Munich, Hofkapelle, Lent 1731
Gionata (2), Munich, Hofkapelle, Lent ?1733

CANTATAS

Fetonte (2), Munich, ?Oct/Nov 1689
Gli amori di Titone e d'Aurora, July 1691, *A-Wn**
Il giorno festivo, Brussels, Oct 1695, formerly Munich, Toerring-Jettenbach archive

Le triomphe de la Paix, ? France, 1714
La reggia dell'armonia (after L. Orlandi: Niobe), Aug 1715, collab. A. Steffani
Introduzione a balli, Munich, 1715/16
Torneo, Munich, Schloss Leuchtenberg, composed 6 May 1718, perf. 1718, ? 29 Dec, score
Epitalamio, Munich, Schwarzen Saal der Residenz, 17 Feb 1719 [for wedding of Prince Ferdinand Maria and Maria Antonia Caroline of Pfalz-Neuburg], pts
Per l'anniversario della nascità de S.A.E. Massimiliano Emanuele, Munich, 11 July 1721
Gli dei festeggianti, Munich, 6 Aug 1721, pts
La Baviera, ? Munich, before 1726

Solo cantatas: Chi non crede, bc, *D-Bsb*; Vuoi saper, bc, *GB-Lbl*; [8] Cantate, ob, flageolet, *I-MOe*; index in Kremer

OTHER WORKS

Gli oracoli di Pallade e di Nemesi, Munich, 6 Feb 1690
I preggi della primavera (P. Orlandi), Munich, Schloss Leuchtenherg, 1691, *A-Wn**
La publica felicità (componimento poetico per musica, P. Panati), Munich, 22 Oct 1722 [for wedding of the elector's heir and Duchess Maria Amalia], pts
Missa solemnis, D, 4vv, insts, ?1737; Missa pro defunctis, F, 5vv, 6 insts, 1726; Cr, San, Ag, C, 4vv, 4 insts; Apparuit gratia, B, S, 3 insts: all *B-Bc*
Chamber duets, mostly S, A, bc: *B-Bc*, *D-Bsb*, *Dl*, *F-Pc*, *GB-Cfm*, *Lbl*, *I-Bc*, *Fc*, *MOe*, *Vnm*; index in Kremer
2 sonatas, 4 insts, *B-Bc*
8 sinfonias, lost, listed in 1753 catalogue of Munich Hofkapelle (see Schaal)

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R. Münster: 'Neu aufgefundene Opern, Oratorien und szenische Kantaten von Pietro Torri', *Musik in Bayern*, xiii (1976), 49–58

GORDANA LAZAREVICH

Torricella, Christoph (*b* Switzerland, *c*1715; *d* Vienna, 4 Jan 1798). Swiss music publisher and art dealer. He established his business in Vienna in the early 1770s, and on 5 April 1775 advertised the arrival of new copper engravings in the *Wiener Zeitung*. His first dealings in music consisted of imports from England, the Netherlands and Paris, his source for Anton Huberty's publications. In 1781 his own first publications appeared. Initially he was a commission agent for Anton Huberty, who had moved to Vienna and eventually became only an engraver for Torricella, gradually handing over many of his pieces; one of the most important was Geminiani's violin tutor, which Torricella published in a splendid new edition on 16 October 1782. The firm flourished in its early days, but increasing competition from Artaria & Co. culminated in a public auction (12 August 1786), at which most of Torricella's plates were obtained by Artaria (see illustration). He continued to run his art shop until he died, impoverished.

Torricella was a pioneer of music publishing in Vienna, but because of his advanced age his enterprising programmes were never fulfilled. He published several symphonies by Haydn, Mozart's piano sonatas K333/315*c*, 284/205*b* and 454, the variations K398/416*e*, 265/300*e* and 455 and a piano reduction of the overture to *Die Entführung aus dem Serail*, as well as three piano concertos and six accompanied sonatas by J.C. Bach, Clementi's three sonatas op.10, several works by F.A. Hoffmeister and Leopold Kozeluch, arias by Sarti and Salieri and three caprice-sonatas and seven variations by Vanhal. Works by Georg Druschetzky, Peter Mandrup Lem, Rosetti, Maximilian Stadler and A.F. Titz were also published; these editions are now very rare.



Title-page of Geminiani's 'Art of Playing on the Violin' in an edition published by Artaria using Torricella's plates

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ALEXANDER WEINMANN

Torrijos, Diego de (*b* Torrijos, province of Toledo, 6 April 1653; *d* El Escorial, 30 Dec 1691). Spanish composer and organist. He was born Diego Díaz de Castro and entered the Hieronymite monastery of El Escorial in 1669 as a choirboy. According to his necrology, he brought to El Escorial an extensive and 'scientific' understanding of music; he played both the organ and harp, and, along with the harpist and composer Juan de Durango and others, was a leading figure in all aspects of music-making at El Escorial. He served for a time as *maestro de capilla*, and taught music and the organ to the choirboys and novice monks. Torrijos's handwriting appears prominently in the archive at El Escorial in copies of his own works and other composers'. In the sacristy altarpiece,

Sagrada forma by Claudio Coëllo, Torrijos is probably the figure accompanying the choir at a silver organ (a gift from the Emperor Charles V to Philip II).

Torrijos's output is contained in 70 manuscripts at El Escorial and is entirely sacred: works with Latin texts, villancicos with Castilian texts and organ works. His vocal works, like those of many Spanish composers of the period, are a mixture of imitative counterpoint and chordal, polychoral passages. Separate continuo parts for either organ or harp are usually provided for each choir in polychoral works. Imitative counterpoint is more prevalent in his conservative Latin polyphony, while the villancicos tend to be more chordal. His more than 50 Latin works include nine masses, 17 psalms, five hymns, sequences, first and third Lamentations for Tinieblas, music for the Office for the Dead, five *Magnificat* settings and three litanies to the Virgin. His 21 villancicos include six for Christmas, four for Corpus Christi, four for San Lorenzo, four for San Jerónimo and one (in *E-V*) for the beheading of San Juan. 14 of the works are for 8 or 12 voices organized in two or three choirs.

Torrijos demonstrated a fine command of polychoral forces, but sometimes settled too comfortably into simple antiphonal alternation between the choirs and ignored possibilities of textural variety. A typical 12-part villancico for three choirs with a fascinating mixture of textures is *Saluden dulces clarines*, a Christmas work (ed. in Laird, 1986, ii, 154). The text is sung mainly by the first choir, with important phrases treated as irregular refrains for the second and third choirs. As in a number of Torrijos's other villancicos, the text was previously used at another institution, in this case at the royal Monasterio de la Encarnación in Madrid in 1681 – evidence of Torrijos's awareness of contemporary developments in the villancico. His organ music shows his great ability on the instrument, but his 13 extant compositions are inferior to those of Cabezón, Aguilera de Heredia and Cabanilles. They include three tientos, a *Pange lingua* setting, works whose titles derive from the registration they use and three *versillos de primer tono* (ed. J. Muset, *Early Spanish Organ Music*, 1948, p.31).

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PAUL R. LAIRD

Torrini, Gregorio. *See* TURINI, GREGORIO.

Torrio, Ermogine. *See* THORI, HERMOGENE DA.

Torroba, Federico Moreno. *See* MORENO TORROBA, FEDERICO.

Torstensson, Klas (*b* Nässjö, 16 Jan 1951). Swedish composer, active in the Netherlands. In his country of birth he studied clarinet, music theory and composition at the Ingesunds Musikhögskola (1969–73) and musicology at the University of Göteborg (1971–3). From 1973 (when he began living in the Netherlands) to 1976 he studied electronic music and computer music at the Institut voor Sonologie in Utrecht. In Amsterdam he came into contact with the Asko Ensemble, whose strong involvement with contemporary music was unique in the Netherlands at the time. His collaboration with the Asko Ensemble strengthened him in his realization that the capabilities and individual qualities of musicians must be an important factor in the compositional process.

Torstensson stands completely on his own in the Dutch musical world. His aesthetic point of departure is strictly modernistic. Stylistically there is a relationship with Varèse and Xenakis. His compositions, regardless of the strength of the orchestra, are radical explorations of musical boundaries, in which extremes are sought in a detailed manner in terms of dynamics, registers, density, stasis and movement, degrees of dissonance and consonance, and physical and spatial effect. An essential feature of the large form in each case is the contrast, intuitively arrived at, between continuity and discontinuity, which determines the dramaturgy of the musical progress at all levels of composition. The first outline of his compositions is graphic: only the overall progression and the associated stress curves are indicated. In the subsequent phases (Torstensson speaks of 'generations') more and more detailed decisions are taken with regard to timbre, gestures, rhythm, dynamics, articulation and registers.

Torstensson's output is highly consistent. All his works are written for very specific performers, with the sole exception of the orchestral work *Stick on Stick*. 'Families' of compositions, in which an overall compositional idea is elaborated in an increasingly radical way, are also characteristic: *Solo*, *Licks & Brains I*, *Licks & Brains II*; *Hamra*, *Urban Solo*, *Urban Songs*, *Urban Extra*. In his most recent work, including the opera *The Expedition*, live electronics play an important role. There is also a clear trend towards greater lyricism.

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Str Qt, 1971; Cuts W 13, for brass, org, tape, 1972; Cuts by 22, perc, pf, orch, 1973; Und eine Springflut. . ., str qt, str, 1973; Into the Layers, orch, tape, 1974; All Through the Day - Everyday, multimedia, 1975; Redskap, 6 perc, 1976, rev. 1981; Unmasking (Way Station), inst, tape, 1976; Weerwerk, orch, 1978; Pedaal, vn with wawa pedal, 1979, rev. 1982; Intros, 8 players, 1980; Spans, b cl, 1981; Spanns (Spännvidder), b cl, db cl, 2 perc, 1981; Järn [Iron], wind, pf, db, 1982, rev. 1987; Fläka [Split], large ens, 1983, rev. 1985; Spåra [Track], ens, 1984; Isogloss, 24 solo vv, insts, 1985; Barstend IJs [Cracking Ice], intermedia project, 24 solo vv, 4 perc, tapes, multimedia, 1986; Licks & Brains I, sax qt, 1987 [2nd pt of trilogy Licks and Brains]; Licks & Brains II, sax qt, large ens, 1988 [3rd pt of trilogy Licks & Brains]; Solo, b sax, 1988 [1st pt of trilogy Licks & Brains]; Koorde [Chord], 2 pf, 1990; Stick on Stick, orch, 1990; Hamra, s sax, 1991; Urban Solo, S, 1991; Urban Songs, S, large ens, computers, 1992; The Last Diary, low male v, large ens, 1994; Urban Extra, music box, 1994; The Expedition (op, 2, Torstensson), 1999

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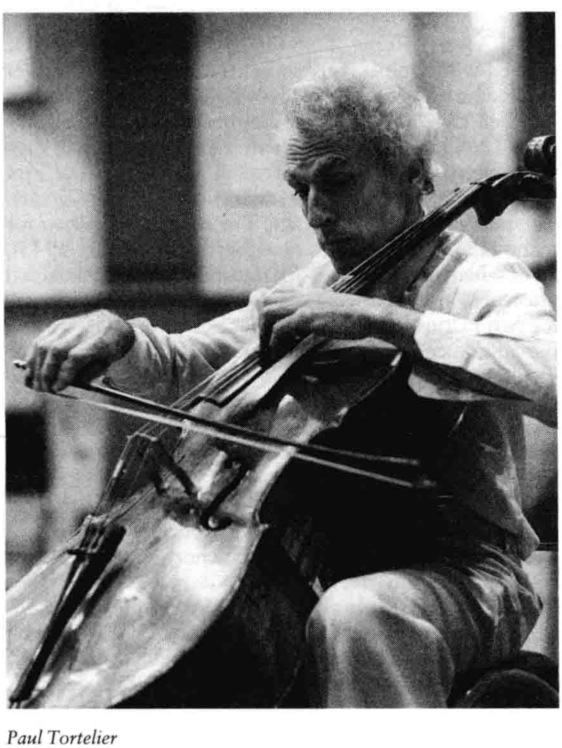
ERIK VOERMANS

Tortamano, Nicola (*b* ?Cosenza, ? between 1580 and 1590; *d* ?Naples, in or after 1627). Italian composer and teacher. Under the name 'L'Errante' he was a member of an academy at Cosenza. In 1613 he was running a music school at Spirito Santo, Naples, and in 1622 he referred to his 'spiritual exercises' there. He saw through the press Pomponio Nenna's first book of four-part madrigals (1613) and published two volumes of sacred music, *Messa, vespere, et hinni a quattro voci, con una messa a due chori . . . libro primo* (Naples, 1622), and *Messe & mottetti a quattro voci* op.2 (Naples, 1627), which also includes a motet for three voices. A mass and motet from the first volume are reprinted in the second. Some lost responsories for Holy Week by Tortamano are mentioned in a manuscript source (*I-Nn* Brancacciana VII B 3, f.245).
(D Fryklund: 'Musikbibliografiska anteckningar', *STMf*, x (1928), 158–203)

KEITH A. LARSON

Tortelier, Paul (*b* Paris, 21 March 1914; *d* Villarceaux, Val d'Oise, 18 Dec 1990). French cellist and composer. He won a *premier prix* in Gérard Hekking's class at the Paris Conservatoire at the age of 16, playing Elgar's Concerto, and a year later made his début at the Concerts Lamoureux. He continued to study harmony and composition until in 1937 Koussevitzky engaged him as a cellist in the Boston SO with which he played solos. In 1939 he returned to Paris and, in the immediate postwar period, filled a similar position with the Conservatoire orchestra. After solo appearances in Berlin and Amsterdam, he was engaged in 1947 by Beecham to play *Don Quixote* for the Richard Strauss festival in London, which marked his British début and laid the foundation of his international reputation.

Tortelier was in the front rank of soloists. His playing was distinguished by supple and poetic phrasing, an unusual blend of tenderness of expression and muscular virility, and great enthusiasm. His American solo début was in 1955 with the Boston SO at Carnegie Hall, New York; from 1957 to 1969 he was a professor at the Paris Conservatoire and was subsequently professor at the Folkwang Hochschule, Essen (1972–5), and the Nice Conservatoire (1978–80), and honorary professor at the Central Institute of Music in Beijing from 1980 until his death. In 1975 he received an honorary doctorate from Oxford University. Among his notable pupils were Du Pré, Noras and Lamasse. The first of a series of masterclasses for BBC television (1964) established his compelling personality in this medium. His experience as a performer and teacher is recorded in *How I Play, How I Teach* (London, 1975) and his autobiography (with David Blum) *Paul Tortelier: a Self-Portrait* (London, 1984).



Paul Tortelier

He married a cello pupil, Maud Martin, in 1946, and their three children have professional careers: Yan Pascal as a violinist and conductor, Maria de la Pau as a pianist and Pomona as a cellist; they all played chamber music with their father. From time to time Tortelier also conducted, and he composed a number of works. Most are for or with one or more cellos, but they include his *Israel Symphony* (written after a year living in an Israeli kibbutz, 1955–6), *Le grand drapeau*, a choral hymn (text by the composer) dedicated to the United Nations, and *Offrande*, a tribute to Beethoven which also marked Tortelier's recording début as a conductor in 1971. He strongly believed that his experience of composing helped him as a performer, since it enabled him to approach even repertory works in some degree as an act of re-creation. Among Tortelier's most memorable recordings are the concertos by Haydn, Dvořák and Elgar, Strauss's *Don Quixote*, Tchaikovsky's Variations on a Rococo Theme and Beethoven's complete works for cello and piano.

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NOËL GOODWIN

Tortelier, Yan Pascal (*b* Paris, 19 April 1947). French conductor and violinist, son of Paul Tortelier. He studied the piano and the violin as a child and subsequently at the Paris Conservatoire, took harmony, counterpoint and composition classes with Nadia Boulanger and Henri Challan and then studied conducting with Franco Ferrara in Siena. He began his career as a violinist in the Paris Opéra Orchestra, making a London solo début in 1962 in Brahms's Double Concerto; in 1974 he became leader of the Toulouse Capitole Orchestra, of which he was later appointed associate conductor. He made his operatic début in Toulouse with *Così fan tutte* in 1978. In the late 1970s he began conducting more widely, including orchestras in North America, East Asia and Britain. He was principal conductor and artistic director of the Ulster Orchestra, 1989–92, considerably raising its profile among UK orchestras, and in 1992 became principal conductor of the BBC PO, Manchester. In 1993 he conducted the première of David Matthews's *A Vision and a Journey*. He has also conducted for the ENO, Scottish Opera and at the Wexford Festival, as well as in Paris, Lyons and Naples. Tortelier has been much praised

for his secure command of tempo and subtlety of instrumental colour, especially in French music. His recordings include atmospheric readings of the complete orchestral works of Debussy and Ravel with the Ulster Orchestra, and music by Hindemith, Dutilleux, Bizet, Chausson and Fauré. In 1992 he published his own orchestration of Ravel's Piano Trio.

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NOËL GOODWIN

Torti [Torto], **Ludovico** [Luigi] (*b* Pavia, 1547; *d* after 1615). Italian composer. He is described on the title-pages of his publications as being from Pavia. From 1607 he was choirmaster of the metropolitan church of the Teatini (later the cathedral) at Chieti, where he had many pupils.

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SACRED

Missa una, septem divinae laudes, aliquot & hymni, una cum psalmis vespertinis ac beatae virginis cantico, 3vv, op.6 (1607)
De sacris Christi eisque matris vespertinis horis, op.8 (1615)

SECULAR

Il secondo libro delle canzoni, 3vv (1584[10]); 3 intabulations, 1594[19]

SERGIO MARTINOTTI

Tosar (Errecart), Héctor (*b* Montevideo, 18 July 1923). Uruguayan composer, pianist, conductor and teacher. He studied in Montevideo with Wilhelm Kolischer (piano), Tomás Mujica (harmony) and Lamberto Baldi (composition and orchestration). In 1946 a Guggenheim Scholarship took him to the USA for further composition studies with Copland and Honegger. Among the early works performed there was the Piano Concertino, conducted by Leon Barzin with Tosar as soloist. He studied conducting with Koussevitzky and also attended Columbia and New York State universities. Then he went on a French government scholarship to the Paris Conservatoire, where he had composition lessons with Rivier and Milhaud, and he completed two years in Paris with studies at the Ecole Normale under Honegger (composition) and Bigot and Fournet (conducting). In the mid-1950s his orchestral and chamber works began to be performed in Montevideo, where in 1957 he won a prize at the First Inter-American Music Festival. Since that time his music has been frequently performed at festivals in the Americas, and he has received commissions from the Koussevitzky and Fromm foundations. In 1960 he returned to the USA on a second Guggenheim grant, and he has also made a UNESCO-sponsored tour of the East, giving concerts and studying the music of Japan and India. He has held teaching positions at the Montevideo Conservatory (1952–74; director, 1973–4), the Puerto Rico Conservatory (1961–6), the University of Montevideo (1967–74), the Simón Bolívar Institute, Caracas (1979–81), Indiana University (1981–2) and the Escuela Universitaria de Música, Montevideo (1985–92; director, 1985–7).

Tosar's earlier works (up to about 1960) combine harmonic and contrapuntal structures in free forms that approach the sonata pattern. The music is dramatic, rarely nationalistic. In later works, such as *A 13*, he has been influenced by new ideas in form and instrumentation. Also notable among the compositions of this period is the orchestral *Recitativo y variaciones*, commissioned for the Fourth Inter-American Music Festival (Washington DC, 1968). A freely serial piece, it begins with a highly dramatic recitative based on two short melodic ideas, giving place to a motif of four symmetrical four-note phrases. This motif generates 14 strongly contrasting, free variations, among which the seventh and eighth are based on tango and milonga rhythms respectively, the first and fourth are mirror images of each other, the 13th uses jazz rhythms and the last is an extensive coda returning finally to the recitative theme, now modified and intermingled with themes from the intervening variations. Among his later works are a number for conventional instruments: *Cadencias*, in Caracas in 1980; the Piano Concerto, in whose première he played at the Universidad Nacional Autónoma de México in 1981; and the Septet, also played by the composer at its première in San Francisco in 1990. He also wrote for synthesizer such works as *La gran flauta* and *Música festiva* (both from 1987) and *Voces y viento* (1988).

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(*selective list*)

Toccata, orch, 1940; Pf Concertino, 1941; 2 syms., 1945, 1950; Oda a Artigas, orch, 1951; Ps cii, chorus, orch, 1955; Sinfonía concertante, 1957; Te Deum, chorus, orch, 1960; Aves errantes, orch, 1964; Recitativo y variaciones, orch, 1967; A 13, orch, 1970; Reflejos IV and V, str qt, both 1973; Reflejos VII, orch, 1974; 3 piezas para piano, 1976; Soliloquio, ob, 1978; Pf Conc., 1980; Cadencias, orch, 1980; 5 piezas concertantes, vn, orch, 1988; Passacaglia sobre el nombre de Bach, ens, 1993 (version for org), 1994
15 other works for pf, 9 others for orch, 17 others for chbr ens, 20 others for voice; several works for choir, gui and synthesizer; music for stage and films

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SUSANA SALGADO

Tosatti, Vieri (*b* Rome, 2 Nov 1920). Italian composer. He studied with Dobici, Ferdinandi, Jachino and Petrassi at the Rome Conservatory until 1942, and with Pizzetti between 1942 and 1945. He taught composition in Rome from 1966 to 1986, although after 1970 he virtually gave up composing for writing. Tosatti made his début as a composer in the 1940s with works such as the *Canzoni nuziali* for chorus (1942), the *Tre studi da concerto* for piano (1943) and the *Sonata a due* for two pianos (1943), all of which reveal solid workmanship but lack a personal musical identity. However, in the *Concerto della demenza* for two pianos, speaker and other performers (1946) and the subsequent *Partita e pugni*, cantata for tenor, baritone, speaker, chorus and orchestra, Tosatti displayed a newly characterful taste for biting satire and for almost a sacrilegious sense of musical paradox which brought him to critical attention. From the 1950s on, he became interested chiefly in dramatic music, though on occasion he has returned to traditionally-conceived, well-wrought concert works such as the Viola Concerto (1966), the Requiem (1963) for two soloists, chorus and orchestra and the String Quartet (1968).

Tosatti's theatre music consists of an early work, which he considered a failure, and five others. Though his style was initially eclectic (showing the influence of Wagner, Ravel, Prokofiev, Stravinsky, Puccini and Wolf-Ferrari), he made a step towards a more personal inspiration in *Il giudizio universale* (1955), based on Bonacci. *La fiera*

delle meraviglie (composed 1959–61) satirizes artistic practices of the time: two opposing entertainments take place side by side before an audience which is increasingly amused by the failures of both. The components and underlying themes – irony, hallucination, passion – of Tosatti's theatre music come together in his last opera, *Il paradiso e il poeta* (composed 1964–5), in which the leading figure, the Poeta maledetto, may be taken to be Edgar Allan Poe.

Antagonistic towards *verismo*, Tosatti adopted the Wagnerian concept of music drama as the only authentic practice of musical theatre. His work – which seems to embrace the aesthetics of Pizzetti (who championed dramatic continuity in opera) – remained a largely solitary and conservative approach in Italy; it is as far removed from the avant garde as it is from post-*verismo*. Tosatti's last non-stage works, written when his intention to abandon music for literature was developing, include the *Deutsche Sonata* (1970), the *Sette preludi e fughe* for piano (1977) and the *Gedichtkonzert* for female voice and orchestra (1977). They reveal a deliberate, almost polemical return to tradition in their clear rejection of contemporary musical trends.

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STAGE

Dioniso, 1945–6 (dramma musicale, 3, Tosatti), unperf., unpubd

Il sistema della dolcezza (opera paradossale, 1, Tosatti, after E.A. Poe: *The System of Dr Tarr and Professor Fether*), Bergamo, Donizetti, 25 Oct 1951

Il giudizio universale (dramma musicale, 3, C.V. Ludovici, after A. Bonacci), Milan, La Scala, 2 April 1955

L'isola del tesoro (dramma musicale, 3, Tosatti, after R.L. Stevenson), concert perf., Rome, RAI auditorium, 22 June 1958; stage, Bologna, Comunale, 20 Nov 1958

La fiera delle meraviglie, 1959–61 (dramma musicale, 3, Tosatti), Rome, Opera, 30 Jan 1963

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Chbr: Sonata a due, 2 pf, 1943; 3 studi da concerto, pf, 1943; La sonata del sud, pf, 1944; Piccola sonata, vn, pf, 1945; Allegro da concerto, pf, 1946; Concerto della demenza, 2 pf, spkr, pfmrs, 1946; Divertimento, cl, bn, vn, va, vc, 1948; Str Qt, 1968; Deutsche Sonata, pf, 1970; 7 preludi e fughe, pf, 1977

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RAFFAELE POZZI

Toscanini, Arturo (*b* Parma, 25 March 1867; *d* New York, 16 Jan 1957). Italian conductor. The son of a tailor (who had fought with Garibaldi), he early showed exceptional musical gifts and in 1876 at the age of nine was sent to the Parma Conservatory, becoming a boarder in 1878. For nine years he studied the cello there (with Leandro Carini) and also the piano and composition, graduating in 1885 with maximum marks. Toscanini began his professional life as a cellist (while still a student he had played in the orchestra of the Teatro Regio, Parma), and was second in the cello section for the première of Verdi's *Otello* at La Scala in 1887. But by that time he had already embarked on the career of conductor, for which a prodigious musical memory and ear, insatiable curiosity, great powers of concentration, and a dominating and uncompromising character alike destined him. At the age of 19, on tour in Brazil with an Italian troupe, a series of accidents led to his being promoted from the cellos to take over a performance of *Aida* in Rio de Janeiro (30 June 1886). He conducted, without a score, in masterly fashion, and achieved a success from which there could be no turning back.

For the next ten years he worked in various Italian theatres, and won a growing reputation as a powerful and exacting conductor and the enemy of mediocrity and routine. He became associated with the works of Catalani and with those of the *verismo* school, conducting the premières of Leoncavallo's *Pagliacci* (1892, Milan) and Puccini's *La bohème* (1896, Turin). Above all, he championed Wagner ('the greatest composer of the century'), then still relatively unknown in Italy. He also showed an interest in symphonic music rare in an Italian conductor of that period. In 1895, in addition to being made musical director of the Teatro Regio, Turin (where he opened with *Götterdämmerung*), he was invited to form a municipal orchestra, with which in 1898 he gave a series of 44 concerts at the Turin Exhibition, including works by Beethoven, Brahms, Schubert, Berlioz, Tchaikovsky and Verdi (Italian première of three of the *Quattro pezzi sacri*). By then he had also conducted concerts with the Scala orchestra, and it was no surprise when Boito and Giulio Gatti-Casazza, the new manager, invited him to Milan to become La Scala's artistic director, at the age of 31. His regime was inaugurated on 26 December 1898 with *Die Meistersinger*.

Toscanini was at La Scala altogether for less than 15 years in a career which lasted for nearly 70. Yet in a real sense La Scala was the artistic focal point of his existence, the symbol of his struggle to realize his ideal of opera as a totally integrated dramatic art. Once he had finally broken with it, he never again entered an opera house to direct opera, except as a guest at the Bayreuth and Salzburg festivals. But to the end of his life he continued to watch over La Scala's fortunes, giving it advice and, on occasion, his services.

Toscanini's repertory during his first period at La Scala was made up of Wagner, Verdi, new works and Italian premières (*Yevgeny Onegin*, *Pelléas et Mélisande*, *La damnation de Faust*, *Euryanthe*). From the first he concerned himself with every aspect of operatic performance, down to the smallest details of staging. He insisted that his singers, even those in minor parts, study and master the whole libretto, and he coached them minutely, bar by bar, setting as much store by inflection and gesture as by tone and musical phrase. The standard of ensemble and dramatic presentation rose strikingly (as even the many enemies whom he had made by his intransigence – among them the house of Ricordi – were forced to admit). Boito's account of one performance of *Falstaff* moved Verdi to thank Toscanini in a famous three-word message: 'Grazie! grazie! grazie!'. But it was a fierce battle, not only

to overcome the traditional bad habits of singers and the evasions and economies of administration, but also to educate the audience to a serious attitude towards opera. Toscanini had the house lights lowered, got the ladies to remove their hats, and abolished the practice of concluding an opera performance with a ballet; but it was harder to suppress the demand for encores. It was over such a demand that he walked out, during a performance of *Un ballo in maschera* that he was conducting, on the last night of the 1902–3 season.

He was absent from La Scala for the next three seasons, conducting in Buenos Aires, Bologna and Turin, and touring Italy with the Turin orchestra, with whom he gave the Italian premières of works by Richard Strauss and Debussy. In 1908, after only two more seasons at La Scala, he went to New York as artistic director of the Metropolitan Opera, of which Gatti-Casazza had just been appointed manager. There for seven years Toscanini ruled over one of the most dazzling constellations of singers in the history of opera (among them Caruso, Scotti, Farrar, Destinn and Martinelli) and to a remarkable extent succeeded in imposing his unique discipline on them. Premières, world or US, included *Boris Godunov*, *La fanciulla del West* and Gluck's *Armide*. Once again, however, disagreement with the administration over economies, and impatience with less than ideal conditions and less than complete authority, drove him to resign.

He was influenced by other factors as well: his love affair with Geraldine Farrar, his leading soprano, which reached a crisis at about this time, and his intense patriotism, which made him restless at being abroad when his own country was at war. While at the Metropolitan he had spent his summers in Europe (in 1913 organizing and conducting performances of *Falstaff* and *La traviata* for the Verdi centenary celebrations at Busseto); and in 1915 he returned to Italy. For the next five years he was without a fixed position or a settled income. He directed a short season at the Teatro dal Verme, Milan, gave many concerts gratis for the Italian war effort and formed a military band which he conducted in the front line during the assault on Monte Santo.

In 1920 Toscanini was appointed artistic director of a reorganized Scala, with unprecedented powers. He formed a new orchestra of 100 players (as well as a chorus of 120) and, while the stage and the auditorium, on his advice, were being reconstructed, toured Italy, the USA and Canada with it, conducting 137 concerts in three periods totalling 28 weeks – an average of nearly five concerts a week. Toscanini's regime culminated in 1929, when he took the company on a triumphant tour to Vienna and Berlin. His resignation the same year was due to a number of different factors: La Scala's financial crisis, his own exhaustion, growing defects in the repertory system he had created, and perhaps a final recognition of the impossibility of realizing his ideals in an opera house. He must also have felt the need to provide for his coming exile from Italy, with whose fascist regime he was in increasingly open conflict. Toscanini had been at first attracted to Mussolini's ideas, and in 1919 had stood, unsuccessfully, as a fascist candidate in Milan. Before long, however, he had become a passionate opponent of fascism, on numerous occasions (including the première of *Turandot* in 1926) refusing to conduct the fascist hymn *Giovinezza*. In 1938 Roosevelt had to intervene with Mussolini to have his passport restored (Toscanini never renounced his Italian citizenship).

Politics played a decisive part in Toscanini's career in the 1930s. Having conducted at Bayreuth in 1930 and 1931 (the first non-German to do so), he broke with the festival in 1933 over Hitler's ban on Jewish artists and never returned there. Similarly, his appearances at the Salzburg Festival (1934–7; *Falstaff*, *Fidelio*, *Die Meistersinger*, *Die Zauberflöte*) ended abruptly with the Anschluss; in 1938 and 1939 he went to the Lucerne Festival instead, conducting an orchestra largely composed of refugees from Nazism. His sympathy with Jewish musicians led him to conduct the inaugural concert of the Palestine SO in Tel-Aviv (26 December 1936) and subsequent concerts in Jerusalem, Haifa, Cairo and Alexandria. In 1938 he returned to Palestine for further concerts.

During this period Toscanini was also heard in Paris, Brussels and Scandinavia and, with the BBC SO, in London (1935 and 1937–9, including a memorable Beethoven cycle at Queen's Hall in 1939). But the centre of his activities in the last 25 years of his career was New York. In 1928, after two seasons as guest, then associate conductor (with Mengelberg) of the New York PO, he was put in charge of the amalgamated Philharmonic and Symphony, and he remained there until 1936, taking the orchestra on a brilliantly successful tour of Europe in 1930. In the opinion of many musicians this period was the zenith of his greatness, when he achieved performances of a clarity, precision and glowing intensity unknown until then.

Less than two years after leaving the New York PO he returned to New York, at the instigation of David Sarnoff and Samuel Chotzinoff, to direct the specially formed orchestra of the National Broadcasting Corporation. This was Toscanini's main instrument during the last 17 years of his career. With it he made the bulk of his recordings. He took it on a tour of South America in 1940, and in 1950 across the USA and back; but New York was to remain his headquarters and his home. However, his roots in Italy were too strong ever to be broken. In 1946 he returned to Milan to inaugurate the rebuilt Scala with a concert of Italian operatic music, and conducted several concerts there in the following years, as well as opening



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the first postwar Venice Festival. He also gave two Brahms concerts in London at the Royal Festival Hall with the Philharmonia in 1952. His final concert, with the NBC, was on 4 April 1954. After retiring he continued to work on editing the tapes of his recordings almost until his death, two months short of his 90th birthday.

Energy, single-mindedness, impetuosity combined with an inflexible will, fanatical perfectionism, and an almost morbid self-criticism were among Toscanini's most remarkable characteristics. He drove himself as few if any other executive musicians have done; the sheer amount of work he accomplished staggers the imagination. If he was ferocious in his demands on others, and in his criticism of them when they fell short of their best, he was still more dissatisfied with himself, rarely feeling that he had attained the ideal he envisaged. From this, as much as from a naturally dictatorial personality, stemmed the legendary and often terrifying outbursts of rage; as George Marek said, they were 'manifestations of a mind so hotly functioning that when it was exposed to a cold temperature it began to foam, as do two inimical chemicals thrown into the same retort'.

The state of hypertension in which he constantly worked could be adversely reflected in his performances, in a certain relentlessness of tempo and an almost brutal vehemence of attack. This was most evident during the final period of his career, most notably in his interpretations of the Viennese Classical composers; and it is accentuated by the dry, constricted tone quality characteristic of the recordings dating from that period, most of them made in the NBC's notorious Studio 8H. Toscanini's working environment at the NBC (where the orchestra was a small and potentially expendable unit in a vast organization) was generally less congenial than it had been at the New York PO in the 1930s, when his performances – of Beethoven for example – seem to have been a good deal freer and more ample. In any case, the positive and far more significant side of his impatience was the electric intensity of his finest interpretations, which, for all their meticulous care for textural detail, gave the impression of being conceived and carried out as single organic wholes: they seemed in some mysterious way to relive the fiery moment of the music's actual creation. Toscanini had exceptional feeling for large-scale musical architecture, for rhythmic continuity, for the singing line and the wide-spanned arch of melody; and (despite his self-doubts) there was a force in him, unanalysable but irresistible, which exerted a magnetic power over orchestras.

These qualities, together with his uncanny musical memory, his dominating personality and his insistence on the primacy and purity of the musical text, made him one of the great cult figures of his time (though he himself was uninterested in the trappings of fame). For many people he was a god who could do no wrong: Toscanini's way, being the composer's own as set down in the score, was right, and necessarily invalidated other conductors' or at least exposed them as inferior. Toscanini's attitude to interpretation (which was, in fact, more pragmatic than his admirers imagined) had been formed in natural reaction to the shoddy Italian performing traditions in which he grew up, and his example undoubtedly helped to foster the modern spirit of respect for the composer's intentions. But it led in turn to the myth of the objective and therefore faithful interpretation, as opposed to the subjective and wilful one epitomized by Toscanini's rival Furtwängler. Recently there has been a fresh reaction, towards a more flexible conception of interpretation of the printed score, and it is probable that Furtwängler's influence among younger musicians is now greater than Toscanini's. Yet Toscanini's extraordinary genius remains one of the great phenomena of the history of musical performance in the last 100 years, and marks a highpoint in the development of the conductor's art.

During his later years his repertory was criticized for being narrow and in particular for ignoring contemporary works; but by then he was an old man handicapped by failing sight. He was not interested in the music of Mahler (with whom he had shared a season at the Metropolitan Opera in 1908–9) nor in the Second Viennese School or neo-classical Stravinsky. His taste, which was largely formed in the 19th century, was in fact unusually wide. He was a notable interpreter of composers as various as Puccini, Berlioz, Brahms, Debussy, Tchaikovsky and Richard Strauss. But he was at his greatest in the music of his three favourites, Beethoven, Wagner and Verdi; his recording of *Falstaff* (made in 1950) will remain a classic of re-creation and a monument to his vitality and interpretative insight.

Toscanini, who was married to the daughter of a Milanese banker, had a son, Walter, and two daughters, Wanda (who married the pianist Vladimir Horowitz) and Wally.

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DAVID CAIRNS

Toscano [Tuscano], **Nicolò** (*b* Monte San Giuliano [now Erice], *c*1530; *d* Monte San Giuliano, 1605). Italian composer and singer. His mother was of the noble Bulgarella family of Erice. About 1545 he entered the Dominican order and was affiliated with the monasteries of Trapani and, later, Erice. He then moved to Messina where his name is registered in a legal deed dated 25 January 1563. On 5 January 1566 he was transferred to the monastery of S Domenico at Palermo. He left Sicily before 1573; in 1584 he was *maestro di cappella* at the cathedral of Giustinopoli (now Capodistine, near Trieste), and in 1588 he was prior of the Dominican monastery of the Congregazione del Beato Giacomo Salomoni, Trieste. Between 1598 and 1603 he was a singer and vicar-capitular at the monastery of S Domenico in Palermo; there, in 1600, he acted as judge in the musical contest between Sebastián Raval and Achille Falcone. According to Mongitore he was highly thought of as a singer. His only extant secular work, the *Canzonette, libro primo a quattro voci* (Venice, 1584), contains 22 strophic compositions; a five-voice madrigal is known to have been included in the lost collection *Infidi lumi* (Palermo, 1603). Until the early part of the 20th century the Dominicans of Sicily still sang the plainsong 'Credo del Toscano Ericino' (in a late manuscript copy in S Domenico, Palermo).

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Toselli, Enrico (*b* Florence, 13 March 1883; *d* Florence, 15 Jan 1926). Italian pianist and composer. He studied the piano with Sgambati and composition with Martucci and Reginaldo Grazzini. At a very early age he started on a brilliant career as a concert pianist in Italy, the principal European capitals and also in Alexandria and North America. Later he settled in Florence, teaching and composing, while still appearing frequently on the concert platform. His prodigious fame was largely due to the international scandal occasioned by his marriage in 1907 to the Archduchess (and former crown princess of Saxony) Luise Antoinette Marie of Austria–Tuscany, who had several years before deserted her previous husband. Their marriage was not a happy one, and they separated in 1912. Toselli used his fame as the ex-husband of such an illustrious woman to good effect by writing a successful book of memoirs, *Mari d'altesse: 4 ans de mariage avec Louise de Toscane, ex-princesse de Saxe* (Paris, 1913; Eng. trans., 1913).

He wrote an operetta, *La cattiva Francesca* (1912), to a libretto by Luise, and another, *La principessa bizzarra* (1913), to a scenario provided by her, as well as a symphonic poem, *Il fuoco*, after D'Annunzio, but he was best known for his salon pieces for voice and piano. These, typical of the current *fin-de-siècle* style, were based on French taste and full of nostalgic pathos and sugary sentiment with a frequently facile and spontaneous flow of melody. Most famous of them was the *Serenata* ('Rimpianto') to verses by Alfredo Silvestri (Florence, 1900), which was often taken as a reference to Toselli's unhappy love, although its date of publication makes this impossible.

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FRANCESCO BUSSI

Toshiba. Japanese record company, part of the general electrical engineering company Tōkyō Shibaura, founded in 1939. The company entered the record business in 1955, releasing a large number of EMI recordings; in 1969, with an injection of capital from EMI, the name changed to Toshiba EMI. Toshiba had begun, in the mid-1950s, to record contemporary Japanese works, providing a stimulus to Japanese composers as well as bringing their achievements to the attention of the public. Works recorded include the opera *The Black Ships* by Kōsaku Yamada, the opera *The Twilight Heron* by Ikuma Dan, and orchestral works by Akira Ifukube, Yasushi Akutagawa, Yoritsune Matsudaira and Kan Ishii. These recordings were also released overseas, providing a wider forum for Japanese composers and performers, notably the conductors Masashi Ueda and Kazuo Yamada, the Iwamoto Mari String Quartet and the Tokyo SO.

In the 1980s Toshiba EMI began recording in Europe, with issues such as a complete Mahler symphony cycle by the Cologne RSO conducted by Gary Bertini, while at home its recordings won praise for excellent performances in music such as the complete piano works of Satie played by Aki Takahashi. Although the core of Toshiba EMI's classical output has consisted of releases of EMI recordings, the company has contributed to the promotion of classical music and continues to be a leading record label in Japan.

SACHIO MOROISHI

Tosi, Giuseppe Felice (*b* Bologna, 28 Feb 1619; *d* Bologna, before 14 Dec 1693). Italian composer and organist, father of Pier Francesco Tosi. The description of *Il Celindo* as his 'first musical work' must mean that he came late to composition. He was among the paid musicians (probably as a singer) in S Petronio, Bologna, from 1636 to 1641, which possibly means that he received his musical education there. He was a founder-member of the Bolognese Accademia Filarmonica in 1666 and was elected its *principe* in 1679. He composed a *Dixit Dominus* for the annual celebration of the academy in S Giovanni in Monte on 4 July 1675. From 1680 to 1683 he was *maestro di cappella* of the Accademia della Morte,

Ferrara, and in 1682–3 of Ferrara Cathedral as well. In 1686 he served temporarily as *maestro di cappella* of S Giovanni in Monte, Bologna. From 7 July 1692 until early December 1693 he was second organist at S Petronio. The score of *Il Celindo* shows a competent hand, albeit with a trace of awkwardness in the vocal writing; like many operas of the 1670s it makes prominent use of a solo trumpet in dialogue with the voice. His sacred music is written in typical late 17th-century Bolognese style.

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Erismonda (Stanzani), Bologna, Formagliari, 27 Jan 1681
La benedittione involontaria (orat, F. Saviati), Ferrara, 1682
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Traiano (M. Noris), Venice, SS Giovanni e Paolo, ? Jan 1684
Aladario, Ferrara, Bonacossi, 20 Jan 1685
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Orazio (V. Grimani), Venice, S Giovanni Grisostomo, 16 Jan 1688, attrib. Tosi by Bonlini
Amulio e Numitore (A. Morselli), Venice, S Giovanni Grisostomo, 1689, *A-Wn*
L'età dell'oro (L. Lotti), Parma, Corte, 1690, introduction to a ballet
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THOMAS WALKER/MARC VANSCHEEUWIJCK

Tosi, Pier Francesco (*b* Cesena, 13 Aug 1654; *d* Faenza, on or just after 16 July 1732). Italian castrato, teacher, composer and writer. He was the author of a highly influential treatise on singing: *Opinioni de' cantori antichi e moderni* (1723). He was not the son of the Bologna composer G.F. Tosi. He sang in a Rome church, 1676–7, belonged to Milan Cathedral choir from 1681 until his dismissal for misconduct in 1685, made his one recorded appearance in opera at Reggio nell'Emilia in 1687, in Giovanni Varischino's *Odoacre*, and was based in Genoa before going in 1693 to London, where he gave weekly public concerts and taught. From 1701 to 1723 he travelled extensively as musical and diplomatic agent of Emperor Joseph I and the Elector Palatine. From 1724 he again taught in London for some years; sometime before 1681 he had become a priest. A number of cantatas and arias are among his works.

Though Tosi claimed some originality, his treatise codified past teaching and was itself drawn upon by later writers. Opera for him was only one of three types of singing (along with church and chamber) for students to master. They were to practise (untempered) scales, unite chest and head registers, and seek all-round attainment in music, acting and civility. With this went a polemic in favour of expressive pathos and against new-fangled display, but Tosi avoided identifying any eminent singers with either the 'old' or the 'new'; he shared in a 'general compromise by which singers and composers presided over the development of musical trends and tastes which were rejected in theory as much as they were pursued in practice' (Durante). His book in fact has much to say about ornamentation, which he said should be worked out by the singer rather than written down; it is still informative about Baroque performing practice.

Tosi's condemnation of the new taste for *allegro* arias in major keys is reflected in his own music, where due emphasis is placed on the 'pathetick' style and the minor mode. J.E. Galliard, who was responsible for the English translation of the *Opinioni*, thought highly of Tosi as a writer of chamber cantatas and in the preface to his own *Six English Cantatas* (London, 1716) rightly praised his capacity for 'expressing most passionately his Recitative'. Though Tosi's arias often reveal serious weaknesses in harmony and tonal structure, his cantatas as a whole are not without merit as examples of a rather antiquated style.

See also MANCINI, GIOVANNI BATTISTA.

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MALCOLM BOYD/JOHN ROSSELLI

Tosone [Tosoni], **Marcello** (*b* Genoa, *fl* 1586–93; *d* Genoa, before 1624). Italian composer. He lived in Genoa and was acquainted with the circle of musicians around Simone Molinaro. The dedication of a 1624 madrigal collection (RISM 1624[11]) refers to friendship between Cavaliere Anselmi, the dedicatee, and 'Tosone genovese di che è sempre viva l'onorata memoria'. Tosone's only surviving publication is *Il primo libro de madrigali a 4 voci* (Genoa, 1590). Two more publications, *Il primo libro de' motetti a cinque voci* (Genoa, 1593) and *Madrigali a cinque voci* (Genoa, 1593) are cited by both

Fétis and Giazotto: they do not survive. Tosone also contributed one madrigal to a collection of 1586 (RISM 1586[10]). His surviving works are stylistically sophisticated and he tended to isolate one voice from the rest of the texture.

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PIER PAOLO SCATTOLIN

Tosti, Sir **(Francesco) Paolo** (*b* Ortano sul Mare, 9 April 1846; *d* Rome, 2 Dec 1916). Italian song composer and singing teacher. He entered the Naples Conservatory in 1858, studying the violin under Pinto and composition under Conti and Mercadante. In 1869, illness and overwork as *maestrino* at the college enforced a period of convalescence in Ortano. There he wrote *Non m'ama più* and *Lamento d'amore*, songs which subsequently became popular but which he initially found difficult to publish. Sgambati helped Tosti establish himself in Rome (where his admirers included D'Annunzio) by composing a ballad for a concert at the Sala Dante which Tosti himself sang in addition to his own works. Princess Margherita of Savoy (later Queen of Italy) was present and immediately appointed him her singing teacher and shortly thereafter curator of the court music archives. Tosti first visited London in 1875, and then made annual spring visits until he settled there in 1880. In the same year he was appointed singing teacher to the royal family, and from 1894 he was professor of singing at the RAM. He became a British subject in 1906, was knighted in 1908, and retired to Italy in 1912.

The songs *Forever*, *Goodbye*, *Mother*, *At Vespers*, *Amore*, *Aprile*, *Vorrei morire* and *That Day* were among his earliest successes in England. He was a prolific composer to Italian, French and English texts, with a graceful, fluent melodic style that quickly found favour among singers of drawing-room songs and ballads; the ballad 'alla Tosti' also found many imitators. His Vocal Albums, the 15 duets *Canti popolari abruzzesi*, and later songs such as *Mattinata* and *Serenata* all enjoyed great success.

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KEITH HORNER

Totenberg, Roman (*b* Łódź, 1 Jan 1911). American violinist and teacher of Polish birth. He studied with Michałowicz in Warsaw and was awarded the gold medal at the Chopin High School. His début was with the Warsaw PO in 1923. Further studies took him to Flesch in Berlin, and to Enescu and Monteux in Paris. He won the 1932 International Mendelssohn Prize in Berlin, and made both his British début in London and his American début in New York in 1935. His tours included joint recitals with Szymanowski (1934–6) and with Rubinstein in South America in 1937. A champion of contemporary music, he gave the premières of Hindemith's Sonata in E (1935), William Schuman's Concerto (1959 version) and Milhaud's *Music for Boston* (1963), and the American premières of Milhaud's Concerto no.2 and Honegger's solo sonata. He gave masterclasses at the Salzburg, Aspen and Tanglewood festivals, and became chairman of the string department at the Music Academy of the West, Santa Barbara, in 1947. He taught at Mannes College (1951–7) and in 1961 was appointed professor of music at Boston University and chairman of its string department. He became director of the Longy School of Music, Newton, Massachusetts, in 1978. His recordings include Bloch's Concerto and sets of Bach and Schumann sonatas. Although he chose to specialize in the flamboyant Romantic-virtuoso repertory, Totenberg was always notable for his refinement of technique, taste and intelligence.

MARTIN BERNHEIMER/R

Totentanz (Ger.). *See* DANCE OF DEATH.

Tóth, Aladár (*b* Székesfehérvár, 4 Feb 1898; *d* Budapest, 18 Oct 1968). Hungarian music critic and aesthetician, husband of Annie Fischer. After learning the piano and composition in Székesfehérvár, he studied in the philosophy faculty of the Budapest Scientific University (1920–24), where he took the doctorate in 1925 with a dissertation on the aesthetics of Mozart's dramatic music. While working as a music critic of the daily newspapers *Új nemzedék* (1920–23) and *Pesti napló* (1923–39) and the literary periodical *Nyugat* (1923–40), he was also on the editorial board of the Hungarian musicological journal *Zenei szemle* (1926–9) and co-editor, with Szabolcsi, of the Hungarian music dictionary *Zenei lexikon* (1930–31). During the 1930s his criticism and studies began to appear in such foreign periodicals as the *Musical Courier, Revue musicale, Melos* and *Pult und Taktstock*. In 1937 he married the pianist Annie Fischer and they emigrated to Sweden in 1940; on returning to Hungary he became director of the Hungarian State Opera House (1946–56). Tóth had to rebuild postwar operatic life in Hungary, a task he achieved with the cooperation of Klemperer, who was engaged at the Budapest Opera from 1947 to 1950.

Tóth was a leading figure of those active in Hungary in the 1920s (e.g. Molnár, Szabolcsi and Major) who followed the example of Bartók and Kodály in laying the foundations of modern Hungarian musicology and writing on music. He worked to create a modern tradition of music criticism in Hungary which did more than inform the public of current musical events. His thorough knowledge of cultural history and music, his brilliant literary style and flawless logic, his shrewdness in promoting culture and his belligerent nature combined to raise the general level of Hungarian musical life and to further appreciation of such composers as Schütz, Bach, Mozart and Verdi, as well as the leading Hungarian composers of his day, Bartók and Kodály. His writings on these two composers (in spite of a certain prejudice against other developments in 20th-century music) constituted a starting-point for later scholarly writings on them, and provided important information on the inter-war situation of contemporary music in Hungary. His music criticism was of a standard unprecedented in Hungary. As a director of the opera he pursued the same ideas that informed his criticism, and, with Klemperer, he was responsible for one of the most splendid eras in the history of Hungarian opera.

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JOHN BLACK

Touch (i). With reference to keyboard instruments, a term used to describe either the amount of force required to depress a key ('touch weight') or the distance that a key may be depressed ('touch depth' or 'key dip'). Thus a keyboard may be said to have a heavy or a light touch, as well as a deep or a shallow touch. In harpsichords, the touch weight necessary to depress a key and cause two or three sets of jacks to pluck their strings is approximately 60 grams and the touch depth is about 7 mm. In modern concert grand pianos, the force necessary to depress a key to sound *pianissimo* is about 100 grams and the touch depth is about 10 mm. In 18th-century grand pianos, the corresponding figures are about 35 grams and 6 mm. In clavichords, the touch weight may be less than 10 grams. In organs, the weight and the depth of the touch vary considerably and depend in part on whether the action is electric or mechanical. For further information, see M. Cole, *The Pianoforte in the Classical Era* (Oxford, 1998), 292–310.

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Touch (ii). As applied to keyboard instruments, a term used to refer to the manner of depressing and releasing the keys. Touch is produced by the motion of the finger, the speed and position of the hand and the use or omission of arm weight. Kullak (1855) stated that touch is the art of producing sound on a keyboard instrument, not just beautifully but correctly according to context, including the demands of the particular instrument.

The clavichord is the only keyboard instrument where the player's fingers have direct control over tone quality because the tangents remain in contact with the strings while they are sounding; the player is accountable for the note not only at the outset but for its entire duration (Troeger, 1987). After the key is struck, the performer can increase or decrease the pressure on the key to alter the pitch or to add portamento or vibrato (*see* BEBUNG). In terms of touch, clavichord keys are depressed solely by the fleshy part of the fingertips (Sancta Maria, 1565) whereas weight is applied in sustaining the notes. Such playing develops a clear and swift independent movement in the fingers and a strong fingertip from sustaining the notes. At different times in the history of keyboard playing the clavichord played an important role in the influence of touch on the organ, harpsichord and early fortepiano.

The organ, with its rich history and large repertory, has demanded the development of many types of touch. Playing on an organ with mechanical action, as opposed to organs with pneumatic or electric actions first developed in the 19th and 20th centuries, is directly affected by the fact that the organ is really a wind instrument, in which the player opens valves which admit air under pressure to the pipes. Thus touch focusses on the initial resistance of the key as it breaks the air column and the subsequent lessening of pressure as the key decends, a technique that requires a very strong fingertip, a flexible hand and, in some cases, the transfer of arm weight at the beginning of the keystroke. The speed with which the fingertip depresses and releases the key determines the tone quality (*see* TONGUING for the use of the tongue in playing mouth-blown instruments). Execution depends on such factors as the distance from the key to the pipe, the amount of air pressure and the number of stops required in the registration for the particular instrument. With the development of pneumatic action all keys in all registers became equal in touch and the fingers could not influence the beginning and ending of the sound. Important subtleties of touch were lost.

By the very nature of its plucking action, the harpsichord is *par excellence* the instrument of the fingertip. The basic touch is characterized by playing with the fingers alone,

with the forearm floating so that no weight is transferred to the fingertips. This requires strong and flexile finger muscles with suppleness and great sensitivity in the speed of attack and release. The quality of touch is influenced by the height of the attack: from just above the keys, from the surface of keys or from a resting point on the keys with the plectra already in contact with the string (Troeger, 1987). Nuances of touch depend on the location of the balance pin (which affects key depth and heaviness of action) and the quilling of the plectra (which affects resistance to the strings).

C.P.E. Bach (1753) realized that the most important factor in developing touch was playing several instruments rather than specializing in one alone: 'The clavichordist grows too much accustomed to caressing the keys ... On the other hand, those who concentrate only on the harpsichord grow accustomed to playing in only one colour'. Thus, the varied and weighted touch of the clavichordist strengthens the harpsichordist's fingertip, while the supple hand of the harpsichordist enhances the elasticity of the clavichordist's touch.

The emergence of the piano, an instrument with the dynamic capabilities of the clavichord and the sheer volume of the harpsichord, placed new demands on the development of touch. Here again, the production of tone-colour depends on the type of instrument being played. The Viennese *Prellmechanik* action (*see* PIANOFORTE, §I, 3 and 5), with its relatively shallow key depth and strings rich in overtones, required strength and elasticity in the fingertips and a floating arm. The English action, with its higher string tension, heavier hammers, and deeper key depth, produced a richer fundamental tone and greater volume at the expense of delicacy and rapid execution (Hummel, 1828). Thus, touch required greater firmness of the hand and the transfer of more arm weight, features that still characterize modern technique. The invention of the repetition action by Erard in 1821 allowed notes to be repeated without the key returning to its position of rest (*see* PIANOFORTE, §I, 6), a feature that not only increased the possible speed of the fingers but also allowed for a true legato in the repetition of a note by the same or by another finger.

In the 19th century, musical taste was influenced and reflected by such virtuoso performers as Kalkbrenner, Thalberg, Chopin and Liszt (*see* PIANOFORTE, §II, 2). Thalberg (1853) stressed the need for tenuto (fingertip supporting weight) in bringing out the solo voice in imitating the qualities of different vocal timbres in the ever-popular transcriptions of opera and orchestral pieces. In his compositions and approach to teaching, Chopin paid minute attention to the innate density of the individual fingers (as in sketches to his *Méthode de piano*: 'Chaque doigt étant conformé différemment ... Autant de différents sons que de doigts') and, in general, laid out a middle ground between the old virtuosity, which stressed playing with the fingertip and a floating arm, and the new, which necessitated playing with substantial arm weight in the fingertip. Liszt's *fortissimo*, bravura style tipped the balance towards a manner of playing emphasizing weight.

At the beginning of the 20th century, Debussy, who was composing for the piano in a new way and developing touch to support his principles of tone-colour, introduced the idea of two different forms of *pianissimo*: full descent of the key and 'demi-enfoncement'. The latter was achieved by striking the key extremely fast from the surface to only halfway down without weight in the fingertip; this produced a translucent tone-colour. Debussy's *fortissimo* chords had to be played from the surface of the keys with great impetus of arm weight in the fingertip, the weight being released immediately while the chord was still held.

Although Ortmann concluded (1925) that in touch 'the only physical qualities ... present are pitch, duration and intensity', the finer points of tone-colour and its production will, in truth, always remain a question of the performer's sensitivity in matching the physical demands of the particular instrument to the ephemeral qualities of music.

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SARAH MARIA SARGENT

Touch (iii) [toche, touche, towche, tutche] (after It. *toccare*: 'to touch', and *toccata*: 'a touching'). To draw sound from an instrument; by extension, the music played. In *Sir Gawaine and the Green Knight* (*GB-Lbl* Cotton Nero A.x, lines 118–20; *c*1360) 'towches' describes the playing of nakers, pipes and lute. In *The Merchant of Venice* (Act 5 scene i; 1595) Lorenzo commands Jessica's musicians 'With sweetest tutches pearce your Mistresse eare, and draw her home with musicke'. More explicit is the passage from Massinger's *The Guardian* (Act 2 scene iv; 1655) in which Severino's 'I'll touch my horn, they know my call' is followed by the stage direction 'blows his horn'.

A prelude ascribed both to Byrd (*GB-Lbl* Add.30413) and to Gibbons (*F-Pc* Rés.1186) is called 'A Toutch' in the British Library copy, and a late use of the term is found applied to several florid passages for keyboard dated 1782 headed 'Mr Kelway's touches' (*GB-Lcm* 2097); the music may be by Joseph Kelway, a pupil of Geminiani and champion in England of Scarlatti's keyboard music.

DAVID SCOTT

Touch (iv). A term used in traditional English CHANGE RINGING to denote a period (of unspecified duration) of bellringing.

Touche (i) (Fr.). The key (*see* KEY (ii)) of a keyboard instrument.

Touche (ii) (Fr.). The FINGERBOARD of a string instrument, and sometimes, especially in the 16th century, a FRET. In

string playing, the instruction *sur la touche* is usually given in Italian as SUL TASTO.

Touche (iii) (Fr.). A 17th-century term, like TUCK, TUCKET and toccata, for a fanfare or flourish of trumpets.

Touchemoulin [Touchmolin, Dousmoulin, Dousmolin, ?Tusmolé, ?Duschmalui], **Joseph** (*b* ?Chalon-sur-Saône, 23 Oct 1727; *d* Regensburg, 25 Oct 1801). French violinist and composer. His birthplace, listed in old lexicons as Châlons, was more likely to have been Chalon-sur-Saône, where the name Touchemoulin is relatively common, than Châlons-sur-Marne, where it is unknown. A notice dated 11 March 1753, the earliest surviving evidence of his activities, announced an increase in his salary as violinist in the orchestra of the Saxon Elector Clemens August at Bonn. He may already have held this post for some time, to judge from the relatively high salary he commanded. Although there is no evidence that Touchemoulin ever visited Paris, one of his symphonies was performed at the Concert Spirituel on the day of the Assumption 1754, and his only printed works, the symphonies op.1 (1761) and concertos op.2 (1775), were published in Paris. On the title-page of op.2 he is called a pupil of Tartini with whom he probably studied in the late 1750s while still under the protection of Clemens August.

On the death of the elector's Kapellmeister Joseph Zudoli late in 1760, Touchemoulin was appointed to that post, over the objections of Ludwig van Beethoven the elder (grandfather of the composer), who thought the job should have fallen to him (several letters arising from this dispute are reproduced in Forbes and Prod'homme). But six months later Clemens August died, and the new elector, Maximilian Friedrich, substantially reduced the young Kapellmeister's salary. Touchemoulin resigned, and was succeeded by Beethoven (16 July 1761). He then moved to Regensburg, where he became first violinist and Kapellmeister to the Prince of Thurn and Taxis. He remained there until his death, playing, composing and conducting to the satisfaction of his associates.

Touchemoulin was known as a fine violinist, although he apparently suffered a stroke which severely reduced his physical capabilities as well as his financial status. His compositions are reputed to have been skilfully written but not notably original. Of his three children, two are known to have been musicians, a daughter who was a pianist, and a son, Egidius or Ludwig (*b* 1759; *d* 14 July 1830), who by about 1777 was a violinist in his father's orchestra and in 1787 became its leader.

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JEAN HARDEN

Touk. *See* TUCK, TUCKET.

Toulouse. Town in southern France, historically the principal city of Languedoc. The capital of the Volces Tectosages was colonized by the Romans at the end of the 2nd century BC. Its first bishop, Saturnin (or Sernin), was martyred about AD 250 and the basilica of St Sernin was built as a shelter for pilgrims travelling to Santiago de Compostela. Having been the chief town of the Visigoths, it was taken by the Franks under Clovis and became the capital of the Kingdom of Aquitaine. From the mid-9th century to the mid-13th it was a centre of troubadour art: Guillaume IX, Duke of Aquitaine and himself a troubadour, attempted to seize the city in 1098 and 1114; later troubadours active in the area included Aimeric de Peguilhan, Folquet de Marseille (Bishop of Toulouse, 1205–31), Peire Vidal and Raimon de Miraval. In 1323 the guild 'Sobregaya Companhia dels VII Troubadors de Tolosa' established a contest in *gaya sciensa* ('amorous poetry'), known as Jeux Floraux, at which prizes were awarded for lyric verse written in Provençal. French was used from the early 16th century when the institution became known as the Collège de l'Art et Science de Rhétorique; in 1694 it was reorganized by Louis XIV as the Académie de Jeux Floraux, adopting the classical lyrics of the Renaissance, such as odes, elegies and sonnets. Despite the continued preoccupation with lyric forms the competitors appear to have recited their verse without the assistance of musicians (*joglars*). Similarly, at the university (founded in 1229 by Pope Innocent III) practical music remained of secondary importance, although theory was studied as part of the Quadrivium. The theoretical treatises of Johannes de Garlandia, who taught at Toulouse University (1229–32), survive, but little is known of the trumpets and drums that accompanied the ceremonial functions of the *nations* (fraternities based on nationality), or of the instrumentalists, student balls or student songs.

The focal point of music-making in Toulouse has always been the church. In the 5th century the Visigoths followed the Mozarabic liturgy and from the Middle Ages there were choir schools (*maîtrises*) at the Romanesque basilica of St Sernin and at the Gothic cathedral of St Etienne, the choir of which dates from the 13th century; music was probably performed in the late 13th-century Eglise des Jacobins (the mother church of the Dominican order) and at the 14th-century Augustinian monastery

(now occupied by the Musée des Beaux-Arts). A polyphonic setting of the Ordinary, known as the TOULOUSE MASS, survives in a 14th-century manuscript (*F-TLm* 94). Musical life flourished during the second half of the 16th century; musicians active there included Jean de Rangouse, Raimond de la Cassaigne, Antoine de Bertrand and Guillaume Boni, choirmaster at St Etienne. Music at the cathedral reached its zenith in the late 17th century under a succession of distinguished *maîtres de musique*, including André Campra (1683–94), Michel Farinel (1697) and Jean Gilles (1697–1705), who on occasion had 100 singers and many instrumentalists at their disposal. The *chapelle de musique* at St Sernin also employed singers and instrumentalists and during the 18th century continued to favour large-scale Baroque performances under its directors Aphroidise (*c*1684–1706), Dupuy (*c*1753–68) and Clavis.

A theatre has occupied the same site next to the Hôtel de Ville since the 16th century, when it was called the Logis de l'Ecu. Louis XIV was entertained there by a *divertissement* in 1659. The *Mercure galant* mentions performances of ballets during the 17th century; the Jesuits also presented *tragédies en musique*, including *La paix de retour* (1678), *Codre, roy d'Athènes* (1682), *La naissance de Mercure* (1683), *Agrippine* (1685), *Mars guéri* (1687) and Aphroidise's *Les bergers heureux* (1701). Lully's son-in-law Nicolas Francine was authourized to open a new opera house in 1687. The large Théâtre du Capitole opened in 1737 and was rebuilt, after a fire, in 1750–53. Under its directors Prin (1758), Devaux (1763), Louis Granier (1770) and Delainville (1782) the company employed 31 singers and actors and an orchestra of 20; it presented mainly *opéra comique* and *opera buffa*, including Grétry's *La fausse magie* (1777) and Pergolesi's *La serva padrona* (1785). Reconstructed in 1817–18, 1835, 1880 and 1923, the theatre was modernized in 1973 with a larger orchestra pit and smaller auditorium (cap. 1200). Since 1978 operas have also been presented 'in the round' at the Halles aux Grains, a 19th-century cornmarket building transformed into a multi-purpose concert hall with a seating capacity of 3000. Pierre Gailhard, a native of Toulouse, directed the Capitole for a time. After a period of decline the theatre enjoyed a revival under the direction (1948–68) of the tenor Louis Izar, particularly with productions of Wagner's operas with Lorenz, Flagstad, Mödl and Hotter. In 1972 Michel Plasson became artistic director. The company mounts an annual season from October to May with seven or eight operas and five or six operettas. Since 1954 a singing competition has been held annually in the Capitole.

In the mid-16th century instrumental music for public and private functions was organized by waits, such as Jacques Pradas and Mathelin Tailhasson. The family traditions among guild musicians were reflected in the appointment of Gaillard Tailhasson (*d* 1647) as Roi des Violons de France in 1639; he also composed chansons and noëls. Such professional musicians not only performed at municipal festivities but provided oboes, trumpets and drums for ceremonial motets and masses in the principal churches. The learned society known as the Lanternistes, which gave concerts in the mid-17th century, was a precursor of the Académie de Musique (founded 1724) which arranged concerts in the Hôpital St Antoine de Vienne until the Revolution (1790).

The Toulouse Conservatoire, founded in 1820 by Pichon, a cellist at the Théâtre du Capitole, organized orchestral concerts during the 1830s. The Société des Concerts du Conservatoire gave concerts under the direction of Croce-Spinelli (1902–13) and Aymé Kunc (1914–44); these were continued by the Association des Concerts Symphoniques (1944–55). The conservatoire acquired national status in 1966 and offers courses in drama and dance as well as music. Composers born in Toulouse include Pierre Kunc (1865–1941), son of Aloys Kunc (*maître de chapelle* at St Etienne from 1870 until his death in 1895), and Henri Büsser, who studied under Aloys Kunc at the cathedral choir school. There is a symphony orchestra based in Toulouse, as well as a chamber orchestra, an early music group – les Saqueboutiers de Toulouse and several choirs. The municipal library contains some musical treasures, including the Toulouse Mass and manuscripts of Lully's music.

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FRANK DOBBINS

Toulouse, Michel de. *See* MICHEL DE TOULOUSE.

Toulouse Mass. A 14th-century mass composition in three voices. This incomplete setting of the Ordinary was added to blank spaces in the plainchant missal *F-TLm* 94 around 1400 (Kyrie, ff.145*v*, 147; Credo, f.1; Sanctus, ff.225*v*–26; Agnus Dei, f.226; Ite missa est, f.147*v*). The mass lacks a Gloria, and the fragmentary Credo, which includes only the tenor voice from the word 'Crucifixus' to the end, must be completed from the concordances found in *F-APT* 16*bis*, *SERc*, *I-IV*, and in the BARCELONA MASS. The Agnus, which is also found in a manuscript in the Gerona Cathedral library, may likewise have connections with the repertories of southern Avignon. The Sanctus and Agnus were entered together in the manuscript, and an annotation following the Agnus tells where to find the Ite missa est; these indications suggest that the mass was intended as a unit.

The style of the mass, like that of other 14th-century polyphonic cycles, varies from one movement to the next. The Credo, Agnus and Ite are composed in the manner of solo song: an active upper voice is supported by a slower, untexted tenor and contratenor. The Kyrie and Sanctus, by contrast, look like motets, with the two upper lines moving at about the same rate. These two latter movements also differ in detail: the Sanctus frequently uses voice pairing, while the Kyrie rarely employs it. Both

contain hocket passages, however, in contrast with the remaining movements. The Agnus is troped with 'Rex immense pietatis', and the Ite with 'Laudemus Jesum Christum'. The final word ('gratias') of the Ite hints that the movement may have been intended as a Benedicamus domino trope. The mass is edited in Harder (1953); in PMFC, i (1956); and in CMM, xxix (1962), pp.8, 89, 118, 130, 138.

See also MASS, §II, 4.

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For further bibliography *see* TOURNAI MASS.

ANNE W. ROBERTSON
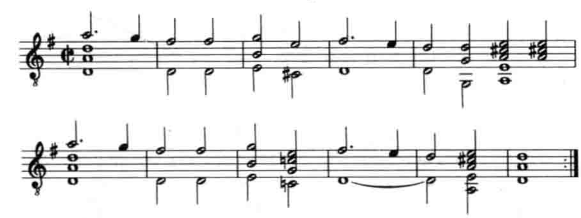
Tour de chant (Fr.). An inverted mordent. *See* ORNAMENTS, §7.

Tour de gosier (Fr.). A type of turn. *See* ORNAMENTS, §7.

Tourdion [tordion] (Fr.; It. *tordiglione*, *dordiglione*; Sp. *turdión*). A lively 16th-century dance in triple metre, popular as the most usual afterdance to the *basse danse commune*. Although literary references to the tourdion date from the 15th century (e.g. in *La grant danse macabre*, Lyons, 1499), the earliest description of the dance is in Antonius de Arena's macaronic treatise *Ad suos compagnos* (1519). His description includes a syllabic representation of the step-unit's rhythm, and he stated that 'for the tordion there are no precise rules; there is no preliminary and no conclusion'. Arbeau (*Orchésographie*, 1588) described the tourdion as a dance like the GALLIARD, but lighter and faster, because the feet were kept close to the ground. Like the galliard, the tourdion had as its main step-unit the CINQUE PAS, consisting of five steps executed to six beats (e.g. two triple-metre bars or one compound duple bar), with a leap on the fifth beat; the main difference between a galliard cinque-pas pattern and that of a tourdion was that in the latter dance the *saut majeur* on the fifth beat was replaced by a smaller movement, the *saut modéré*. The tourdion's usual choreographic structure, like that of the galliard, began with the dancing couple's bow and promenade, followed by various sequences danced alternately by the woman and man, 'until the musicians stopped playing'.

Music for the tourdion usually consists of two or three repeated strains, each consisting, in turn, of four six-beat motifs that match the phrases of the dance. The earliest surviving tourdions are printed as afterdances to the basse danses in Attaingnant's *Dixhuit basses danses* for lute and *Neuf basse danses … a quatre parties* (both 1530); a few were reprinted in later anthologies. Several tourdions are also included in Moderne's dance collection *Musicque de joye* (*c*1544).

Ex.1 F. Caroso: *Il ballarino* (1581), 'Tordiglione', f.169*v*



Italian dictionaries from the late 16th century onwards invariably define the word 'tordiglione' as equivalent to the French dance 'tourdion'. The choreographic and musical structures of the Italian and French forms are similar; however Caroso (*Il ballarino*, 1581/*R*) and Negri (*Le gratie d'amore*, 1602/*R*), unlike Arbeau, wrote down their choreographic variations for the tordiglione, and used numerous ornate step-units rather than the *cinque pas* described by Arbeau. The tordiglione music in Caroso and Negri, consisting of four six-beat motifs oddly barred in duple metre (ex.1), are minimal scores, no doubt meant to be varied by the musicians during the 20 or more playings needed for the dance.

See BASSE DANSE.

□

Touré, Ali Farka (*b* Niafounke, Mali, 1949). Malian guitarist. He is known as the 'Bluesman of Africa'. His first instrument was a *n'jarka* (one-string Malian chordophone). Touré's guitar playing style combines elements of the American blues tradition and Arab-influenced Malian traditional music. After Mali's independence, he served as director of the Niafounke artistic troupe from 1962 to 1971. With the troupe he performed for the first time in Europe, appearing at a 1968 international festival in Sofiya. Touré was influenced by blues musicians such as John Hooker in the 1970s, and he found the North American guitar playing style to be similar to Malian string playing traditions. He recorded extensively in France during the 1970s and began returning to his roots in the 1980s with a series of collaborative efforts, working with Taj Mahal on *Source* and Ry Cooder on *Talking Timbuktu*. The inspiration which Touré draws from his Malian heritage can be heard in his *n'jarka* playing in *Sega* ('Grass Snake') on the *Talking Timbuktu* album.

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Radio Mali, Nonesuch 79569 (1999)

GREGORY F. BARZ

Tourel [Davidovich], **Jennie** (*b* Vitebsk, Belarus, 9/22 June 1900; *d* New York, 23 Nov 1973). American mezzo-soprano. A refugee with her family from the Revolution, she eventually settled in Paris, where she studied with Reynaldo Hahn and Anna El Tour (in later years Tourel denied that her stage name was chosen as an anagram of her teacher's). She made her American début at the Chicago Civic Opera in Ernest Moret's *Lorenzaccio* (1930) and subsequently sang at the Opéra-Comique in Paris as Carmen (1933) and, later, Cherubino and

Charlotte (*Werther*). Her career at the Metropolitan was brief: she made her début as Mignon in 1937 and appeared for a few seasons in the 1940s as Rosina, Adalgisa and Carmen.

Tourel's career was dominated by international appearances in recital and concert, and as an interpreter of French music she was considered virtually without rival. Her other specialities included the Italian coloratura mezzo-soprano repertory and the music of Leonard Bernstein, with whom she became closely associated. She gave the first performances of many songs by Poulenc and Hindemith (notably the revised *Marienleben* cycle, 1949). In 1951, in Venice, she created Baba the Turk in *The Rake's Progress*. She taught at the Juilliard School and at the Aspen Music School. Her reputation, supported by many recordings, rests on her enormous versatility, both musical and linguistic, her stylistic elegance, her sensitivity to textual nuance and tone colour, and a remarkable technique.

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MARTIN BERNHEIMER/R

Tourjée, Eben (*b* Warwick, Rhode Island, 1 June 1834; *d* Boston, 12 April 1891). American music educator, choral conductor and organist. He studied academic subjects at East Greenwich Seminary and music at Providence. About 1854 Tourjée opened at Fall River, Massachusetts, a music school of about 500 students which was based on the conservatory or class system of instruction, perhaps the first of its type in the United States. In 1855 he moved to Newport, Rhode Island, where he was an organist and private music teacher.

In 1861 Tourjée became music director of the East Greenwich Seminary, and during 1863 he studied music for a short time in Germany. From 1867 Tourjée lived in Boston. In this year he and Robert Goldbeck established the New England Conservatory of Music, which remains one of the leading conservatories in the United States.

Tourjée helped to organize the mammoth choruses for the 1869 and 1872 peace jubilees in Boston. Through his initiative the first national conference of music teachers met at Boston in 1869, as the National Music Congress. When the Music Teachers National Association was organized in 1876 he served as its first president. An active Methodist and YMCA leader, he also led in church music development, compiling sacred music collections and encouraging congregational singing. Nason credited him with originating in 1851 the praise-meeting, a service combining scripture and song which Benson regarded as contributing to the prominence of gospel hymnody in American revivalism. Tourjée directed a choir of about 2000 singers during the 1877 Moody and Sankey revival in Boston.

On the establishment of Boston University in 1873 Tourjée became dean of its college of music. An honorary DMus had been conferred upon him by Wesleyan University in 1869.

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HARRY ESKEW

Tournai Mass. A three-voiced mass composition in six movements from the first half of the 14th century. The work survives in a manuscript from Tournai (*B-Tc* A27 anc.476, ff.28*r*–33*v*) which also includes sacred monophony for the Virgin Mary. The differing notational styles of the movements suggest that the work is a compilation, rather than a unified cycle. The Kyrie, Sanctus and Agnus Dei appear to be the oldest layer, using 13th-century modal rhythm, while the Gloria, Credo and Ite missa est employ newer Ars Nova conventions in terms both of notation and of rhythm. The Credo and Ite, which are found in several southern European sources (Credo in *F-APT* 16*bis*, *E-BUlh* and *Mn* Va.21.8; Ite in *I-IV* and *F-SERc*), may have connections with the Avignon circle of manuscripts. The Kyrie, Gloria, Sanctus and Agnus are unica.

The mass has been linked to a foundation by Jean des Prés, Bishop of Tournai, who established a daily Mass for the Virgin at a side altar in the right transept of the cathedral in 1349 (Dumoulin, 1988). Because the tenor of the Ite is taken from a chant from the feast of the Annunciation, this movement, along with the rest of the mass, may also be related to the Annunciation play that was performed in Tournai from about 1231. The Ite, moreover, is a bilingual motet. Its triplum, written in a northern French dialect, has an amatory text, while the Latin motetus admonishes the rich not to ignore the poor. The Annunciation play, which was often performed in informal settings outside a church, offers a plausible explanation for the inclusion of these rather profane texts (Robertson, 1995). A facsimile and edition of the mass are given in Dumoulin, 1988; earlier editions appear in C.-E.-H. de Coussemaker, *Messe du XIIIe siècle* (Tournai, 1861); in PMFC, i (1956); and in CMM, xiii (1957) and xxix (1962).

See also MASS, §II, 4.

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ANNE W. ROBERTSON

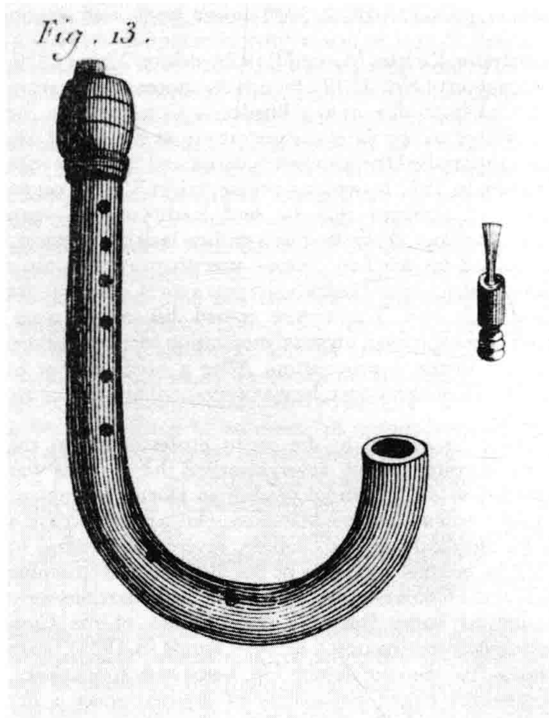
Tournebout (Fr.: 'turned end'). (1) A French name for the CRUMHORN used by Mersenne (1636–7) and subsequent writers including Diderot (1765), whose engraving of a *tournebout* (fig.1) is copied from Mersenne. The word is found only in theoretical sources.

(2) The name given to a number of instruments in modern collections (Brussels Conservatory; Musikhistorisk Museum, Copenhagen; Gemeentemuseum, The Hague; Metropolitan Museum of Art, New York; Musikmuseet, Stockholm), superficially similar to the crumhorn (fig.2). These lack any wind cap, have a very wide bore and are covered in black leather. Sachs (1920) and Kinsky (1925) considered them to be examples of the French 17th-century CROMORNE (i). Weber (1977) showed that they can be made to play only when treated as bladder pipes, using a single reed; it is most unlikely that such instruments would have been played at the French court. Their close similarity to the *pifia ricoperta in pelle* illustrated in Franciolini's catalogues (see Ripin, 1974) suggests that they are late 19th-century creations based on Diderot's engraving of a crumhorn (*tournebout*).

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BARRA R. BOYDELL



1. Tournebout as illustrated in Diderot's 'Encyclopédie' ('Recueil de planches', v (1767))



2. 'Tournebout' (Gemeentemuseum, The Hague)

Tournell, Joseph Nicolaus. *See* TORNER, JOSEPH NICOLAUS.

Tournemire, Charles (Arnould) (*b* Bordeaux, 22 Jan 1870; *d* Arcachon, 4 Nov 1939). French composer and organist. After early studies at the Bordeaux Conservatoire, he transferred to the Paris Conservatoire at the age of 16, where he studied the piano with Bériot and harmony with Taudou. In 1891 he won a *premier prix* in Widor's organ class; he admitted that he had learnt useful organ technique from Widor despite a mutual lack of sympathy. But of all his teachers Franck was to prove the most influential; it was in Franck's last year at the Conservatoire (1889–90) that Tournemire joined his organ class, inheriting a spiritual, mystical motivation for composition and for organ improvisation. After a brief spell at St Nicolas-du-Chardonnet, he was appointed organist of Ste Clotilde.

Twice he aspired to the organ professorship at the Conservatoire; though never awarded the post, he was nonetheless an influential teacher to Duruflé, Langlais, Daniel-Lesur and others. Messaien, who acted on occasion as his *suppléant* at Ste Clotilde, revered his works. In 1919 he became professor of the instrumental ensemble class at the Conservatoire. His organ improvisations were second to none: Duruflé's transcription of the *Cinq Improvisations* (recorded at Ste Clotilde in 1931) bears witness to their matching of logic and spontaneity. Tournemire's own philosophy of improvisation is described rhapsodically in his book on Franck.

Tournemire achieved his first major recognition as a composer by winning the *concours musicale de la ville de Paris* with *Le sang de la sirène* (1902–3), a choral work based on a Breton legend and set on the island of Ouessant which became for him a special source of inspiration. The style is lucid and redolent of Debussy, but by the later works his musical language had developed beyond recognition: works such as the *12 préludes-poèmes* for piano (1931–2) provide a fascinating link between the harmonic worlds of Debussy and Franck on the one hand and Messiaen on the other.

His best known work is *L'orgue mystique* (1927–32), a cycle of 51 organ suites, one for every Sunday of the church year, each based on the appropriate plainsong. The cycle thus aims to provide for the Catholic liturgy what Bach had accomplished for the Protestant. Whether in the organ or the orchestral works, Tournemire's themes are invariably modal; in the later works, such as *Sept chorals-poèmes* (1935) and the two organ symphonies (1935 and 1936), Hindu modes are widely used.

The development of Tournemire's musical language is shown to particular effect in his symphonies, notable for their extravagant orchestration and, in the early ones especially, stylistic eclecticism. Only the first five symphonies were heard during his lifetime, although all eight have since been performed and recorded. Each possesses a structural logic in addition to its programmatic dimension: the Second Symphony (1908–9) is a tone poem inspired by Ouessant; the Third (1912–13), stimulated by a visit to Russia and subtitled 'Moscou (1913)', concerns the abandonment of the Russian gods with the advent of Christianity. The legend that the pagan gods died at the birth of Christ was a recurring inspiration to Tournemire, and the subject of *Les dieux sont morts* (1910–12), the only one of his operas to have been performed (Paris, 1924). The Symphony no.5 'De la montagne' (1913–14) charts a spiritual journey from a deep gorge towards the light. Only by the Sixth (1915–18), a large choral symphony, does inventiveness of language and structure match visionary power. Written during World War I, the work portrays the emergence of spiritual light out of anguish and struggle using texts drawn from the Old Testament prophets. From a germinal motivic cell develop plainsong-like ideas, often tantalizingly fragmentary and exotically harmonized. The Seventh Symphony (1918–22) was originally conceived as a ballet, hence the subtitle 'Les danses de la vie', while the Symphony no.8 'La symphonie du triomphe de la mort', completed in 1924, is dedicated to the memory of his first wife (who died in 1920) and reflects the cathartic emergence of joy out of grief.

From the late 1920s, Tournemire retreated increasingly from the musical establishment, immersing himself in a variety of 19th-century French mystical writers (such as Hello, Huysmans and Péladan) as well as in medieval architecture and early Christian spirituality. Long periods were spent composing in a small windmill on Ouessant, a location which inspired his opera *La légende de Tristan* (1925–6), and at a remote house near Arcachon. Chamber works, such as the *Sonate-poème* for violin and piano (1934–5) and the string quartet *Musique orante* (1933) are among the more accessible works of these years: Tournemire's highly individual musical language, now at a stage of ripe development, is ideally suited to conveying a timeless, ethereal atmosphere. His major works of this late period are driven by an increasingly private mysticism: *Apocalypse de St Jean* (1932–6), *La douloureuse passion du Xrist* (1936–7), based on the meditations of the German nun and visionary Catherine Emmerich and the huge *Trilogie*, inspired by Faust, Don Quixote and St Francis of Assisi. Although much of this work is concerned with narrative episodes in the characters' lives, the music portrays their spiritual evolution, that of St Francis being held up as the ideal. St Francis was also the inspiration for *Il poverello di Assisi* (1937–8), Tournemire's final work (based on a text by Péladan) and an evocation of spiritual perfection.

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(*selective list*)

for fuller details see Fauquet

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NICHOLAS KAYE

Tourner, Joseph Nicolaus. *See* TORNER, JOSEPH NICOLAUS.

Tournes, Jean de (*fl* Lyons 1564–85, then Geneva 1585–1615). French humanist printer, son of Jean de Tournes (*fl* 1542–64). His musical output has long been underestimated. He undertook music printing with the cooperation of Claude Goudimel (who had formerly worked with Nicolas Du Chemin in Paris between 1551 and 1555), and printed in Lyons from 1572 works by Orlande de Lassus, Claude Goudimel (both under the pseudonym Jean Bavent), Cornelius Blockland, Gilles Maillard and Jacques Arcadelt. After fleeing to Geneva when Protestants were banished from Lyons, apart from reprinting works by Blockland and Arcadelt he printed pieces by Lassus and Johann Tollius for Jerome Commelin (a bookseller in Heidelberg), and the first three of the four books of psalms set by Sweelinck for Hendrik Barentsen (an Amsterdam bookseller, also a visitor to the Frankfurt fairs). Comprising 17 volumes, his output is meticulous and typographically varied, two-thirds of it being devoted to a Protestant repertory. His son, Jean, printed three books of music by Blockland and Claude Le Jeune in Geneva from 1617 to 1627. (L. Guillo: *Les éditions musicales de la Renaissance lyonnaise*, Paris, 1991)

LAURENT GUILLO

Tourney (Fr. *tournoi*; Ger. *T(o)urnierspiel*; It. *torneo, torneamento*). A musical introduction to a tournament as well as music for the tournament itself. The genre was cultivated particularly in the 17th century at the ducal courts of northern Italy and at Paris, Munich and Vienna. The tournament was presented in a highly stylized form amounting to little more than ballet, usually by small squadrons of horsemen. Some tourneys, however, were for individuals and some (e.g. *Il torneo a piedi*, 1631, Ferrara) were performed on foot. The performance often celebrated a royal wedding or birthday, with members of the family taking part, and was an occasion for lavish pageantry and feasting.

The quasi-operatic introduction to the 17th-century tournament appears to derive from the *divise* ('devices') of the medieval tournament. The word 'divisa' denoted not only a heraldic device but also a short phrase or sentence in poetry or prose (perhaps originally the motto of the knight or his family), declaimed or sung as he entered the arena. During the 15th century the *divise* grew longer and more complex and gradually were welded into a quasi-dramatic whole; in a *giostra* ('joust') at the court of Queen Giovanna II at Naples in 1423 they are known to have been sung. At the same time the combat degenerated into a pre-arranged contest with the semblance of a plot which it was partly the purpose of the introduction to explain.

These trends continued in the 16th century, real combat disappearing altogether after the fatal accident to Henri II of France in 1559. One of the most important landmarks in the history of the genre was the tourney at Ferrara two years later (*Il castello di Gorgoferusa*) to celebrate the elevation of Luigi d'Este to the purple. It included all the ingredients of the normal Baroque tourney – an introduction set to music; a pre-arranged contest, in an arena surrounded by spectators, between a number of squadrons on horseback accompanied by many supernumeraries, possibly in chariots or carriages; a raised stage with movable scenery; music and musicians, some in costume – and was the model for countless later tourneys in Italy and elsewhere.

In the 17th century the contest became increasingly stylized and developed into the equestrian ballet. The word 'torneo' denoted either the introduction plus the contest or the contest only, and was often replaced by terms such as 'ballo' or 'balletto a cavallo', 'festa a cavallo' and 'carossello' (carousel). It is clear from the librettos, which often include plates of the performance, a list of the riders' names and occasionally their coats of arms, that the most important ingredients were extravagant spectacle and skilled horsemanship. The riders were almost invariably members of the nobility, especially in Germany, and sometimes included women.

Various types of subject were used – allegorical, classical, mythological, fantastic – but they were alike in providing a symbolic arena for a dispute over the relative merits of the contestants, who might represent, for example, the four seasons (*La gara delle quattro stagioni*, 1652, Modena), childhood, adolescence and youth (*I trionfi di virtuosa bellezza*, 1668, Munich), or a number of different colours (*I colori geniali*, 1669, Munich). The libretto was normally divided into short scenes or 'azioni' which were performed by groups of musicians, actors and dancers as the contestants made their way into the arena. Other scenes might be inserted later in the 'contest' or at the end. In *La gara de gli elementi* (1660, Parma), for example, the 'contest' was followed by a sung conversation between Pace and Discordia (victor and vanquished, respectively) and a number of dances, including a 'ballo de' Cavaglieri', before Pace finally led the knights in procession out of the arena.

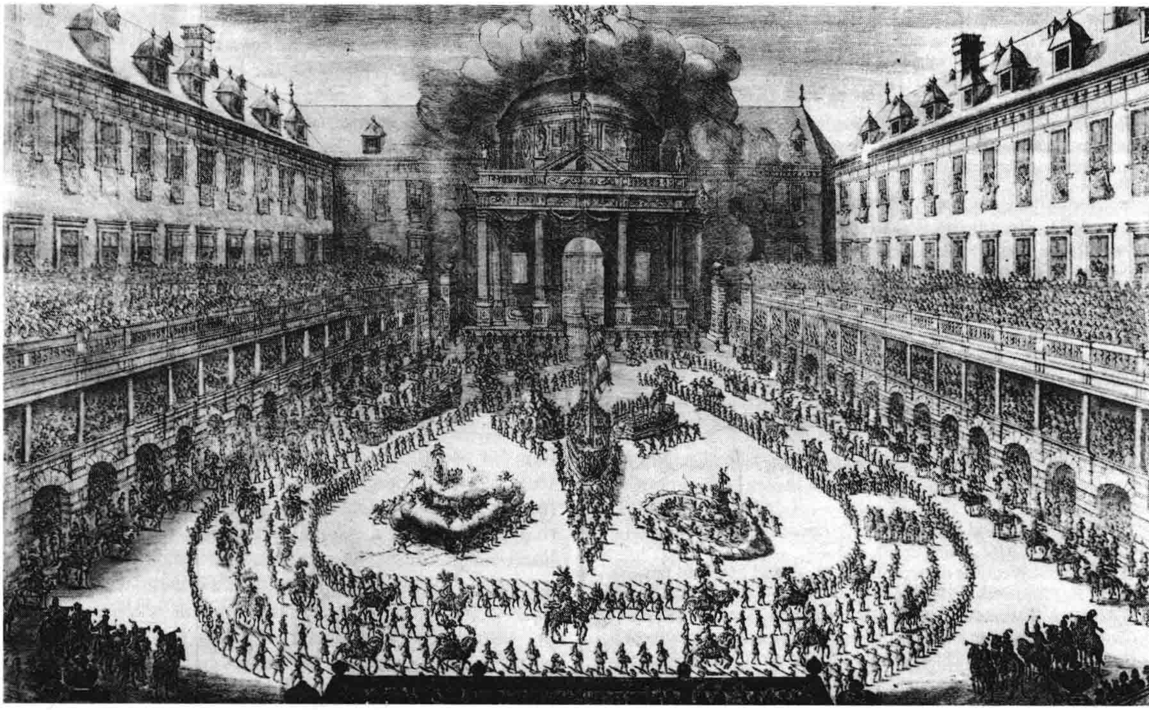
The music for tourneys, of which little seems to survive, appears to have been of two main kinds: music for the introduction and similar scenes, and music for the 'contest' or ballet. To judge by Francesca Caccini's *La liberazione di Ruggiero* (1625, Florence), the former was virtually indistinguishable in style from early opera. The libretto of *La gara de gli elementi* suggests that solo recitatives and arias, the dialogue mentioned above and choruses were included in the performance, and says that Benedetto Ferrari composed the music. The difference between this and the 'contest' or ballet music is illustrated by the libretto of *Erote ed Anterote* (1686, Munich), which indicates that Apollo was accompanied by 'varij stromenti alla mano' and the horsemen by trumpets and drums. These instruments provided the carousel music at the court of Louis XIV, and it seems safe to assume that they were the normal accompaniment elsewhere, especially since the horses were accustomed to respond to their sounds for military purposes. It should be noted, however, that the music for a *Rossballett* ('carousel') at Vienna in 1667 calls for antiphonal 'clarin.' and 'violin.', and Cesare Tinghi (see *SolertiMBD*, p.183) said that the 'ballo a cavallo' that followed *La liberazione di Ruggiero* was performed by 'viole et violini et canto'. If he was right and no other instruments were used, the ballet music was more lightly scored than the introduction, which calls for, among other things, four trombones, and may have been barely audible above the noise of the horses' hooves and tackle.

There is evidence that some tourneys were performed indoors, possibly, as in the case of Monteverdi's *Combattimento di Tancredi e Clorinda* (which, however, is not a tourney), with the aid of hobby horses. The 'gran balletto et torneo' at Turin in 1621 was given in the Salone delle Feste, and operas at Vienna were often followed by an equestrian ballet on stage (e.g. the 'Dantz der römischen Ritter zu Pferd' that followed a performance of Antonio Draghi's *Curzio* in 1679). Full-scale tourneys on real horses were of course performed out of doors, in the town square or palace courtyard or garden, but many tourneys are said to have taken place in a 'teatro' or 'palazzo', which might have been indoors or out. The 'torneo a piedi', however, was not a tourney on hobby horse and seems normally to have been performed out of doors.

The tourney appears to have been cultivated most assiduously, in the early 17th century, at Turin and Florence. The success of the form at Turin may be attributed to a long tradition of horsemanship, the high favour in which ballet was held and the exertions of the indefatigable Count FILIPPO D'AGLIÉ. Florence was the setting for a number of important tourneys, including the *Ballo e giostra de' venti* (1608), the *Guerra di bellezza* (1616), with music by Jacopo Peri, a 'festa a cavallo' in 1637 for the wedding of Grand Duke Ferdinando II and Vittoria della Rovere, Princess of Urbino, and *Il mondo festeggiante*, with music by Domenico Anglesi, for the wedding of the future Cosimo III and Marguerite Louise d'Orléans in 1661. *La liberazione di Ruggiero* was anticipated by a *Ruggero liberato*, with music by Girolamo Giacobbi, at Bologna in 1620, and the wedding of Duke Odoardo Farnese to Margherita de' Medici was celebrated by *Mercurio e Marte* (1628, Parma), a 'torneo regale' with music by Monteverdi. Of the other Italian courts, the most important appear to have been Ferrara, where the tourney had an enthusiastic champion in Pio Enea II degli Obizzi (1605–74), Modena (two tourneys in 1652) and Milan (1669).

In France the tourney fell completely under the influence of the ballet and became the carousel. The first great carousel at the French court took place at the Hôtel du Petit-Bourbon, Paris, in 1605. The form quickly established itself as a favourite with the Bourbon monarchs, who mounted tourneys on an increasingly lavish scale. Among the most extravagant were the carousel in the Place Royale for the wedding of Louis XIII in 1612 and that in the Place du Carrousel in 1662. Soon after this, performances were moved to the more spacious grounds of Versailles, where the most sumptuous carousels were those of 1683 and 1686. For the latter Lully composed a suite for four oboes, in addition to the normal four trumpets and drums, consisting of a prelude, minuet, gigue and gavotte; the work epitomizes the ballet-like character of the French carousel.

The tourney in Germany and Austria was inevitably modelled on that in Italy and France. Although the main centres were Munich and Vienna, it was also cultivated at other courts (e.g. Dresden and Prague) in the 16th and especially in the later 17th century. The rise of this form, as of opera, was assisted by the many Italian librettists, architects and musicians, as well as French dancing-masters, who emigrated to Germany after the end of the Thirty Years War. At Vienna the tourney and *Rossballett* were cultivated side by side. The most important tourneys appear to have been the magnificent *Contesa dell'aria e dell'acqua* (1667; libretto by Francesco Sbarra, music by J.H. Schmelzer and Bertali; see illustration) and *La Germania esultante* (1667; Sbarra and Antonio Cesti). The music of two *Rossballette* of the same year consisted of suites of dances and indicates the extent to which the form had been influenced by the French carousel. The



The tourney 'La contesa dell'aria e dell'acqua' staged at the Hofburg, Vienna, 1667: engraving from the libretto by Francesco Sbarra

tourneys at Munich were, if anything, more numerous than at Vienna and adhered more closely to the Italian *torneo*. The tournament was more often a stylized 'contest' and might be tightly integrated with the introduction. There were at least ten tourneys between 1666 and 1690, the heyday of the form, written by court librettists (Domenico Gisberti and Ventura Terzago) and set by court composers (J.C. Kerll, Ercole and G.A. Bernabei, Steffani and Pietro Torri).

The tourney became virtually extinct in the early 18th century, but the carousel presumably continued to flourish in France until the death of Louis XIV, and there was a *Rossballett* at Vienna in 1708, a *torneo* at Munich in 1702 and a carousel there (the only one recorded) in 1722. There is little evidence of later tourneys, but Beethoven's music for a *Ritterballett* at Bonn in 1791 suggests that equestrian entertainments were given, on and off, throughout the century. The bicentenary of the royal Piedmont cavalry regiment was celebrated by a *torneo* at Turin in 1892, and the last Bolognese 'maggio' took place in 1920. The *torneo* may be said to have survived in Britain in the shape of the Royal Tournament and the Edinburgh Royal Tattoo.

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COLIN TIMMS

Touront [Thauranth, Toront, Thourot, Tonrrouttl], **Johannes** (*fl* c1450–75). Composer. Despite the number and quality of the works attributed to him, it has not yet been possible to identify either who he was or where he worked. Two musicians who have been suggested must be discounted because their dates are too early: Matthaeus Thoronte, a 'tenorista' employed in the papal choir in 1417, and Johannes van Tourhout (*d* 1438), a singer at the church of Our Lady, Antwerp. A Johannes Tirion was named in 1439 as a young chorister in a funeral motet for the Emperor Albrecht II, but there is no further evidence concerning him (see Leverett, 1990). Suggestions that the name may originate from Tours, where many important composers began their careers at this time, remain uncorroborated. It is also pure supposition to link him, on the basis of the attribution of two of his compositions to 'Cecus' (only in *I-PEc* 431), with one Giovanni Orbo (= 'blind') mentioned in Italian sources at the end of the 1460s. A perplexing inscription 'Ergo Johannes et paulus turunt' on a flyleaf of a Roman manuscript from the 1470s (*Rvat* S.Pietro B80) deserves consideration, but could be a reflection of the canon rubric for Josquin's four-voice version of *De tous bien* in Petrucci's *Harmonice musices odhecaton A* (1501; no.15; *Petruse Joannes curraut in puncto*).

The style of Touront's music and its transmission have contradictory implications for his place of origin. The compositions have strong western European characteristics, possibly indicating that he was trained in France or the Netherlands, while with the exception of a few widely disseminated 'hits' – notably the song-motet *O gloriosa regina* – his works are found mainly in central European sources from Bohemia, Moravia, Bavaria and Trent dating from the mid-1450s to the 1480s, concentrated in the years 1460–65. If it should prove possible to resolve the open questions surrounding Touront's life and work, it may result in the attribution to him of music hitherto regarded as anonymous.

The 'peripheral' distribution of sources causes problems in the evaluation of Touront's music: for example, secular works in the vernacular were regularly copied in this region as contrafacta, often in disregard of poetic form, not only because knowledge of foreign languages was lacking, but also to make them suitable for other purposes (e.g. for use in confraternities). *Chorus iste* might thus be truly a song-motet, but it is significant that this text is found in only one source, and strong evidence suggests that it is actually a contrafactum of a rondeau. The last lines, 'sit pax bone voluntatis nobis in Boemia', therefore cannot be taken as implying that Touront worked for a time in Bohemia. It is similarly unclear whether most of his shorter compositions that survive with Latin texts ought to be regarded as chansons, lieder or motets. Firm evidence for a link with the French chanson repertory can be found in his *Missa 'Monyel'*, an early example of a parody mass, which may have served as a model for the German lied mass. This mass, ambitious in its use of compositional techniques and its length, is based on the three-part ballade *Mon oeil est de tendre tempure*, which can be reconstructed from the quotations in the mass. The other masses by Touront may have been based on similar models, but the identifications remain problematic.

Touront's compositions are characterized by extensive imitation (in up to three parts), ingenious canon techniques, and the shaping of the melodic line using modus and sequential motifs. Characteristic of this period of stylistic change – if not dependent on the above-mentioned transmission – is the use of a low contratenor in the masses and a few other works. Complete mastery of a variety of musical idioms marks him as an outstanding contemporary of Ockeghem's, to whose works there are stylistic and compositional references; Reynolds has emphasized the stylistic proximity to masses by Caron and Busnoys as well as the anonymous cycle of six *L'homme armé* masses (*I-Nn* VI-E-40).

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all for 3vv unless otherwise stated

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O gloriosa regina mundi, *CZ-HKm* II A 7 (with text O lucis alme s[alv]ator mundi), *Ps* D.G.IV 47, *D-Mbs* Clm 5023, *Mbs* Mus.ms.3725 (kbd tablature; ed. in EDM, 1st ser., xxxviii, 1958), *E-Sc* 5-1-43, *F-Pn* fr.15123, *Pn* Vm[7] 676 (headed Laus Virginis Mariae), *I-Bc* Q16 (with incipit O gloriosa domina), *Fr* 2356, *Fr* Pan 27, *PEc* 431 (attrib. 'Cecus'), *Rc* 2856, *TRmp* 91, *VEcap* DCCLVII (textless), *ZA-Csa* Grey 3.b.12; ed. in DTÖ, xv, Jg.vii/2 (1900/*R*), RRMMA, ix–x (1978); model for masses by Vincenet and anon. (*I-Bsp* A.XXXVIII); music used for Feo Belcari's *laude* O gloriosa regina del mondo
O preclare Jesu, *CZ-HKm* II A 7, *Ps* D.G.IV 47 (with text Ave virgo gloriosa); ed. in Thesaurus musicae Bohemiae, ser.A
Recordare virgo mater, 4vv, *CZ-HKm* II A 7 (with 2nd text Sacerdotes incensum Domini), *Ps* D.G.IV 47, *I-TRmp* 89, *PL-Kj* (formerly Berlin, Preussische Staatsbibliothek, Mus.ms.40098); ed. in EDM, 1st ser., lxxxv (1981); troped offertory text
Virgo restauratrix, 4vv, *D-Mbs* Cgm 810; mirror canon between T and 2nd Ct

Chorus iste, pie Christe, *CZ-HKm* II A 7, *Ps* D.G.IV 47 (textless); ? contrafact rondeau; ed. in Thesaurus musicae Bohemiae, ser.A
[Textless ?ballade] *CZ-Ps* D.G.IV 47, *D-Mbs* Mus.ms.3725 (kbd tablature; ed. in EDM, 1st ser., xxxviii, 1958); ed. in Snow
[Textless ?lied] *D-Mbs* Cgm 810
[Textless ?rondeau] *D-Mbs* Cgm 810
[Textless ?rondeau] *D-Mbs* Mus.ms.3725 (kbd tablature); ed. in EDM, 1st ser., xxxviii (1958)

DOUBTFUL WORK

Missa 'Rozel im Gorten' [formerly misidentified as 'O florens rosa'], 4vv, *CZ-Ps* D.G.IV 47, *I-TRmp* 88; surrounds O florens rosa in *TRmp* 88, so attrib. Touront by Gülke (*MGG1*) and Strohm (1989), but anon. in both MSS and probably not by him

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MARTIN KIRNBAUER

Tours. City on the Loire in central France. A bishopric was founded there about 250 CE, and the first cathedral was built by St Lidorius a century later. St Martin was bishop of Tours in 374, and after the invasion of the Visigoths in 473 the town was incorporated into the Frankish empire under King Clovis, and subsequently prospered under the Merovingians. Church councils were frequently held there between 452 and 573, when St Gregory became bishop; during this period the town's churches followed the Ambrosian chant repertory. Charlemagne appointed Alcuin as the abbot of a monastery in the suburb of Martinopolis (known as Châteauneuf after the Norman invasions, 853–903); Alcuin established a public school for philosophy and theology there. During the Middle Ages Tours became an important artistic centre, and music flourished at the Cathedral of St Maurice, later renamed St Gatien after the first bishop of Tours, and at the collegiate church of St Martin, which in the 14th century had a choir with ten boys and eight men. Between 1456 and 1459 King Charles VII appointed Ockeghem as *trésorier* at the abbey of St Martin, a position the composer held until his death. Louis XI and Charles VIII spent long periods at the châteaux of Pléssis-les-Tours and Amboise, and thus the French court was frequently present during the second half of the 15th century. Busnoys, Regis and Jehan Fresneau spent some time in the city, and in the 16th century Jean Le Saintier (1513), Guillaume Le Heurteur (1545) and Richard Crassot (1581) were active at St Martin's (1545), with Pierre de Manchicourt at St Gatien (1539).

The cathedral organ, installed by François des Oliviers about 1550, was damaged by the Protestants in 1562 and restored by André Delahaye in 1585 and Guillaume Lefebvre in 1593. It was modified by Jacques Girardet in 1611 and by Victor Lefebvre between 1619 and 1622. Further renovations were made in 1771–3 and 1780 for the organist L.A. Guichard. Guillaume Bouzignac may have been at Tours in the mid-17th century as a manuscript collection of his works, with several motets related to the local liturgy, is preserved in the Bibliothèque Municipale (*F-TOm* 168). René Ouvrard was *maître de chapelle* at St Gatien from 1679 to 1694. He obtained a privilege to publish a history of music in 1677, but the work (*La musique rétablie depuis son origine*) remained unpublished and survives in a manuscript at the Bibliothèque Municipale (*TOm* 820–22). Le Sueur was appointed *maître de chapelle* at St Martin in 1783, but he soon moved on to Paris.

An Académie de Musique, founded in 1724, organized concerts for its members during the 18th century. A Société philharmonique established in 1837 involved 120 performers, while the cathedral choirmaster P. Rastier organized regular concerts between 1858 and 1897. The Grand Théâtre, in the rue de la Scellerie, was converted from the Franciscan friary church (Les Cordeliers) in 1796 and presented an impressive list of plays and operas during the early 19th century. A new theatre on the same site commissioned by the city council and designed by Léon Rohard was inaugurated in 1872 with a performance of Victor Massé's *Les noces de Jeannette*. After serious damage by fire in 1883 a larger theatre with four galleries seating 1300 was built behind the existing façade and inaugurated in 1889. As well as accommodating touring drama companies, orchestral concerts and its own ballet, the opera house presents several operas and operettas at weekends during a season running from October to May. Annual music festivals include the Fêtes Musicales en Touraine (initiated by the pianist Sviatoslav Richter and others in 1964) and the Florilège vocal de Tours which runs an international competition in choral composition and performance.

A music school established by Adolphe Grodvolle in 1871 became a national conservatory in 1884. Music education is now organized under the aegis of the Conservatoire National de Région de Musique Francis Poulenc and is included in the curriculum of the Université

François Rabelais. The Centre d'Etudes supérieures de la Renaissance, which includes a department of musicology with an important library and database of bibliographical and iconographical sources of the Renaissance period, publishes collections including the Corpus des luthistes français (Paris, CNRS), Ricercar (Paris, Champion) and Epitome Musical (Paris, Klinksieck). The Centre de la Musique Ancienne organizes concerts and conferences on early music, publishes practical editions (Paris, Salabert and Klinksieck) and sponsors groups such as the Ensemble Jacques Moderne. The Académie Francis Poulenc directed since 1997 by François Le Roux offers annually courses on French song.

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FRANK DOBBINS

Tours, Berthold (*b* Rotterdam, 17 Dec 1838; *d* Hammersmith, London, 11 March 1897). English composer, organist and violinist of Dutch birth. He received his early musical training from his father, Barthélemy Tours (1797–1864), organist of St Laurens, Rotterdam, and from the Dutch composer and conductor Johannes Verhulst. He later studied at the conservatory in Brussels and, from 1857, at the conservatory in Leipzig. He lived in Russia from January 1859 to April 1861 in the service of 'the music-loving prince' Yury Golitsïn, who enjoyed conducting choirs of Russian peasants. Later in 1861 Tours emigrated to London, where he remained until his death (although retaining his Dutch citzenship). In London, he composed and taught, and played the violin, at first in the orchestra of the Adelphi Theatre, then (in 1862), through the influence of the violinist and conductor Prosper Sainton, at the Royal Italian Opera. He held the post of organist at St Helen, Bishopsgate, 1864–5, at St Peter, Stepney from 1865 to 1867 and at the Swiss Church, Holborn from 1867 to 1879, where he founded a choir in 1873. In 1872 he became an assistant musical adviser and editor at Novello, Ewer & Co., and in 1877 was appointed Novello's chief musical editor. At Novello, he arranged and edited vocal scores and piano accompaniments for many operas, oratorios and masses, including Beethoven's Mass in C, Mendelssohn's *Elijah*, Gounod's *La redemption* and several Gilbert and Sullivan operettas. He also composed a widely popular primer for the violin and one for the viola, as part of Novello's instrumental primer series.

A prolific composer, he wrote for the piano, the organ and other instruments, and composed a large number of songs, some of which, including *Forget-me-not* (1868) and *L'alouette* (1869), achieved great popularity. However, his services, anthems and hymn tunes for the Anglican church, including the Easter anthem *God hath appointed a day* (1878) and the Service in F (1887), are among his best work.

His son Frank Edward Tours (*b* Hammersmith, 1 Sept 1877; *d* Los Angeles, 2 Feb 1963) worked in England for some years conducting musical comedies for George Edwardes; he collaborated with Paul Rubens on *The Dairymaids* (1906) and was sole composer of *The Dashing Little Duke* (1909). He developed a reputation as a composer of ballads, beginning with a setting of Kipling's *Mother o' Mine* (1903). He later emigrated to the USA, where he worked for Ziegfeld and George M. Cohan on Broadway and in later life became an orchestral consultant to Hollywood film companies.

WORKS

most published in London by Novello

Sacred: *c*10 services, incl. Mag and Nunc, F, 4vv (1887); 18 anthems, incl. God be merciful (Ps lxvii), 8vv (*c*1870), God hath appointed a day (1878), O saving victim, S, chorus (1881); other works

Other vocal: The Home of Titania (cant., S. Wensley), female vv (1893); 13 partsongs, 2vv, 4vv; *c*125 songs (most for 1v, pf, some with addl/opt. insts), incl. Forget-me-not (Petite fleur) (W. Pétavel), romance (1868), L'alouette (The Skylark) (Eng. trans. by N. Macfarren) (1869)

Orch, chbr: Gavotte, C, orch (1882); 2 pieces for military band: Gavotte moderne (1881), Hymn to the Angels (Mélodie religieuse) (1898); Romance for vn or vnc and pf (1896); albums and single pieces for vn, pf, incl. arrs. of Sullivan operettas; other chbr pieces

Kbd: *c*8 works for pf 4 hands, incl. 2 suites (1872, 1873); *c*12 pieces for org, incl. Fantasia, C (1885), Menuetto (1885), Postlude (1885); Intermezzo (1870); Gavotte moderne (1873); *c*50 salon pieces for solo pf

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JENIFER RAUB

Tourte. French family of bowmakers and luthiers. It comprised Nicolas Pierre Tourte and his sons Nicolas Léonard and François Xavier and perhaps Charles Tourte, son of Nicolas Léonard. In addition, at least two channelled (*canalé*) bows dating from about 1750–60 exist bearing the brand-stamp A.TOURTE.

(1) Nicolas Pierre Tourte [*père*] (*d* Paris, 1764). Described in legal documents as a luthier, he was probably the maker of a known violin bearing the label 'Pierre Tourte, Paris 1747'. Oral tradition holds that Tourte *père* was a bowmaker whose shop was the training-ground for his sons.

(2) (Nicolas) Léonard Tourte [*l'aîné*] (*b* Paris, 20 Jan 1746; *d* Paris, 11 Sept 1807). Bowmaker, son of (1) Nicolas Pierre Tourte. He deserves some measure of credit with his illustrious younger brother for the development of the modern bow. From about 1770 he made Cramer-type bows (and perhaps others as well). Among the 'Cramer' bows a few are known which, in addition to his brand-stamp of TOURTE·L, bear the second brand-stamp AUX 15 VINGT, indicating that he had a *dépendance* (including a work space) at that institution, a hospice for the blind and those with seeing disorders. His privileges there had probably ended by 1780, and from around that time he produced bows in various styles and from different types of wood. Some of these were almost certainly intended for string instruments other than those of the standard orchestral string family.

A church parish document from 1803 (another dates from 1821, after his death) describes Léonard as an 'artiste', the term perhaps indicating that he was active as

a musician. Bows with his brand-stamp also emanate from this time and perhaps for some few years afterwards. Throughout his career his bows have round sticks, and their frogs are usually 'open-trenched', less so in the later works. Collaboration with another maker or makers is suggested by certain features in the making of some bows, most markedly in the frogs of the later bows. Léonard Tourte used pernambuco wood of excellent quality in many of his Cramer-type bows and in some late bows. Otherwise he availed himself, perhaps experimentally, of various species of hardwood, for the frogs as well as for the sticks. He seems to have begun using ebony for frogs only in his later work.

(3) **François Xavier Tourte** [*le jeune*] (*b* Paris, 1747 or 1748; *d* Paris, 25 April 1835). Bowmaker, son of (1) Nicolas Pierre Tourte. He has often been called the Stradivari of the bow. Fétis stated that he was apprenticed at watchmaking for eight years before entering fully-fledged into bowmaking. This is supported by the lack of bows that can be positively attributed to him during the time (*c*1770–80) when his brother Léonard produced 'Cramer' (and perhaps other) bows. On the other hand, an argument can be made for his participation in the creation of some of these bows, specifically the extremely well-made ones. Although François Tourte did not normally brand his bows, a few from the early 1800s bearing the brand-stamp TOURTE have in recent years been attributed to him. This brand-stamp is identical with that of his brother (minus the '·L'), and it is reasonable to conclude that the initial had been simply filed away. The existence of a cello bow bearing the TOURTE·L and known to be a mature work (*c*1805) of François' strongly suggests a partnership or collaboration of the two brothers during Léonard's late years. At present, one violin bow made by François Tourte (*c*1825) is known which bears the authentic TOURTE brand-stamp.

That François Xavier Tourte was well established as the pre-eminent bowmaker by the early 1800s is born out by L'Abbé Sibire, who wrote in *La chélonomie, ou Le parfait luthier* (1806) that 'the famous Tourte (le jeune)' had begun perfecting the bow 20 years earlier. Although Sibire's writings occasionally border on the fantastic, the notion that François' development as a bowmaker was independent of Léonard's and other bowmakers from an early stage cannot be dismissed entirely. Attempts have been made in the past to assign Tourte's work to one of three or, more recently, two chronological periods. Both of these proposed divisions, however, fail to take account of his earliest work, which has still not been clearly defined. The first of the two periods covers the 'transitional' and the early 'modern' bows, whereas the ensuing approximately 35 years encompass a prodigiously rich and varied output which in artistry and invention dwarfed Tourte's contemporaries and the bowmakers who followed him.

The transitional and early modern bows have round sticks of pernambuco, often of the finest quality, this latter usually of a dark chocolate brown colour. They are in general slightly shorter than those that are termed Tourte's mature work. Their heads are gentle in contour and fairly rounded (when viewed in profile), but many possess the tension and statuesque qualities so evident in his mature and late work. Violin-bow heads of this early work usually have silver head-plates. The frogs are rather long, often short in height, with a narrow ferrule and full-length pearl slides; most have plain sides. The rare open-trenched frog is mated with an ivory button, but otherwise the buttons are of silver on ivory, and the earliest buttons of the three-piece form are also found.

Probably about 1790–95 Tourte began making octagonal sticks as well as round ones. The former would come to dominate his production. The facets of these sticks were often left off the plane, and some resultant chatter is seen. The length of violin bowsticks was settled, for the most part, at about 72·5 cm (excluding the button); variants tend to be longer, up to about 73·1 cm. The heads are somewhat bolder and more angular, anticipating the great 'hatchet' heads which would soon follow. There is little evidence, however, of a constant evolution of the models of the heads, Tourte creating as his inspiration took him. The heads also begin to exhibit the individual working mannerisms that connoisseurs look for to establish authenticity. These include the 'travelling', almost meandering, ridge down the head's front; the angular disruptions to the curve of the back of the head (when seen in profile); and the remarkably individual chamfers, which are usually quite exposed. The violin-bow heads now have ivory head-plates as a rule, but the cello bows are found more often than not with silver head-plates. The latter are mostly octagonal and the most common model of head is the 'hatchet' with a distinctly inclined front. Other cello bows have heads akin to violin bow models and, very rarely, 'swan heads'.

The frogs of the violin bows made after the transitional and early modern bows are not as long and, as well, are taller and commonly have a mother-of-pearl eye in each side. The dimensional changes reflect Tourte's continuing quest to refine the playing characteristics of his bows. At the same time there is a satisfying stylistic congruency both in the elements of the frogs and in the frogs' relationship to the head. The mountings now have heel-plates as well as ferrules, and most of the small heel-plates (adjacent to the pearl slide) have three pins. The frogs of the cello bows are usually rather tall, with rounded heels and sometimes, rounded ferrules. An occasional cello frog will feature the 'Parisian eye' (a smaller mother-of-pearl eye encircled by a silver ring) and these are certainly some of the earliest bows fashioned with this detail.

Buttons are always in three-piece form, normally with two pins in each ring, with those from the earliest part of this so-called second period diverging strongly one from another in their silver-ebony-silver proportions. The silver parts of the frog and button are of thicker gauge than was used by Tourte's successors and in most of the work of his contemporaries. Viola bows, rarely encountered, are similar to violin bows in models and lengths of sticks, and their frogs have square heels. At some point during his mature years of bowmaking, Tourte began to make the occasional frog of tortoiseshell and gold. The buttons complementing these frogs have mother-of-pearl facets between the gold rings. The precision of this work is held in high esteem by today's makers.

Tourte's only known working address was 10 quai de l'Ecole, where he remained until his move in 1833 to 38 rue Dauphine. In all likelihood the change of address marked his retirement from bowmaking, as he was listed in the professional register, Bottin's *Almanach du commerce de Paris* up to 1833. Oral tradition holds that in 1824 Tourte made a few bows into which he inserted a small parchment label stating that the bow had been made by him in 1824 at the age of 77.

Bowmaking was without question raised by Tourte to the status of a fine art. His genius lay in crafting tools that not only made an invaluable contribution to string musicians and their music but were in themselves works of art, veritable sculptures in pernambuco.

(4) **Charles Tourte** (*b* Paris, 1767 or 1768; *d* Paris, 25 Oct 1812). Bowmaker, son of (2) (Nicholas) Léonard Tourte. Although described no further than being an employee in civil documents, this Tourte was perhaps responsible for at least the branding of the rare bows bearing the TOURTE·T brand-stamp. (The '·T' would have derived from Charles Tourte's wife's name of Toupot.) These bows have little if any kinship to the work of Léonard or François Tourte, and most are inconsequential bows from Mirecourt around the turn of the 19th century.

See also BOW, §I, 4.

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PAUL CHILDS

Toutouna. A name used in the Basque region for the TAMBOURIN DE BÉARN.

Touvron, Guy (*b* Vichy, 15 Feb 1950). French trumpeter. He studied with Maurice André at the Paris Conservatoire from the age of 16, winning *premiers prix* for cornet and trumpet in 1968 and 1969 respectively. He won first prize in the international competitions in Munich (1972), Prague (1975) and Geneva (1976). Touvron served as principal trumpeter in the Orchestre National de Lyons (1969–71) and the French Radio PO (1971–4), and in 1973 founded the Guy Touvron Brass Ensemble. He was professor of trumpet at the Lyons Conservatoire from 1974 to 1990, and in 1990 was appointed to the Conservatoire National de Région in Paris. An important international soloist, Touvron has made many recordings and has given the first performances of several trumpet concertos including those by Charles Chaynes (Second Concerto, 1997), Ivan Jevtic, Jacques Loussier, Jérôme Naulais, Tolia Nikiprowetzky and François Rauber.

EDWARD H. TARR

Tovar, Francisco (*b* Pareja, Andalusia; *d* ?Granada, 22 May 1522). Spanish theorist. Besides Catalonia, where he was active, he claimed also to have been to Zaragoza, Sicily and Rome. In 1510 he was attached to Barcelona Cathedral, and that year he was appointed *maestro de capilla* at Tarragona Cathedral where he stayed until 1516. A Francisco Tovar was in Seville in 1518, and was in the same year a *cantor* at Granada Cathedral, becoming *maestro de capilla* there in 1521. The theorist's *Libro de música práctica* (Barcelona, 1510; ed. S. Rubio, Madrid, 1978), despite its title, contains important theoretical material; it is influenced notably by Podio and remains closely allied to Boethian tradition, ignoring the theories of Ramos and Martínez de Bizcargui. Tovar related the Gregorian modes to the planetary system, as was usual at that time, and was particularly old-fashioned in his study of notation; in this respect he approached the French practice of the mid-15th century, particularly in his view of proportional theory. Unlike other writers, he did not oppose the hexachord system. He objected to the traditional distinction between perfect and imperfect intervals on the grounds that all musical intervals were acceptable, and proposed instead a classification by type of perfect intervals; in this, however, he was not entirely consistent.

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F.J. LEÓN TELLO

Tovey, Sir Donald (Francis) (*b* Eton, 17 July 1875; *d* Edinburgh, 10 July 1940). English music scholar, composer and pianist. Son of an Eton master, the Rev. Duncan Crooks Tovey, he was educated, both musically and generally, by Sophie Weisse, who trained him for the career of a pianist. (Later he had advice and help from Deppe, but was never his pupil.) As a schoolboy Tovey already had a vast knowledge of the classical repertory and he had begun to compose at the age of eight. He received instruction in counterpoint from Walter Parratt and subsequently studied with James Higgs and Parry. In June 1894 he was elected Lewis Nettleship scholar at Balliol College, Oxford, where he graduated in classical honours in 1898, more than satisfying the examiners in philosophy and ethics but making no impression at all in ancient history.

In 1894 began his association on the concert platform with Joachim, with whose quartet he appeared as pianist until 1914. In the early 1900s it seemed as if his career would incline towards that of pianist and composer. His own works were performed in London, Berlin and Vienna with some success. He played his piano concerto himself in 1903 under the conductorship of Henry Wood and repeated it under Richter in 1906. With such artists as Robert Hausmann and Lady Hallé he took part in concerts at the Chelsea Town Hall and in those of the Classical Concert Society, but his attempts to educate the public by analytical notes for intellectually demanding programmes met with some hostility.

In July 1914 he was appointed to the Reid Chair of Music at Edinburgh University, which partly resolved the conflict that had gradually been developing between his activities. But he never came to regard himself as a scholar, disliked the company of mere musicologists, and looked upon most of his writings as the work of a popularizer. In 1914–15 he promoted a series of historical concerts at the university and in 1917 he founded the Reid Orchestra which soon played and has continued to play a notable part in the musical life of the city. It was for the Reid concerts that the extensive series of programme notes were written which subsequently achieved a more permanent form as *Essays in Musical Analysis* (1935–9). The penetrating insight of many of these essays gives some idea of his qualities as a teacher, for which he was revered by his pupils. Teaching, lecturing and editorial work consumed most of his time after World War I, but he appeared as a pianist in the USA in 1925 and in 1927–8 and performed in Edinburgh with many of the finest executants of the time whom he numbered among his friends – Joachim, Casals, Suggia, the Buschs, Jelly d'Arányi, Julius Röntgen and others. However, the Edinburgh public took comparatively little notice of the opportunities he created for such artists to be heard.

Tovey had composed prolifically during his Oxford days and in the years following, but after 1918 the only major works he produced were the opera *The Bride of Dionysus*, which had occupied him since 1907 and was eventually performed in 1929, and the Cello Concerto of 1935 for Casals. He was knighted in 1935.

Tovey was a brilliant conversationalist, something that gained him many distinguished friends. But he could be an acid critic and this earned him enemies and made some of his work in Edinburgh less fruitful than it might have been. His personal life was marred by a tragically unhappy relationship with his first wife and the domineering influence of Sophie Weisse. He was a superbly equipped musician with a natural gift for composition, but he never developed any real individuality or escaped from the overpowering influence of German music, to the understanding of which he contributed so much. He brought great insight to the works he directed, but his performances with an orchestra were spoilt by his technical ineptitude in the art of conducting. In his editorial work he made useful comments on every aspect of a composition – it is for their commentaries that his editions of Beethoven's Piano Sonatas (with H. Craxton; London, 1931) and Bach's *Das wohltemperirte Clavier* (with H. Samuel; London, 1924) are still valued – yet his approach to textual problems was often unsatisfactory and he placed too much reliance on the work of others. He defended as subtle a reading in Bach's F♯ minor prelude (*Das wohltemperirte Clavier*, ii), though a glance at the autograph would have shown that it was not what Bach wrote but merely the product of a slip by an earlier editor whose work he accepted without question. He nevertheless regarded his completion of Bach's *Die Kunst der Fuge* (London, 1931) above anything else that he did of this kind.

Tovey was defeated by his own too varied talents, yet he remains one of the great musicians of his period. His essays, the most valuable part of his work, did much to create new standards in English writing about music. They are not, as is sometimes maintained, totally free from obscurities, and their reverence for the classics of German music from Bach to Brahms now seems excessive. But at their best they are magnificent, the product of a broadly stocked mind of acute sensibility and rare insight.

See also ANALYSIS, §II, 4.

WORKS

for complete list see Grierson

Op: The Bride of Dionysus (R.C. Trevelyan), Edinburgh, 23 April 1929

Vocal: 3 Anthems, male chorus, n.d.; Agnus Dei, chorus 6vv, n.d.; In festo Sanctorum Innocentium, motet, chorus, 1902; Songs, opp.2, 3, B, pf, 1903; 25 Rounds, op.5, chorus, 1905; A Lyke Wake Dirge, chorus 6vv, *c*1930; 3 partsongs, short choral pieces, canons

Orch: Pf Conc., A, op.15, 1903; Sym., D, op.32, 1913; Vc Conc., op.40, 1935

Chbr: Divertimento, B, ob, pf, 1899; Sonata, op.4, F, vc, pf, 1900; Pf Trio, b, op.1, 1900; Pf Qnt, C, op.6, 1900; Aria and Variations, B♭, op.11, str qt, 1900; Pf Qt, e, op.12, 1900; Trio, d, op.14, vn, eng hn, pf, 1903; Trio, c, op.8, cl, hn, pf, 1905; Sonata, B♭, op.16, cl, pf, 1906; Sonata, vn, pf, 1907; Elegiac Variations, op.25, vc, pf, 1909; Str Qt, D, op.24, 1909; Str Qt, G, op.23, 1909; Pf Trio, D, op.27, 1910; Sonata, 2 vc, ?1912; Sonata, D, op.30, vc, 1913; Sonata eroica, C, op.29, vn, *c*1913; Variations on a Theme of Gluck, op.28, fl, str qt, 1913

Pf: Allegro and Andante, 1900; Bagatelles, 1900; Variations on an Original Theme, 1900; Passacaglia, b, 1908; Balliol Dances, op.17, pf duet

Cadenzas: Beethoven: Pf Conc. no.4, Vn Conc.; Brahms: Vn Conc. (all London, 1937)

Principal publishers: Oxford University Press, Schott, Williams

WRITINGS

A Companion to Beethoven's Pianoforte Sonatas (London, 1931/*R*, 2/1947)

A Companion to 'The Art of Fugue' (London, 1931)

Essays in Musical Analysis (London, 1935–9/*R*, abridged 2/1981)

A Musician Talks (London, 1941)

with G. Parratt: *Walter Parratt: Master of the Music* (London, 1941)

ed. H.J. Foss: *Essays in Musical Analysis: Chamber Music* (London, 1944/*R*)

ed. H.J. Foss: *Musical Articles from the Encyclopaedia Britannica* (London, 1944/*R*)

ed. H.J. Foss: *Beethoven* (London, 1945/*R*)

ed. H.J. Foss: *Essays and Lectures on Music* (London, 1949)

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Obituaries: A.H. Fox Strangways, *ML*, xxi (1940), 305–11; W. Saunders, *MR*, i (1940), 300–09

W.B. Wordsworth: 'Tovey's Teaching: with Three Letters from Sir Donald Tovey', *ML*, xxii (1941), 60–66

E.J. Dent: 'Donald Tovey', *MR*, iii (1942), 1–9

J. Kerman: 'Counsel for the Defense' [of Tovey], *Hudson Review*, iii (1950–1), 438–46

M. Grierson: *Donald Francis Tovey* (London, 1952/*R*) [incl. complete list of pubns]

Music library and MS catalogue of private papers in *GB-Er*

MICHAEL TILMOUTH/R

Tower, Joan (*b* New Rochelle, NY, 6 Sept 1938). American composer, pianist and conductor. She spent her childhood in South America, where she developed interests in rhythm and percussion. She returned to the USA to study at Bennington College (1958–61) and Columbia University (MA 1965, DMA 1978). For 15 years she performed as a pianist with the Da Capo Chamber Players, an ensemble she founded in 1969 and which won a Naumburg Award in 1973. After her appointment to Bard College in 1972, she won a Guggenheim Fellowship (1977) and numerous commissions from the Koussevitsky, Fromm, Jerome and Naumburg foundations. At Leonard Slatkin's invitation she served as composer-in-residence with the St Louis SO (1985–7), after which she returned to Bard to assume a professorial chair. Her *Third Fanfare for the Uncommon Woman* (1991) inaugurated the gala concert in celebration of the centennial of Carnegie Hall, New York. Other honours have included a 1990 Grawemeyer Award for *Silver Ladders* (1986), the Delaware SO's Alfred I. DuPont Award for Distinguished American Composers (1998) and membership in the American Academy and Institute of Arts and Letters (1998).

Tower's oeuvre is comprised exclusively of instrumental compositions. Her works of the 1960s are serial, influenced by contemporaries such as Babbitt and Wuorinen. With *Black Topaz* (1976) she moved towards a style influenced by the music of Messiaen and Crumb. Compositions written for the Da Capo Chamber Players, such as *Hexachords* (1972), *Platinum Spirals* (1976), *Amazon I* (1977), *Petroushskates* (1980) and *Wings* (1981), are informed by and reflect her experiences as a performer accustomed to close interaction with a small chamber group. Many works have been composed with particular performers in mind; Music for Cello and Orchestra (1984), for example, was written for André Emelianoff and *Night Fields* (1994) for the Muir Quartet. She has also completed five concertos for solo instruments and a Concerto for Orchestra (1991), a joint commission from the St Louis and Chicago SOs, and the New York PO.

Among Tower's principal orchestral works are *Sequoia* (1981) and *Silver Ladders* (1986), one-movement pieces that can be described as accessible, rhythmic and full of colourful orchestral gestures. *Sequoia* suggests themes of

balance and contrast, and explores the textural and dynamic range of the orchestra, emphasizing rhythmic drive and colouristic effect. *Silver Ladders*, a three-part work, is notable for its motivic development, chamber-like solos, rhythmic and dynamic contrasts, and prominent use of percussion. Other works pay homage to Tower's favourite composers; these include the Piano Concerto no.1 (Beethoven), *Petroushskates* (Stravinsky), *Fanfare for the Uncommon Woman* (Copland), *Night Fields* (Shostakovich) and *Très lent* (Messiaen). The evocative titles of many works suggest the imagery that informed compositional choices, rather than an overt programme.

WORKS

Stage: Stepping Stones (ballet, choreog. K. Posin), 1993, Milwaukee, 1 April 1993

Orch: Amazon II, 1979 [arr. of Qnt]; Sequoia, 1981; Music, vc, orch, 1984; Island Rhythms, 1985; Pf Conc. 'Homage to Beethoven', 1985; Fanfare for the Uncommon Woman, brass, perc, 1986; Silver Ladders, 1986; Cl Conc., 1988; Fanfare for the Uncommon Woman no.2, 1989; Fl Conc., 1989; Island Prelude, 1989; Conc. for Orch, 1991; Fanfare for the Uncommon Woman no.3, 1991; For the Uncommon Woman, 1992; Vn Conc., 1992; Duets, chbr orch, 1994; Paganini Trills, 1996; Rapids (Pf Conc. no.2), 1996

Chbr and solo inst: Perc Qt, 1963, rev. 1969; Movts, fl, pf, 1968; Prelude, fl, ob/vn, cl, bn/vc, pf, 1970; Hexachords, fl, 1972; Breakfast Rhythms I–II, solo cl, fl, vn, vc, pf, perc, 1974–5; Black Topaz, solo pf, fl, cl + b cl, tpt, trbn, 2 perc, 1976; Platinum Spirals, vn, 1976; Amazon I, fl, cl, vn, vc, pf, 1977; Red Garnet Waltz, pf, 1977; Petroushskates, fl, cl, vn, vc, pf, 1980; Wings, cl/b cl/a sax, 1981; Noon Dance, fl + a fl + pic, cl, vn, vc, pf, perc, 1982; Fantasy ... Harbor Lights, cl, pf, 1983; Snow Dreams, fl, gui, 1983; Clocks, gui, 1985; Island Prelude, ob, str/wind qt, 1989; Elegy, trbn, str qt, 1993; Fanfare for the Uncommon Woman no.5, tpt qt, 1993; Like a ... an Engigne, pf, 1994; Night Fields, str qt, 1994; Très lent, vc, pf, 1994; Turning Points, cl qnt, 1995; Ascent, org, 1996; Holding a Daisy, pf, 1996; Valentine Trills, fl, 1996

Recorded interviews in *US-NHoh*

Principal publisher: Associated

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V. O'Brien: 'Joan Tower: Musician of the Month', *High Fidelity/Musical America*, xxxii/9 (1982), 6–7

L. Koplewitz: 'Joan Tower: Building Bridges for New Music', *Symphony Magazine*, xxxiv/3 (1983), 36 only

C. Hoag: 'In Quest of "Silver Ladders" in the Americas', *Contemporary Music Forum*, xii/4 (1992), 9–16

J. Lochhead: 'Joan Tower's *Wings* and *Breakfast Rhythms I and II*: Some Thoughts on Form and Repetition', *PNM*, xxx/1 (1992), 132–56

S. Prado: 'New Wine into Old Bottles: Traditional Genres and Contemporary Women Composers', *CMR*, xvi (1997), 45–57

SHARON PRADO HOWARD

Tower music. *See* TURMMUSIK.

Tower of Power. American soul and funk band. It is based on the core unit of Emilio Castillo (vocals and saxophones), Stephen Kupka (baritone saxophone) Greg Adams (vocals and trumpet) and Rocco Prestia (bass). Since its formation in 1967 in Oakland, California, it has been complemented by many session musicians and transient members, including rock's leading brass players, who have worked as sessions musicians for Santana, Little Feat, Elton John, Aaron Neville, David Sanborn, Michelle Shocked and others. The band has released around two albums each year since the early 1970s. *East Bay Grease* (San Francisco, 1970) portrayed a funky James Brown style on tracks such as 'Knock yourself out'. By *Ain't Nothin' Stoppin' Us Now* (Col., 1976), their sound had developed into a lighter, more soulful blend, as shown on 'Because I think the world of you'. Their profile was raised in the late 1990s with the use of their music (including *So Very Hard to Go*) in the US sitcom, 'That 70s Show'. A double album, *What Is Hip?* (Edsel, 1986), comprised tracks from throughout their career, including their 1970s hit *You're Still a Young Man*.

IAN PEEL

Townsend, Douglas (*b* New York, 8 Nov 1921). American composer and musicologist. He became interested in composition while a student at the High School of Music and Art, New York, and taught himself composition, counterpoint and orchestration; in 1941 he began studying composition privately, with Tibor Serly, Stefan Wolpe, Aaron Copland, Otto Luening and Felix Greissle, among others. He taught at Brooklyn College, CUNY (1958–69), Lehman College, CUNY (1970–71), the University of Bridgeport (Connecticut; 1973–5) and SUNY, Purchase (1973–6). From 1977 to 1980 he was editor of *Musical Heritage Review*. Townsend's research into 18th- and 19th-century music has resulted in editions, recordings and performances, most notably of a Czerny overture and a mass by Sigmund Neukomm. He has been awarded research grants from the Martha Baird Rockefeller Fund (1965) and the New York State Council on the Arts (1975).

Townsend's scholarly interests are reflected in his music, which is for the most part securely tonal and written within traditional forms. A fine sense of timbre and idiomatic writing is characteristic, as is a sense of humour; the fugal section of the Fantasy on Motives of Burt Bacharach, for example, juxtaposes melodic ideas from Bacharach's *Raindrops keep Falling on my Head* and Paganini's Caprice no.24; the introduction musically spells out Bacharach's name.

WORKS
(selective list)

Ops: 3 4-minute ops (Townsend), 1947; 3 folk operettas (O. Brand), 1947; Lima Beans (chbr op, 1, A. Kreymborg), 1954

Orch: Divertimento, str, wind, 1949; Fantasy, small orch, 1951; The Infinite, ballet, 1951; Adagio, str, 1956; Chbr Sym., no.1, 1958; Sym., str, 1958; Chbr Conc., no.1, vn, str, 1959; Chbr Sym. no.2, 1961; Chbr Conc. no.2, trbn, str, 1962; Suite no.1, str, 1970; Chbr Conc. no.3, fl, hns, pf, str, 1971; Suite no.2, str, 1974; Fantasy on Motives of Burt Bacharach, 1979; Str Sym. no.2, 1984; Gentlewoman's Polka, band, 1985; Ridgefield Rag, band, 1985, arr. pf 4 hands; Ov. concertante, 1992; Conc. in the Old Style, 3 vn, str, 1994

Chbr and solo inst: Sonatina no.1, pf, 1944; Septet, brass, 1945; Sonatina no.2, pf, 1951; Ballet Suite, 3 cl, 1953; 4 Fantasies on American Folk Songs, pf 4 hands, 1956, orchd 1957; Duo, 2 va, 1957; 2 Tower Music, brass qnt, 1959; Dr Jolly's Quickstep, brass qnt, 1974; Concertino, pf, 3 tr insts, b inst, 1990; 6 Fantasies on Christmas Carols, pf 4 hands, 1990; other chbr works, incl. several pf pieces

Choral: The 3 Ravens, choral fantasy, 1953; 5 Modern Madrigals, 1973; other short works

Other works: 5 film scores, TV scores, folksong arrs.

Principal publisher: A. Broude, Peters

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R. Ericson: 'Gaetano to Giuseppe to Goldman', *New York Times* (18 July 1965)

T. Libbey, Jr: 'Two Lost Brahms', *New York Times* (7 Jan 1982)

LANCE W. BRUNNER

Townsend Warner, Sylvia. *See* WARNER, SYLVIA TOWNSEND.

Toy [toye]. An unpretentious piece for lute or virginals, simple in form and light in texture. More than 50 examples survive in English sources from about 1590 to about 1660. Named composers of toys include, for keyboard, Bull, Gibbons and Tomkins (but not Byrd), and, for lute, Dowland and Francis Cutting. Most, however, are anonymous in the sources. There are over a dozen such toys in Jane Pickering's Lutebook (1616; *GB-Lbl* Eg.2046), and of the five pieces called 'toy' in the Fitzwilliam Virginal Book, three are anonymous. Another large keyboard manuscript (*US-NYp* Drexel 5612; written *c*1620–60) includes 12 toys, eight of them anonymous.

Many toys have the character of the shorter dances of the period such as the alman, coranto and jig. One keyboard piece by Gibbons (MB, xx, 1962/*R*, no.34) is called in four different sources Toy, Aire, Maske and Alman; another, by Bull (MB, xix, 1963, 2/1970, no.97), is variously called *The Duchess of Brunswick's Toy*, Coranto and *Most sweet and fair*. Others are no more than simple statements of popular tunes: for example, one in Jane Pickering's book (f.24) is a version of the tune *Barafostus' Dream*. Almost all toys are straightforward in style, with melodies regular in phrase structure and with a minimum of contrapuntal elaboration. An interesting exception is Tomkins's *A Toy: made at Poole Court* (MB, v, 1955, 2/1964, no.67). The first section consists of an attractive four-bar tune in the usual style, but the second section breaks off from this and 'toys' in mock-academic fashion with two rather conventional imitative points. This perhaps was intended as a gentle parody, like that of Giles Farnaby's *His Humour*. In *Musick's Monument* (1676) Thomas Mace wrote that '*Toys*, or *Jiggs*, are *Light-Squibbish Things*, only fit for *Fantastical*, and *Easie-Light-Headed People*; and are of any sort of *Time*', but by that date they are not found in sources of keyboard or lute music, and Mace himself wrote none.

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J.A. Fuller Maitland and W.B. Squire, eds.: *The Fitzwilliam Virginal Book* (London and Leipzig, 1894–9/*R*, rev. 2/1979–80 by B. Winogron)

D. Lumsden: *The Sources of English Lute Music, 1540–1620* (diss., U. of Cambridge, 1956–7)

ALAN BROWN

Tōyama, Kazuyuki (*b* Tokyo, 4 July 1922). Japanese writer on music. He graduated at Tokyo University in 1944 and took up music criticism in 1946, writing for *Mainichi*, a daily newspaper, for half a century. In his early writings he was critical of excessive intellectualism in the avant garde and of musical commercialism. In 1951 he went to study in Paris, staying for six years; he was much influenced by his teachers, developing a particular interest in French music after 1800 and its cultural background. On his return he established the Tōyama Music Foundation in 1962 and opened a private music library specializing in medieval and Renaissance music as well as contemporary music; later he donated the early music material to Keio University, as the Tōyama Collection, while the contemporary materials (including autograph manuscripts of Japanese composers) went to the Documentation Centre of Modern Japanese Music, which he founded in 1987. Tōyama is a strong supporter of cultural activities. He has been chairman of the Japan Music Competition (1981–95) and of the Japanese section of the IAML (1979–94), director of the Tokyo Metropolitan Festival Hall (1983–96) and of the Kusatsu Summer International Music Academy (from 1980), president of the Tokyo Music Pen Club (from 1983), the Japan Christian Art Centre (from 1980) and of the Tōhō Gakuen College of Music (1995–6), and vice-director of the New National Theatre (from 1993). His study of Chopin won the Mainichi Art Prize in 1977. He was appointed *officier* by the French government (1980) and honoured by the Japanese government with a Purple Ribbon (1986). He was a co-editor of the Japanese editions of *Larousse de la musique* (1989) and *The New Grove* (1993–5).

WRITINGS

Gendai to ongaku [The contemporary world and music] (Tokyo, 1972)

Ongaku yūshū [Music in gloom] (Tokyo, 1976)

Chopin (Tokyo, 1976)

Seiyō kindai to ongaku [Western modernism and music] (Tokyo, 1982)

Yōroppa kindai: kurashikku ongaku-shi [European modernism: a history of Classical music] (Tokyo, 1984)

Koten to gensō: ongaku niokeru manierisumu[Classics and fantasy: mannerism in music] (Tokyo, 1983)

Tōyama Kazuyuki Chosaku-shū [Selected works by Kazuyuki Tōyama] (Tokyo, 1986–7)

Kangaeru me, kangaeru mimi [Thinking eyes, thinking ears] (Tokyo, 1990)

MASAKATA KANAZAWA

Toye, (John) Francis (*b* Winchester, 27 Jan 1883; *d* Florence, 31 Oct 1964). English critic and writer on music. He was intended for the diplomatic service but turned to music, publishing some songs and a musical novel, *Diana and Two Symphonies* (1913), and writing and producing masques with his younger brother Geoffrey for private performance. In 1922 he joined the *Daily Express*, first as leader writer, then as music critic. He became music critic to the *Morning Post* in 1925 and remained with that newspaper until its amalgamation with the *Daily Telegraph* in 1937. In 1939 he became director of the British Institute in Florence, but after the outbreak of war he went to Rio de Janeiro as representative of the British Council. He returned to Florence in 1946 and settled there, though he always maintained strong links with England. He is best known for his pioneering studies of Verdi and Rossini.

WRITINGS

'Is Musical Reservation Justifiable?', *MQ*, i (1915), 118–28

The Well-Tempered Musician (London, 1925)

'Verdi', *PMA*, lvi (1929–30), 37–53

Giuseppe Verdi: his Life and Works (London, 1931, 2/1962)

'The Human Voice': 'By Way of Introduction', 'Oratorio and Other Choral Music', 'European Song in the 19th Century', *The Musical Companion*, ed. A.L. Bacharach (London, 1934, 2/1957 as *The New Musical Companion*), 371–9, 401–28, 435–58

Rossini: a Study in Tragi-Comedy (London, 1934, 2/1954)

For What We Have Received: an Autobiography (New York, 1948)

Italian Opera (London, 1952)

'The New Interest in Italian Nineteenth-Century Opera', *Fanfare for Ernest Newman*, ed. H. van Thal (London, 1955), 157–72

Truly Thankful? A Sequel to an Autobiography (London, 1957)

'Three Gentlemen of Naples', *Opera*, xiii (1962), 8–13

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B. Maine: *Behold these Daniels* (London, 1928), 31–5

K.F. Reuling: 'Francis Toye', *About the House*, i/10 (1965), 48–9

H.C. COLLES/ANDREW PORTER

Toye, (Edward) Geoffrey (*b* Winchester, 17 Feb 1889; *d* London, 11 June 1942). English conductor and composer, brother of Francis Toye. After studying at the RCM he conducted in London theatres, and gave the first performance of Vaughan Williams's *A London Symphony* at Queen's Hall in 1914. After war service he conducted three seasons for the D'Oyly Carte Opera Company

between 1919 and 1924. He was musically responsible in 1921 for the first revival since 1887 of *Ruddigore*: the rewritten overture and other alterations are Toye's work, although not acknowledged in the edition of the vocal score published in association with that revival.

From 1925 Toye was associated with Lilian Baylis at the Old Vic as conductor and a member of the governing body; he became her co-director at Sadler's Wells Theatre, 1932–4, where the opera and ballet came to be located. He shared with Constant Lambert the conducting of Vic-Wells Ballet performances, including the fledgling company's first foreign tour to Copenhagen in 1932. The same year he wrote the music for Ninette de Valois' ballet *Douanes*, but he achieved his greatest success as a composer in 1935 with his score for *The Haunted Ballroom*, a ballet by the same choreographer. In 1935 Toye also became managing director of the Royal Opera House Co. Ltd, which had acquired the lease of Covent Garden; but his insistence on engaging the Hollywood singer Grace Moore for *La bohème* there resulted in a quarrel with Beecham (as artistic director) and to his departure later the same year. He renewed his association with the D'Oyly Carte company, and was adapter-producer as well as conductor for the film version of *The Mikado* first shown in 1939. His own works include an operetta, *The Red Pen* (A.P. Herbert), broadcast in 1927.

ARTHUR JACOBS



Toy instruments, 18th century: (left to right) two small duct flutes (front), small wooden trumpet (back), drum and bugle (Spielzeugmuseum, Museum Carolino Augusteum, Salzburg)

Toy instruments. This term is used both of simplified or scaled-down versions of conventional instruments, mostly wind and percussion, and of special instruments and sound devices made by and for children. Toy instruments have existed since the earliest times, and until recently were often made from local plant and animal materials and stones; the knowledge of the construction and use of such home-made instruments still to some extent forms part of children's private lore.

1. To 1900. 2. After 1900.

1. TO 1900. A number of toy instruments from the second half of the 18th century have become well known because they were used as a concertante group, with a chamber orchestra, in several anonymous 'toy symphonies' composed at Berchtesgaden near Salzburg (a manufacturing centre for toy instruments at that time); these works include a cassation, three movements from which are better known as the Toy Symphony attributed to, among others, Leopold Mozart and Michael Haydn. The instruments themselves, cuckoo and quail calls, small duct flutes, wooden trumpet, toy bugle and french horn, ratchets, rattle, triangle and drum, are now in the Museum Carolino Augusteum in Salzburg (see illustration). Toy instruments similar to most of these continue to be made, and have been featured in many subsequent toy symphonies, including those by A.J. Romberg, Ignaz Lachner, Carl Reinecke, Malcolm Arnold and Joseph Horovitz.

In the second half of the 19th century toy instruments began to be mass-produced, including glockenspiels and pianos, zithers and autoharps, violins, drums, bugles, mouth organs, kazoos, bells, jew's harps, musical boxes, frog-shaped clickers and birdcalls (blown, rubbed, whirled or operated by clockwork). At this time, too, sounding elements, such as small bells and squeakers (consisting of a reed operated by a miniature bellows), were first added to dolls and other toys; a squeaker was even incorporated into a Victorian Christmas card. Dolls were also made to speak. One of the first people to succeed in this was J.N. Maelzel (inventor of the Panharmonicon mechanical orchestra and perfecter of the metronome), who around 1822 in Paris produced a doll with a bellows-operated set of reeds that said 'Bonjour papa' and 'Bonjour maman'. Animals, such as dogs and lions, were also given voices, which were similarly activated by pulling a cord; the children's book *Le livre d'images parlantes* incorporated the cord-operated voices of the elephant, ass, cow, goat, cuckoo and cockerel. (A related but simpler mechanism, in which a small bellows forces air past a reed and along a convoluted tube, is now used in the small cardboard cylinders that, when shaken or inverted, imitate the sounds of sheep, monkeys, cats and cows.) One of the earliest commercial applications of Thomas Edison's cylinder phonograph of 1877 was in talking dolls (from 1887); small plastic gramophone discs continued to be used in dolls until the end of the 20th century, but have now been superseded by microchips.

Elaborate musical automata, such as the figures (often life-size) devised by the engineers Hero of Alexandria (*fl* 62 CE), al-Jazari (13th century) and Vaucanson (18th century), have long been the toys of wealthy people. With the mass-production of clockwork devices from the beginning of the 19th century, wind-up musical clockwork toys, such as drummers, guitarists and violinists (often animals – monkeys were particular favourites), and singing birds became popular (*see* MECHANICAL INSTRUMENT.

2. AFTER 1900. The mass-production of toys of all sorts greatly increased in the 20th century. Today toy instruments are frequently made of plastic and are increasingly manufactured in East Asia; among the commonest are single and double duct flutes, ocarinas, nose flutes, swanee whistles, sirens, whistles (including edible sweet ones) and water-filled nightingale calls (*see* BIRD INSTRUMENTS, §3); free-reed wind instruments include various sorts of mouth

organ, such as the end-blown, two-octave, keyed MELODICA (made by Hohner) and the similar Pianica made by Yamaha, and devices containing a single reed of metal or plastic, such as the party toys in which a paper tube unfurls like a chameleon's tongue and instruments in which the reed is housed in a non-functional imitation trumpet, horn or saxophone. The KAZOO is found in various forms and is sometimes used in children's marching bands and, formerly, in working men's bands. Some toy instruments continue to be made of metal, including the hand-cranked MUSICAL BOX, cymbals, the triangle, the sistro, and a miniature NAIL VIOLIN with a suspended beater, housed inside a plastic animal or other shape, which is sounded by rocking the toy on its curved base. A tin drum features in Günter Grass's eponymous novel *Die Blechtrommel* (1959). In spite of the popularity of plastics, many toy instruments are still made of traditional materials such as wood, bamboo, paper and string: for example, duct and notched flutes, panpipes, swanee whistles, pop-guns, whirled drums with cog-operated beaters, tambourines and ratchets. Crude versions of folk instruments are made for sale to tourists; these include many of the types already mentioned as well as ceramic drums, barrel drums, pipes of different sorts, nightingale calls such as the South American 'silbador' pot, ocarinas, maracas and wind chimes made from bamboo, sea-shells and metal tubes. A true folk instrument, the STRING DRUM, may still be seen in European street markets, where it is usually demonstrated as producing the clucking of a chicken; under the name 'Waldteufel' it is used in street celebrations at Carnival time in Germany. Whistling cups and bowls, such as the miniature Japanese *saké* cups with a whistle that functions when the drinker inhales, are found in various parts of the world. In East Asia small soundmakers are often attached to kites.

An unexpectedly popular toy, introduced around 1970, is the 'whirler tube' (it seems to have no standard commercial name – Peter Schickele uses one under the title 'lasso d'amore' in one of his 'P.D.Q. Bach' compositions): a length (approximately 90 cm) of coloured corrugated plastic tubing (probably derived from the conduit used since the 1960s to carry bunches of electrical wiring) is whirled round the player's head, producing increasingly higher overtones the faster it is whirled. Many composers and improvisers, including David Bedford, Mauricio Kagel (*Der Schall*, 1968) and Sarah Hopkins (as the 'whirly'), have made use of this instrument, and a New York ensemble has played melodies on a collection of them, each member contributing a very limited number of pitches in the manner of handbell players. Similar tubing has also formed part of the Corrugahorns of Frank Crawford and Richard Waters. The toy piano has been featured in John Cage's *Suite for Toy Piano* (1948) and *Music for Amplified Toy Pianos* (1960) and included in works by George Crumb, Renaud Gagneux, Mauricio Kagel, Louis Roquin, Zygmunt Krauze, Leonid Aleksandrovich, Grabovsky and others, and compact discs with specially-commissioned – primarily solo – works have been released in the United States (Margaret Leng-Tan) and in Germany (Bernd Wiesemann). Improvisers, notably Steve Beresford and Pascal Comelade, have specialized in performing on a wide range of toy instruments. Toy instruments figure prominently in several compositions by Peter Maxwell Davies and single works by Lejaren Hiller, Kagel, John Beckwith, David Borden, Keith Humble, Anthony Gilbert, Dubravko Detoni and H.K. Gruber (*Frankenstein!!*, 1976–7); Joe Jones often incorporated toy instruments played by electric motors in his work. Tom Jenkins has built special humming tops, and very large tops, constructed by Floris Guntenaar and Rob Van de Poel, are used in Peter Schat's composition *To You* (1972). Susan Rawcliffe, Sharon Rowell and others have made many ceramic wind instruments, including pipes, flutes, whistles and ocarinas (including double and triple versions), often in ornate shapes and with unusual tunings.

Since about 1970 a number of electronic toy instruments have appeared, starting with the Stylophone (1968). This and several later instruments, including one model of Michel Waisvisz's Kraakdoos, the Suzuki Omnichord, Mattel's Optigan, Synsonics Drums, Synsonics Rhythm Maker and Magical Musical Thing and many Bontempi, Casio and Yamaha keyboard instruments (some of which have narrow keys for small hands and incorporate musical ear-training games) have also been used in concerts of rock and contemporary music. The Gmebogosse is a synthesizer designed for use by small groups of children. Electronic sounds, of the kind that are increasingly heard in all kinds of machines from digital watches to electronic games, are also incorporated into toys, such as imitation plastic guitars with push buttons along the neck instead of strings. Smallest of all are the diatonic Echo Piano and the chromatic Rhythm Pocket Piano, manufactured anonymously in East Asia, which have even been incorporated into song books for younger children. Since the 1980s the increasing complexity of the electronic circuitry contained within microchips and the corresponding reduction in power requirements (often needing only a single miniature 'button' battery as developed for pocket calculators and digital watches) meant that they could be incorporated in ever smaller toys and everyday objects, even such slim items as birthday and Christmas cards; originally restricted to sound synthesis, by the early 1990s cheap chips could store several sampled sounds, giving many toys their own voices, while some books for small children have incorporated a panel of up to a dozen or more pictorial touch plates that individually triggered appropriate sounds. From 1999 even small toy figures were enabled to 'speak' by using a hand-held receiver that also supplies power to the circuitry.

Many sound sculptors and inventors of new instruments have received enthusiastic responses from children to exhibitions and demonstrations of their work. This has led some of them, for instance the Baschet brothers, Michael Waisvisz and Akio Suzuki, to invent musical toys or simple instruments or to design special versions of existing instruments for children. Several artist-designed toys have been marketed, especially by the Exploratorium in San Francisco, including Robert Deissler's Zube Tube or Power Tube (containing a long resonant spring) and Reinhold Marxhausen's nail violin-like Stardust. Bill and Mary Buchen, Hugh Davies, Max Eastley, Peter Phillips and others have run sessions at which children and adults can invent and build their own instruments. Educational instruments, used mostly by children, have been designed by Carl Orff, a team including Davide Mosconi, and the Baschet brothers, among others. The group Echo City has specialized in building instruments for childrens' playgrounds. A few instrument makers have used their

inventions for therapy with emotionally disturbed, handicapped and under-privileged children, and in tactile exhibitions for the blind: several Baschet instruments have been used since 1967 by the National Theater for the Deaf in the USA; in Vancouver John Grayson constructed the permanent Environment of Musical Sculpture for Exceptional Children; and some 140 of Alfons van Legelo's foot-operated pentatonic Dance Chimes have been installed in public places worldwide since the mid-1970s, including for mentally handicapped children. The small Kraakdoos synthesizer and various Japanese electronic keyboard instruments have also been therapeutically effective.

Many books of instructions for building simple instruments have been published, a large number of them intended for use by children in school. Only a small selection of those available is listed in the bibliography below, but they have been chosen in many cases because they cover less common, often non-Western instruments.

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HUGH DAVIES

Toy stop. A colloquial term used to refer to the various 'sound effects' stops on cinema organs (e.g. sleigh bells, Chinese block, snare drum, klaxon, marimba, etc.). In the 20th century the term also came to be applied to the accessory stops of Renaissance and Baroque organs, such as birdcalls (*Vogelgesang*), drums (*Pauke*), *Zimbelstern*, *Glockenspiel*, etc. *See under* ORGAN STOP.

□

Tozer, Geoffrey (*b* Mussoorie, Uttar Pradesh, India, 5 Nov 1954). Australian pianist. A child prodigy, he made his first concerto appearance with the Astra Chamber Orchestra, Melbourne, at the age of eight and his début at the Proms in London (with Colin Davis and the BBC SO) in 1970, at the age of 15. He studied with his pianist mother, then with Eileen Ralf in Tasmania, Keith Humble in Melbourne, Maria Curcio in London and Theodore Lettvin in Ann Arbor, Michigan, also gaining experience playing at the National Opera Studio, London. His rapid mastery of difficult and extended works helped to make his repertory of unusual or little-known music unusually large. In 1986, the centenary of Liszt's death, he played more than five hours of Liszt's music from memory in Canberra in consecutive recitals. By 1998 Tozer had recorded 24 CDs for the Chandos label, including an award-winning set of Medtner's three concertos, Tchaikovsky's Third Piano Concerto and works for piano and orchestra by Rawsthorne, Respighi and Liszt. He was also the soloist in the first recording of the Piano Concerto of Roberto Gerhard. In recital he sometimes improvises in given styles, after the manner of 19th-century virtuosos.

ROGER COVELL

Tozzi, Antonio (*b* Bologna, *c*1736; *d* Bologna, after 1812). Italian composer. He studied with Padre Martini and became a member of the Accademia Filarmonica di Bologna in 1761; in 1769 he was elected a *principe* of the academy. His first operas, *Tigrane* and *La morte di Dimone, o sia L'innocenza vendicata*, were performed in Venice in May 1762 and autumn 1763. *La morte di Dimone*, Bertati's first libretto and an early *opera semiseria*, is an extravaganza involving 16 characters, including four deities. It incorporates multiple ensembles, chorus, dance, magical transformations, sudden scene changes and scenes involving a *deus ex machina*. In 1764 Tozzi was invited to conduct opera at the court of Carl I, Duke of Brunswick, in association with the Venice-trained Kapellmeister J.G. Schwanenberger. Tozzi's wife, Marianna Bianchi, sang in his *Andromaca* (1765, Brunswick) and *Zenobia* (1773, Munich). In 1774 Tozzi was appointed Hofkapellmeister at Munich, where seven performances of his opera *Orfeo ed Euridice* were given between 9 January and 27 February 1775. His liaison with the Countess von Törring-Seefeld caused a scandal which resulted in his leaving Munich shortly before 1 March 1775, when Leopold Mozart wrote to his wife: 'You may tell everyone the story of Tozzi and Countess Seefeld, so that people may realize that Italians are knaves the world over'. By late spring Tozzi was back in Venice for the première of his *Rinaldo*, another spectacle opera whose libretto was to be the principal textual source for Haydn's *Armida* (1784). In February 1776 he headed an Italian company hired to perform at the Reales Sitios (Carlos III's seasonal homes around Madrid). From 1781 he directed opera performances in Barcelona, conducting local premières of works by Paisiello, Cimarosa, Martín y Soler, Guglielmi, Anfossi and others, and his own compositions, including *I due gemelli Castore e Polluce*, which celebrated the birth of twins to the future Carlos IV. He spent the 1790–91 season in Madrid conducting at the Academias Místicas (similar to the Parisian Concert Spirituel). His cantata *El triunfo de Venus* was performed in October 1802 to welcome the royal court to Barcelona, and he was often termed the leading local composer in the *Diario de Barcelona*. He left Barcelona in 1805 and returned to Italy.

Tozzi was a gifted melodist with a strong sense of drama. His orchestrations often involve full four-part textures in which each string part plays a separate role, such as marking the beat with repeated notes, providing support with motivic figures, doubling the voice, moving in parallel 3rds, or supplying a countermelody or melodic elaboration. He used chromaticism sparingly, achieving emotional expression instead through the use of wind

instruments, modal and dynamic contrasts, and appropriate vocal and instrumental gestures.

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OPERAS

Tigrane (os, 3, C. Goldoni, after F. Silvani: *La virtù trionfante dell'amore e dell' odio*), Venice, S Angelo, 19 May 1762, *I-Bc*
La morte di Dimone, o sia L'innocenza vendicata (serio-giocoso, 3, G. Bertati, after J. von Kurz), Venice, S Cassiano, aut. 1763
Andromaca (os, 3, A. Salvi), Brunswick, Hof, spr. 1765, *D-Bsb*, *Wa*, *I-Nc**
Arcifanfano (dg, Goldoni), Brunswick, ?1766–7
Il re pastore (os, P. Metastasio), Brunswick, ?1766–7, *D-Wa*
Siroe (os, Metastasio), Brunswick, ?1766–7, *Wa*
Adriano in Siria (os, 3, Metastasio), Modena, Ducale, 17 Jan 1770
Il paese della cuccagna (dg, 2, Goldoni), Bologna, Formagliari, carn. 1771
Zenobia (os, 3, Metastasio), Munich, Hof, Jan 1773, *Mbs*, *F-Pn*
Orfeo ed Euridice (tragedia, 3, M. Coltellini, after R. de' Calzabigi), Munich, Hof, 9 Jan 1775, *B-Bc*, *D-DS*, *Mbs*, *F-Pn*
Rinaldo (os, 3, after Bertati, J. Durandi and F. de Rogatis), Venice, S Salvatore, Ascension 1775, *A-Wgm*; (Venice, 1775; lacks simple recits)
Le due gemelle (dg, 3, G. Tonioli), Madrid, Real Sitio de S Ildefonso, sum. 1776
La serva astuta (dg, 2), Munich, Hof, sum. 1776
I due gemelli Castore e Polluce (favola), Barcelona, 8 Dec 1783
Lo scherzo della magia, ossia La casa incantata (dg, 3), Barcelona, *c*1785, MS in Palacio Liria, Madrid
La caccia di Enrico IV (ob, 3, G. Palomba), Barcelona, S Cruz, 4 Nov 1788
Zemira ed Azor (dg, 3, L. da Ponte), Barcelona, S Cruz, 4 Nov 1791
El amor a la patria, o sea Córdoba liberada (os, 2), Barcelona, S Cruz, 21 Jan 1793
I due ragazzi savoiardi (ob), Barcelona, S Cruz, 27 Jan 1794
Angelica e Medoro (dramma eroico-pastorale, 2, G. Sertor, after L. Ariosto), Barcelona, S Cruz, Jan 1805

OTHER WORKS

Orats and cants: Il trionfo de Gedeone (orat, G. Fattiboni), Castelbolognese, Chiesa dei Cappuccini, Sept 1771; Sant'Elena al Calvario (orat), Madrid, 1790; El triunfo de Venus (cant.), Barcelona, Oct 1802; cant., S, insts, *D-Dl*
Other vocal: Antifona, 4vv, Bologna, 1761, *I-Baf**; Sinfonia e Kyrie, D, 4vv, insts; Chirie, 4vv, insts, *Ac*, *Bc*; Gloria, D, 4vv, insts, *Bc*; Gloria, S, A, T, B, 4vv, insts, *Ac*; Credo, S, A, T, B, 4vv, insts, *Ac*; Credo, D, 4vv, insts, *Bc**; Laudate pueri, psalm, A, S, A, B, str, *Ac*, *Bc**; Magnificat, B♭, 4vv, vn, *Bc**; Miserere, C, S, A, T, B, 4vv, str, org, *D-Mbs*; Si mio cor ci vuol'ingegno, madrigal, 3vv, *P-La*
Insts: 8 sonatas, 1 ov., kbd, *D-Dl*
Counterpoint lessons, *I-Bc*

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ROBERT STEVENSON/MARITA P. McCLYMONDS

Tozzi, Francesco. Italian composer, son of VINCENZO TOZZI.

Tozzi, Vincenzo (*b* ?Rome, *c*1612; *d* Messina, ?1675, certainly before 8 April 1679). Italian composer. In 1640, according to Pitoni, who stated that he was then about 28, he left the service of Cardinal Vincenzo Costaguti in Rome to become choirmaster to the city of Messina. He is known to have held this post from 1649 until at least 1664, probably longer. Members of two literary academies of Messina, the Abbarbicati and the Accademia della Fucina, provided texts for at least two of his works: *Le gare di Natura e di Fortuna*, for the birth of the heir to the Spanish throne, and *I pasticcieri*, two intermezzos. The 25 pieces in his *Concenti ecclesiastici* (Rome, 1662) generally have three to five short sections in contrasting tempos and metres; phrases, each ending with a suspension and cadence, are transposed and repeated both within and across sections. Tozzi's son Francesco served the royal chapel at Messina in various capacities from at least April 1679 to 1722; he was *maestro di cappella* from 1720. He published a four-voice serenata at Messina in 1721. Two Sicilian dialect songs ascribed simply to 'Tozzi' exist in manuscript (*I-Vnm* 11562).

WORKS

SACRED

Il primo libro de concenti ecclesiastici, 2–5vv (Rome, 1662)
Motet, 1649[2]
4 motets, *I-Nf* (2 dated 1644, 1646), *S-Uu*

SECULAR

I pasticcieri, ints, Messina, 1650, lost; pubd lib, text also in *Il duello delle muse* (Naples, 1670)
Il ratto d'Elena, Messina, 1657, lost
Annibale in Capua (N. Beregan), Malta, 1664, lost; pubd lib, *I-Lg*
Le gare di Natura e di Fortuna (P. Sapone), lost; text in *Festosi presagi* (Venice, 1659)
3 pastoral dialogues (C. Musarra), lost; texts in *Le stravaganze liriche* (Naples, 1661)

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KEITH A. LARSON

Trabaci, Giovanni Maria (*b* Monte Pelusio [now Irsina], *c*1575; *d* Naples, 31 Dec 1647). Italian composer and organist. He was appointed a tenor at SS Annunziata, Naples, on 1 December 1594. In 1597 he was invited to test the new organ of the Oratorio dei Filippini, Naples, and for a time served as organist there. On 30 October 1601 he was appointed organist of the royal chapel of the Spanish viceroys in Naples. The second organist from 1602 was Mayone, and the *maestro di cappella* was Macque. Trabaci succeeded Macque as *maestro* on 1 November 1614 and held the position for the rest of his life; in addition he was again organist of the Oratorio dei Filippini between 1625 and 1630. From 1603 to 1611 he was also attached to the Neapolitan family of Capoa di Balzo, 'in whose house the splendour of music shines brightly' (to quote the dedication of his volume of keyboard music of 1603).

Trabaci dedicated no fewer than five volumes to the Virgin Mary, the others to Neapolitan nobility and the Spanish viceroys. Dedicating his volume of 1635, he said that from the viceroy 'I have learnt a new style of composing the Passion' (the parts of Jesus and Judas are in recitative style). He also addressed himself to performers in prefaces and other notes; in the book of 1615 he labelled numerous musical devices (e.g. 'riversi', 'moti contrarii', 'inganni') as they appeared and also provided a 'table of the most notable passages'.

Trabaci's output was large and varied. His known music comprises 169 sacred vocal works, including masses, motets, psalms, antiphons, *Magnificat* and Passion settings, hymns, lauds and *rithmi* (a form based on exact metrical repetitions); 60 secular vocal works (madrigals, villanellas, dialogues and arias); and 165 keyboard works, also suitable for instrumental ensemble (ricercares, canzonas, capriccios, versetti, pieces based on cantus firmi, *partite*, galliards, toccatas, *durezze e ligature*, *consonanze stravaganti* and intabulations).

The book of motets of 1602 is similar to Gesualdo's *Sacrae cantiones* of 1603 which it could have influenced through its chromaticism and unusual modulations (as in, e.g., *O dulcissimae filiae Sion*). On the whole, though, Trabaci's sacred music is conservative. It is generally in a simple, chordal style; the eight-part motets are invariably for two opposing choirs. *Sylvae armonicae* contains arrangements for solo voices of some of his earlier motets, as well as several pieces that call for unusual combinations of voices. Of particular interest are the four Passions published in 1635 in which solo voices are contrasted with a narrator's part written for three voices and turba choruses in *falsobordone* style. The secular vocal music is less interesting and emotionally intense than Gesualdo's, but there is more emphasis on vocal virtuosity. The madrigals of 1611, however, are less florid than those of 1606 and more adventurous in their chromaticism. In its smooth vocal line and triple metre the *Aria di Venere* in the *Breve racconto* anticipates the suave, rounded style soon to prevail in Italian arias and cantatas.

Trabaci's keyboard works boldly foreshadow Frescobaldi's in their chromaticism, thematic transformations and sectional discontinuity. The toccatas in particular, with their modulatory harmonies and abrupt rhythms, are among the earliest keyboard works that can be termed 'Baroque'. The books of both 1603 and 1615 begin with ricercares in all 12 modes, based on one to four subjects (as also are Frescobaldi's fantasias of 1608). The subjects undergo various transformations, especially by means of 'inganni' (i.e. changes of melodic shape while the hexachord syllables remain the same). His *partite* on Ruggiero, *Fidele* and *zefiro* are characterized by extreme deviations from the original harmonic schemes, and Trabaci also altered the basic phrase lengths. His canzonas surpass all earlier examples in the subtlety of their thematic transformations and in their discontinuity. In the 1615 book the *Toccata Terza & Ricercar per il cimbalo cromatico* is the first true composition for chromatic harpsichord. The *Gagliarda Quinta Cromatica* (although not designated specifically for chromatic harpsichord) also modulates to distant keys.

WORKS

SACRED

[21] Motectorum, 5–6vv, 8vv, cum … [8] rithmis, 5vv, liber primus (Naples, 1602); 12 motets and 2 masses ed. in IMi, v (1934)

[3] Missarum et [6] motectorum, 4vv, liber primus (Naples, 1605, 2/1616)

[21] Psalmarum pro vesperis et completario totius anni, cum [4] antiphonis et 4 [*recte* 1] missae, 4vv (Venice, 1608)

Sylvae armonicae (Naples, 1609), arrs. of 15 earlier motets

[23] Hinni e [23] motetti, 8vv, bc, after 1622, *I-Nf*

[13] Psalmi vespertini cum … [6] rithmis [also 2 Mag], 4vv, liber secundus (Venice, 1630)

[13] Motetti, 5vv, 1634, *Nf*

[4] Passionem D.N. Jesu Christi (Naples, 1635)

[4] Messe, n.d., *Nf*; lauda, 4vv, in 1600[5]; ps, 4vv, in Salmi delle Compiete, ed. M. Magnetta (Naples, 1620)

SECULAR

Il primo libro de [21] madrigali, 5vv (Naples, 1606), inc.; [14] Villanelle et arie alla napolitana a 3 & a 4 [2–3vv] con un [3] dialogo, 2–4vv (Naples, 1606), inc.; Il secondo libro de [20] madrigali, 5vv (Venice, 1611); madrigal, 5vv, in 1609[16]; solo aria and aria, 3vv, in 1620[14]

KEYBOARD

Ricercate, canzone francese, capricci, canti fermi, gagliarde, partite diverse, toccate, durezze e ligature, et un madrigale passagiato nel fine (Naples, 1603); 7 ed. in AMI, iii (Milan, 1902/*R*); 1 ed. in HAM, ii; 12 ed. in MMI, i/3 (1964)

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ROLAND JACKSON

Trabattone. Italian family of musicians.

(1) Egidio Trabattone (*b* Desio, nr Milan; *fl* 1625–42). Composer and organist. He became a priest and was organist of Varese Cathedral in 1625 and *maestro di cappella* there in 1628. He reverted to being organist in 1632 and held the position until 1638, when he became organist of S Vittore, Seregno. Like many church composers in northern Italy at the time, he composed mainly small-scale concertato motets, together with Mass and Office music for four or more voices. In the *Concerti* of 1629 there is a contrast between the rather stereotyped ornamentation in 4/4 sections and the stronger melodies found in the triple-time sections. The ornamental style in Trabattone's motets becomes more complex with the general rise of vocal virtuosity during the 1630s and 40s: thus the trio *O anima fidelis* (in RISM 1668[2]), which is probably a late work, has difficult semiquaver runs though always with a strong melodic outline. A modern feature in this piece is the 6/4 time signature for a lilting triple-time episode.

WORKS

Messe, motetti, Magnificat e falsi bordoni, 4–6vv, et nel fine le Letanie della Beata Virgine, 4vv, 2vv ad lib, bc (org) (Milan, 1625)

Primo libro de concerti, 1–4vv, bc (Milan, *c*1627)
Liber secundus missarum, motectorum, una cum canticis Magnificat, 4–5vv ... Litaniae BMV, necnon sanctorum ritu ambrosiano, 5vv, bc, op.3 (Milan, 1628)
Concerti, 2–4vv, bc, libro II, op.4 (Venice, 1629)
Il terzo libro de concerti, 1–4vv, bc (org), op.5 (Milan, 1632)
Messa e salmi con le Letanie della madonna, 5vv, bc (org), op.6 (Milan, 1638)
Il quarto libro de concerti, 2–5vv, con 2 messe et Magnificat, 4–5vv, bc, op.7 (Milan, 1642[3])
5 motets, 1620[2], 1648[3], 1649[1], 1653[1], 1668[2]; 2 motets, *GB-Cfm* Mag, 1645[4]

(2) Bartolomeo Trabattone (*b* Varese; *fl c*1635–75). Composer and organist, possibly nephew of (1) Egidio Trabattone. He was for a time organist of Varese Cathedral. His posthumously published op.1 is in the smooth, flowing style of much Italian vocal music of the mid-17th century.

WORKS

Theatro musicale: opere postume ... 2–4vv, bc: motetti sacri, op.1 (Milan, 1682)
Theatro musicale ... motetti, messa, salmi per Vesperi, Litanie della Beata Virgine con brevità, 4vv, bc, op.3 (Milan, 1683)
2 motets, 1649[1], 1653[1]; 8 works, 1642[3]; 1 ps, 1638[3]; 1 work, Egidio Trabattone's Messe (1625)

(3) Giovanni Battista Trabattone (*fl* 1632–64). Composer, almost certainly related to (1) Egidio and (2) Bartolomeo Trabattone. In 1632 he was *maestro di cappella* of the Savoy court in Turin. His only surviving works are three motets (in RISM 1664[1a]).

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JEROME ROCHE

Tracey, Andrew (Travers Norman) (*b* Durban, 5 May 1936). South African ethnomusicologist, son of HUGH TRACEY. He was educated at Exeter College, Oxford (1957–9), where he gained the MA, and was awarded an honorary DMus from Natal University, Durban (1995). He held a position as musicologist with the International Library of African Music (1969–77) and became the director in 1977. He is the director of African Musical Instruments Ltd, a manufacturer of African musical instruments, and as a performer he has toured the world with the group *Wait a Minim*. The areas of his research and writing focus primarily on African music, particularly the Shona/Sena music family of the Zambezi valley and the Chopi of southern Mozambique.

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GREGORY F. BARZ

Tracey, Hugh (Travers) (*b* Willand, Devon, 29 Jan 1903; *d* Krugersdorp, Transvaal, 23 Oct 1977). South African ethnomusicologist of British birth, father of Andrew Tracey. He farmed in Southern Rhodesia (now Zimbabwe) from 1921. In 1929 he began to make recordings of indigenous songs and from 1931, with the support of a Carnegie Research Scholarship and on the advice of Holst and Vaughan Williams, he devoted himself to recording traditional music from sub-Saharan Africa and also began his career as a broadcaster; he was regional director for Natal of the South African Broadcasting Corporation (1935–47). In 1947 he was co-founder with Winifred Hoernle of the African Music Society, serving as its secretary and editor of its newsletter (1948–53) and of the annual journal *African Music* (1955–71). With a grant from the Nuffield Foundation he established the International Library of African Music, Roodepoort, in 1954. Under his direction it acquired an important collection of instruments, music and recordings, largely through his own field trips; he also edited a series of over 200 commercial records from its holdings. He lectured at over 50 universities in the USA, Britain and Africa, and was awarded an honorary doctorate by the University of Cape Town in 1965. His publications and broadcasts were largely concerned with the role of African music in African education, and in the growth and understanding of modern African society. In *Chopi Musicians*, the authoritative work on the subject, he analysed in detail the complex musical structures of the Chopi xylophone orchestras.

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Chief Above and Chief Below (Durban, 1940)
Lalela Zulu (Johannesburg, 1941–6)

LUCY DURÁN

Tracey, Stan(ley William) (*b* London, 30 Dec 1926). English jazz pianist and composer. He was largely self-taught, and first worked as a professional musician at the age of 16. As the house pianist at Ronnie Scott's club from 1960 to 1967 he worked with a large number of visiting American soloists, notably Zoot Sims, Sonny Rollins and Ben Webster. Up to the mid-1960s Tracey had performed as a pianist (and occasionally as a vibraphonist), apparently influenced by the work of Thelonious Monk and Duke Ellington, but at this point it became apparent that he was not only a remarkable soloist – his style pungent, percussive and harmonically daring – but also an exceptionally original composer. In 1964 he established a quartet which included Bobby Wellins, and the following year, with this ensemble, he recorded his suite based on Dylan Thomas's *Under Milk Wood* (1965, Col.), a work generally considered a masterpiece of British jazz. The same year he wrote the score for the film *Alfie* (except for the title song, which is by Burt Bacharach). Thereafter Tracey wrote a number of suites for big band, notably *Alice in Jazzland* (1966, Col.), *Seven Ages of Man* (1969, Col.) and *Genesis* (1987, Steam). He also made arrangements of some of Ellington's compositions (recorded on the album *We Love You Madly*, 1968, Col.). For much of the early 1970s he composed for and played in small groups, and during a short period improvised in the free-jazz manner, although his work retained its highly individual harmonic character. From 1976 to 1985 Tracey led an octet, and in 1979 he formed a sextet, later known as Hexad; he has also worked regularly in duos, with his quartet and with his orchestra. He has taught at Goldsmiths' College and the GSM. In 1986 he was awarded the OBE.

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Oral history material in *GB-Lnsa*

CHARLES FOX/DIGBY FAIRWEATHER

Tracker. A flexible strip, usually of wood, exerting a pulling action (cf Dutch *trekken*) (as opposed to a STICKER); as such it is part of the mechanism or action connecting the key of an organ with its PALLET or valve (*see* ORGAN, §II, 5). The term itself has an uncertain history, being presumably used by builders long before theorists; James Talbot (MS, *c*1695, *GB-Och* Music 1187) used 'trigger' and 'ribs'; 'trigger', with the dialect 'tricker', seem to have been current throughout the 18th century.

'Tracker organ' is a relatively recent term used loosely to denote an organ with mechanical action. It seems to have originated as a derogatory usage at a time when the advantages of pneumatic or electric action were being extolled, or the supposed shortcomings of historical organs exposed (see G.A. Audsley, *The Art of Organ Building*, 1905).

PETER WILLIAMS/MARTIN RENSHAW

Tract (Lat. *tractus*: 'drawn out'). A chant replacing the alleluia of the Mass on a limited number of occasions.

1. Definition. 2. Repertory. 3. The D-2 and G-8 melody types. 4. Historical considerations.

1. DEFINITION. The tract is a solo chant of considerable melodic elaboration that follows the gradual in the Masses of several penitential occasions. It thus occupies the same position as does the alleluia on all non-penitential dates of the liturgical year. *Ordo romanus I* (*c*700), which has the earliest unequivocal reference to the tract, describes the relationship of the three solo chants of the Fore-Mass as follows: 'After the subdeacon has finished reading [the Epistle], a cantor holding a cantatorium ascends [the ambo] and sings the gradual [*responsum*]. If it be the season to sing the alleluia, then yes; if, however, not, then the tract; if neither, then only the gradual'. If the tract and alleluia appear to be subject to analogous assignment according to the liturgical season, the tract was the chant used much more selectively; in Rome it was sung only on the Sundays of the Lenten season, on Good Friday and Holy Saturday, and on an additional handful of penitential ferias and Lenten sanctoral dates. It thus has a much smaller repertory than other chants of the Mass Proper.

The tract is distinguished from the gradual and alleluia in its manner of performance, being sung neither responsorially nor antiphonally but directly (*in directum*), that is, its verses, generally derived in order from a psalm, were sung one after the other by a soloist without intervening choral responses. AMALARIUS OF METZ (*d* *c*850) cites this as the single characteristic that separates the tract from the gradual: 'hoc differtur inter reponsorium, cui corus respondet, et tractum, cui nemo' ('this is the difference between the responsory, to which the chorus responds, and the tract, to which no-one responds', *Liber officialis*, iii.12). A further distinguishing feature is its great length; two tracts in particular, *Qui habitat* for Quadragesima Sunday and *Deus Deus meus* for Palm Sunday are by far the longest chants of the entire Mass Proper. They are among the five chants the singing of which Bishop Angilram of Metz (768–91) specified as worthy of extra payment. The meaning of the word 'tract' has given rise to considerable discussion over the centuries, but the most obvious conjecture is surely the most likely: the Latin noun *tractus* derives from the past participle of the verb *trahere*, to 'pull', 'draw' or 'extend'; *tractus*, then, meaning 'drawn out' or 'extended' appears to be no more than a reference to the chant's length.

Finally, the tract is noteworthy for its confinement to two Roman finals, D and G, and two corresponding Gregorian modes, 2 and 8 (in the following discussion the respective tracts will be referred to as 'D-2' and 'G-8' chants). Considerable melodic relationship exists among the tracts of each type (see §3 below).

2. REPERTORY. If the core repertory is defined as those chants that were transmitted from Rome to the Carolingian realm in the second half of the 8th century, the core

repertory of tracts comprises 16 chants, five D-2 and 11 G-8. The repertory and its Roman liturgical assignments are given in Table 1, with certain omissions and additions. Omitted are the assignments of the Vigil of Pentecost, which are identical to those of the Easter Vigil, and the assignments of *Laudate Dominum* to Saturday of the Pentecost week Ember Days and to the feast of the Annunciation. Two chants are assigned twice: *Laudate Dominum* on the Saturday of the Lenten Ember Week and the Easter Vigil; and *Qui habitat* on Quadragesima Sunday and as a second tract on Good Friday. The four canticles of the Easter Vigil are shown in brackets; they appear in the Roman sources only as mode 8 Gregorian chants and would therefore seem to be Frankish additions (see §4 below). The Franks also added one mode 2 tract, *Eripe me*, using it to replace the Roman *Qui habitat* on Good Friday. Thus the 9th-century Frankish repertory expanded to a total of 21 tracts, six mode 2 and 15 mode 8. Three of the mode 2 tracts, *De necessitatibus*, *Domine exaudi* and *Domine audivi*, are treated as graduals in the Frankish sources (see §4).

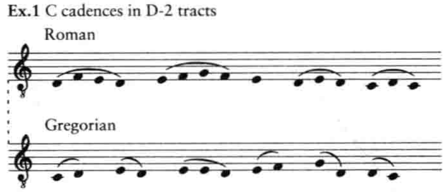
The 9th-century Frankish assignments extend to only a handful of liturgical occasions beyond those of Rome, but in subsequent centuries both the Gregorian repertory and its assignments expanded considerably. Most notably *Domine non secundum* was sung on Mondays, Wednesdays and Fridays of Lent and a number of new sanctoral tracts were fashioned for post-Septuagesimal dates. *Effuderunt sanguinem* came to be sung on the feast of the Holy Innocents and *Absolve Domine* at the Requiem Mass (the Roman Mass for the Dead simply adopted *De profundis*). An 11th- or 12th-century Aquitanian or Italian gradual might have about 30 tracts and a late medieval gradual several more. The majority of later tracts were of the mode 2 type.

3. THE D-2 AND G-8 MELODY TYPES. Melismatic passages occur less frequently in tracts than in graduals, and the melismas are on average not quite so long. The tonal range of tracts is also narrower than that of graduals, particularly the gradual verses with their high tessitura; the D-2 tracts confine themselves for the most part to the hexachord *c–a* with occasional extensions downwards to A and upwards to *b♭*, while the G-8 tracts generally stay within the pentachord *f–c′*, with fairly frequent inclusion of *d′* and, less often, *e′* above.

The melodic feature of tracts most often singled out in the musicological literature is their formulaic character, a trait that has tempted some scholars to think in terms of variation technique or of an elaborated psalm tone. However, the inclusion of 9th- and 10th-century additions to the original repertory within most of the published systems of analysis has resulted in somewhat exaggerated estimates of the tract's melodic homogeneity, because later tracts are generally more stereotyped in their formulaic usage. Nevertheless, even if observations are confined to the 16 core repertory chants, much remains to be said about the musical interrelatedness of tracts, both in their Roman and Gregorian versions.

The most remarkable trait of the D-2 tracts is the succession of phrases cadencing on D, C, F and D. Of the 41 verses of the five D-2 tracts the series is present in no less than 28. Yet the clarity of the pattern is frequently obscured by additional cadences; there are just 16 verses where the D–C–F–D pattern exists in its pure four-phrase form. More significant perhaps is the persistence of the C cadence (ex.1), which generally serves to divide the verse

Ex.1 C cadences in D-2 tracts
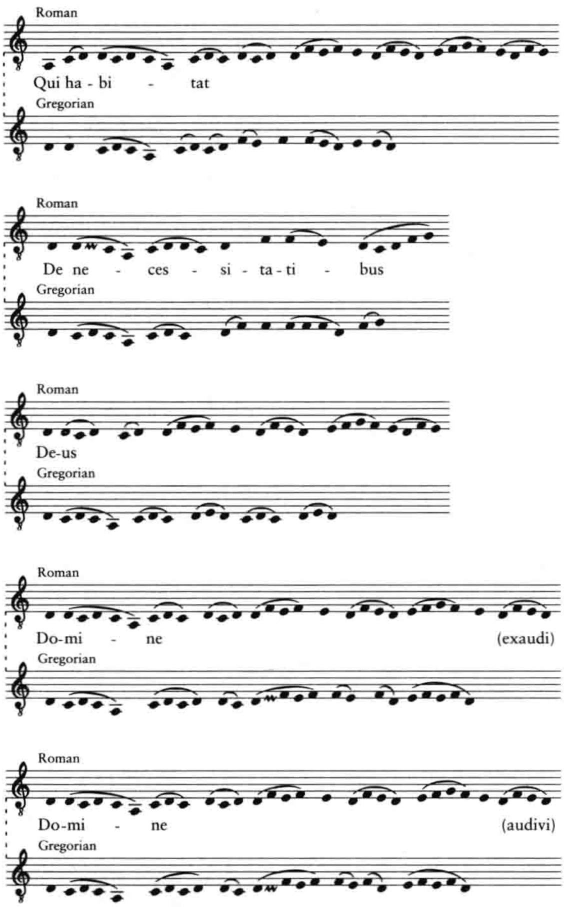


into two half-phrases; it is missing from only two of the 41 verses. The figures given here are taken from the Gregorian tracts, but the Roman and Gregorian versions consistently maintain the same cadential points within the D-2 tracts.

If the placement of cadences is the most regular musical characteristic of D-2 tracts, the melodic homogeneity of the cadential figures is also considerably more consistent than that of the complete phrases. The final D phrase of all five tracts, however, is nearly invariable. As for the opening phrases (ex.2), the Gregorian use of the distinctive figure at the beginning of all five tracts might create an

TABLE 1: 8th-Century Roman Tracts

Advent Ember Saturday	*Qui regis*	(Ps lxxix.2–3)	G–8
Septuagesima	*De profundis*	(Ps cxxix.1–4)	G–8
Sexagesima	*Commovisti Domine*	(Ps lix.4–6)	G–8
Quinquagesima	*Jubilate Domino*	(Ps xcix.2–3)	G–8
Quadragesima	*Qui habitat*	(Ps xc.1–7, 11–16)	D–2
Lent Ember Wednesday	*De necessitatibus*	(Ps xxiv.17–18, 1–3)	D–2
Lent Ember Saturday	*Laudate Dominum*	(Ps cxvi)	G–8
Lent III	*Ad te levavi*	(Ps cxxii.1–3)	G–8
Lent IV	*Qui confidunt*	(Ps cxxiv.1–2)	G–8
Lent V	*Saepe expugnaverunt*	(Ps cxxviii.1–4)	G–8
Palm Sunday	*Deus Deus meus*	(Ps xxi.2–32)	D–2
Major Wednesday	*Domine exaudi*	(Ps ci.2–5, 14)	D–2
Good Friday	*Domini audivi*	(*Habakkuk* iii.2–3)	D–2
	Qui habitat		
Easter Vigil	[*Cantemus Domino*	(*Exodus* xv.1–2)	G–8]
	[*Vinea facta*	(*Isaiah* v.1–2)	D–2]
	[*Attende caelum*	(*Deuteronomy* xxxii.1–4)	D–2]
	[*Sicut cervus*	(Ps cli.2–4)	G–8]
	Laudate Dominum		
5 Feb, Agatha	*Qui seminant*	(Ps cxxv.5–6)	G–8
14 Feb, Valentine	*Desiderium anime*	(Ps xx.3–4)	G–8
12 March, Gregory	*Beatus vir*	(Ps cxi.1–3)	G–8

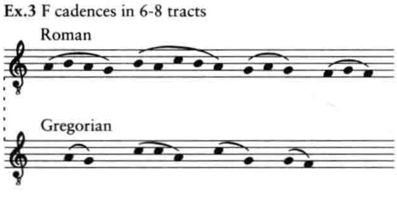
Ex.2 Opening phrases of D-2 tracts



initial impression of uniformity, but the continuation of the phrase differs significantly, except in the two tracts that open with the word 'Domine'. The Roman opening phrases, on the other hand, while appearing to vary because of adjustments made to accommodate differing syllabification, have the same closing melisma, except in the case of *De necessitatibus*. For phrases other than those that open and close an entire chant there is much melodic variety. There is an especially large number of opening phrases for the verses, no less than ten, and at least five for the closing phrases; the interior phrase cadencing on F, however, is considerably more regular. It should be noted that *De necessitatibus* has little in common melodically with the other tracts apart from its opening figure (ex.2) and concluding phrase.

The 11 G-8 tracts of the core repertory, generally shorter than D-2 tracts, have a total of 36 verses. These verses fail to display a cadential pattern comparable to the D–C–F–D series of their D-2 counterparts, but 23 of them have an interior F cadence (ex.3) which is melodically similar to the C cadence of the D-2 tract (see above, ex.1) and frequently plays a similar role in defining the structural mid-point of the verse.

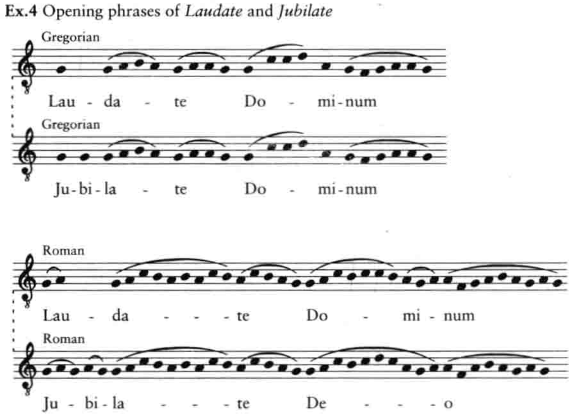
Ex.3 F cadences in 6-8 tracts



As for melodic formulae, all 11 G-8 tracts conclude with the same G phrase, but five different G phrases are used to begin the chants. At least nine other G phrases are employed throughout the verses, but one of them is used six times to open verses, thus contributing to an impression of melodic homogeneity. The fact that there are only four different F phrases, one of which is used 12 times, strengthens this impression. The Roman and Gregorian versions generally cadence at the same points in the text and on the same pitches, but on first examination it would seem that the Gregorian melodic formulae are maintained with more regularity than the Roman. An obvious instance of this is the G phrase used to open five of the Gregorian tracts. If, for example, the Gregorian *Laudate Dominum* and *Jubilate Dominum* are compared with their Roman counterparts (ex.4), the two Gregorian phrases appear to be melodically identical while the Roman ones vary noticeably from each other. However, if differences of syllabification are taken into account, it will be seen that the melodic formulae of Roman G-8 tracts are used with remarkable regularity (Nowacki, 1986). Thus certain portions of a melodic formula are omitted to accommodate a lesser number of syllables in the text and others are added to match extra syllables. The Frankish cantors, however, appear to have forced the text into conformity with the melodic formula. (The conclusions reached above in connection with ex.2 suggest that Nowacki's findings for the G-8 tracts may also apply to the D-2 chants.)

Those scholars who see an elaborated psalm tone in the verses of the tract compare the quadripartite phrase structure of the verses to an intonation, mediation, continuation formula and termination. However, an alternative explanation (Hiley, 1993) is equally plausible: 'the conventions of articulation (starting phrases, terminal melismas) are a natural response to the need to mark off major breaks in the text, found in very many chant genres and not necessarily deriving from simple psalmody'. It should be added, too, that only a minority of tract verses have precisely four phrases, some 29 of 77 in the Gregorian versification (which differs occasionally from the Roman). Yet there remains the persistence of the C cadence in the D-2 tracts and the F cadence in the G-8 tracts. Not only do these cadences frequently create the feel of a bipartite structure, but they occur generally at the mediating point of the psalm verse. It is wholly reasonable to suppose that

Ex.4 Opening phrases of *Laudate* and *Jubilate*



the chant's melodic characteristics were 'an essential part of the tract from the start' (Hiley, 1993), yet it is still possible to imagine that the psalm tone model might somehow have figured in the creation of the genre.

4. HISTORICAL CONSIDERATIONS. A number of exceptional features about the tract, both musical and liturgical, have prompted a variety of fascinating and controversial positions on the history of the genre. (However, no attempt has been made to pass definitive judgement on the views outlined in the following discussion.)

It is not surprising that the tract, with its tendency towards an underlying cadential structure and a variety of differing but related melodic formulae, played a part in the thinking of Leo Treitler (1974) when he advanced the notion of a cantor reconstructing a chant from year to year, changing its melodic detail while maintaining the broad melodic conventions and characteristic formal features of the genre to which it belonged. Nor is it surprising that Cullin (1989–96) has seen the multiple verses of the tract, with their psalm-like structure and broad melodic similarity, as one of several indices for the view that the tract represents a later manifestation of the original mode of psalmody – psalmody *in directum* – which predated the responsorial psalmody of the late 4th century. The gradual, according to this view, evolved from the tract, and evidence of the original tract can still be seen in the multiple verses of the Easter week *Haec dies*.

Conversely, a number of scholars, including Peter Wagner (1901) and Apel (1958) maintain that all mode 2 tracts are in reality graduals. The view stems from the fact that three of these tracts, *De necessitatibus*, *Domine audivi* and *Domine exaudi*, are labelled 'Resp.Grad.' in the early Frankish graduals. Hucke (1967) concluded that at least two of them, *Domine audivi* and *Domine exaudi*, shared the same musical characteristics as the other mode 2 tracts, and that these characteristics, moreover, were peculiar to tracts and not to graduals. The one exception he allowed was *De necessitatibus*, a chant consisting of three verses, of which the second and third (closely related to each other melodically) arguably partake of the special musical character of the gradual verse. There are liturgical arguments suggesting that all five D-2 tracts were indeed originally looked upon as such at Rome: they maintain the normal placement of the tract after the gradual (save for *Domine exaudi* in Good Friday's generally exceptional liturgical configuration), and they are called tracts in the Roman manuscripts, suggesting that the labelling of the three 'Resp.Grad.' in the Frankish manuscripts might have been done so mistakenly.

Perhaps the most intriguing question involves the four Easter Vigil canticles, *Cantemus Domino* (*Exodus* xv.1–2), *Vinea facta* (*Isaiah* v.1–2), *Attende caelum* (*Deuteronomy* xxxii.1–4) and *Sicut cervus* (Psalm xli.2–4). The first three are in fact canticles, figuring in each case as a final verse of three Old Testament readings, while the fourth consists of three verses of Psalm xli sung *in directum* during the procession to the baptismal font. The texts of all four appear in the early unnotated Frankish graduals, and the mode 8 tract melody appears with all four in the earliest notated Gregorian graduals. However, in the Roman graduals the four are not set in the Roman version of the G mode melody, as might be expected, but in the Gregorian version. Actually, the earliest Roman appearance of the chants is not in the Roman graduals but in a mid-11th-century lectionary (see Boe, 1995), which also gives the Gregorian melodic version. This, together with with the fact that neither the earliest Roman lectionaries or *ordines romani* make reference to the four chants, suggests that it was the Franks who singled out these four texts and treated them as discrete solo chants, applying to them the mode 8 melody of the Easter Vigil tract *Laudate Dominum*. The putative status of the four in 8th-century Rome calls for somewhat more venturesome speculation: perhaps the three canticles were simply recited by the lector as conclusion to their respective readings, and perhaps *Sicut cervus* (chanted in its entirety) was a psalm associated for so long a time with the baptismal rite of the Easter Vigil that there was no need to make mention of it in the earliest documents. Augustine had already cited *Sicut cervus* in connection with baptism (*In psalmo xli*, 1).

A final controversial question on the history of the tract involves its antiquity. Chant scholars since Wagner (1901) have assumed it to be among the most ancient of Mass Proper items, a view that Hucke (*Grove6*) was one of the first writers to dispute, no doubt persuaded by the obviously incomplete state of the tract's 8th-century Roman repertory.

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Traction suspendue (Fr.). *See* SUSPENDED ACTION.

Tractulus (from Lat. *trahere*: 'to draw out'). In Western chant notations a neume signifying one note, usually

drawn as a short horizontal line; its precise significance is not always clear. In some manuscripts it is the form used for a *punctum* (single note usually lower in pitch than those on either side). For neumes such as the *climacus* (several notes in descending order) where several *puncta* appear side by side, the *tractulus* in some manuscripts alternates with the more usual form of *punctum*, a dot, with no more significance than as a reading aid (e.g. in *GB-Lbl* Harl.4951, from Toulouse, and later Spanish sources). But the *tractulus* may also have been used to represent a longer note in performance (e.g. in *F-Pn* lat.1118, from Gascony). (For illustration *see* NOTATION, Table 1.)

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Trad jazz. A style of traditional jazz current in Britain between the mid-1950s and the early 1960s. The term was applied to a particularly commercial and simplified form of revivalist jazz which was modelled on the serious attempts of Ken Colyer and Chris Barber to re-create New Orleans styles. Trad bands followed the instrumentation of New Orleans groups (trumpet, trombone, clarinet, banjo, double bass and drums); the principal and most influential were those of Barber, Acker Bilk and Kenny Ball. Their repertory was bland, ranging from jazz interpretations of popular songs and nursery rhymes (such as Barber's *Bobby Shaftoe*, 1954, Decca) to cloying, sentimental clarinet solos, notably those of Monty Sunshine (with Barber) and Bilk, whose greatest hit was his theme music for the television series 'Stranger on the Shore'. The brief vogue for trad resulted in part from shrewd marketing techniques, which featured such anachronistic touches as the association of Bilk's band with bowler hats and Victorian waistcoats. A number of bands were formed to exploit the commercial potential of trad, but they proved short-lived, and after riots at the Beaulieu Festival in 1961 and the rift between supporters of traditional and modern styles of jazz, the repertory lost popularity. Some elements of the style have remained in use in continental Europe (notably in West Germany and the Netherlands), but trad in its strict sense was a spent force by 1965.

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Traditional jazz. A term that arose in polemical writings of the late 1930s to distinguish New Orleans jazz of the 1920s from the swing style of the 1930s; it was later applied to the music of New Orleans revival groups, and is now used almost exclusively in that sense. Beginning in 1938, four forces led to a revival of a supposedly authentic New Orleans style: first, several nationally prominent black jazz musicians (Sidney Bechet, Jelly Roll Morton and Jimmie Noone) were recorded playing a purportedly traditional repertory using traditional instrumentation; second, a significant number of white musicians, both in the USA (Turk Murphy and Lu Watters in San Francisco) and elsewhere, turned to recordings of the 1920s New Orleans jazz for models; third, a number of older black New Orleans musicians who had never or rarely played outside Louisiana were recorded by white aficionados; finally, older dixieland jazz musicians, many of whom had retired to New Orleans, were recorded from the mid-1950s, often under the auspices of the New Orleans Jazz Club. The music of the third group (beginning with the recordings made under Kid Rena's leadership in 1940 and continuing with those of Bunk Johnson and George Lewis) has come to be regarded as the authentic bearer of the New Orleans tradition of jazz, which is thought to continue in the music still played at Preservation Hall, New Orleans. However, this revival style was a locally evolved idiom that responded to market forces (an appetite for folklore, nostalgia and primitivism) rather than a resurrection of a type of music that was originally more cosmopolitan and technically demanding. Whatever the case, the traditional jazz movement has a very large and devoted audience and many active performers, especially outside of the USA, with an eclectic repertory and performing style.

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Traeg, Johann (*b* Gochsheim, nr Schweinfurt, 20 Jan 1747; *d* Vienna, 5 Sept 1805). Austrian music publisher and copyist. The son of Johann Veit Traeg, a musician, he moved to Vienna before 1779 and established a music copying business, branching out into music publishing in 1794. His son Johann Traeg the younger (*b* 15 Sept 1781; *d* after 1831) acquired the firm by decree of the town council on 12 February 1808.

Johann Traeg the elder began working as a music copyist in the early 1780s. His first advertisement in the *Wiener Zeitung* on 10 August 1782 announced that all genres of music could be purchased from him. The undertaking subsequently developed into the most prominent copying workshop in Vienna. Between 21 December 1782 and 15 January 1794 frequent advertisements in the *Wiener Zeitung* announced new manuscripts, and also mentioned items for sale by other publishers. On 16 May 1789 Traeg opened a music shop. His printing concern was launched with the three quartets op.1 by Eybler, published on commission on 9 April 1794, though until 1800 it pursued a somewhat hesitant course. Manuscript copies continued to be sold as well as items from foreign

firms; from 16 June 1798 Traeg was an agent for Breitkopf & Härtel. By 1803 the business was firmly established, and on 22 October was renamed Johann Traeg und Sohn. This period ended on 7 August 1805 when three short masses by Kajetan Freundthaler were published with the imprint 'Giovanni Traeg' (i.e. the son). After the father's death, the official permit being still valid, publications with the imprint 'Johann Traeg und Sohn' continued to appear until the beginning of 1808. The firm subsequently prospered and by 1818 had reached publication no.604; growing competition from other firms led to a gradual decline in activity and to bankruptcy which enforced the sale of the majority of the publications to Artaria & Co. (July 1817). The bankruptcy was, however, unexpectedly cancelled two years later (20 August 1819). The final liquidation of the firm took place on 27 July 1820, the rest of the current publications passing to Cappi & Diabelli and Pietro Mechetti. Johann Traeg the younger was registered as an art shop bookkeeper in October 1823; in April 1831 he was living in the Leopoldstadt suburb of Vienna.

The early years of the publishing house were most significant. Its publications included the first edition of Haydn's Piano Trio HXV:31 and some of his lesser pieces and arrangements; the first editions of Mozart's K174, 298 and 608 and early editions of the quartets K387–465; and the first editions of Beethoven's opp.9 and 66 as well as WoO65, 69, 70, 72, 77, 83, 123 and 124, and several arrangements. Among the other composers represented in Traeg's catalogue are C.P.E. Bach, Cherubini, Cramer, Dussek, Eybler, E.A. Förster, Gyrowetz, Michael Haydn, Hummel, Krommer, Johann Mederitsch, Pleyel, Alois Anton Polzelli, Antoine Reicha, Franz Ries, Pierre Rode, Friedrich Starke, Steibelt, Vanhal and Wölfl. The firm also published music by Johann the elder's brother Andreas (*b* Gochsheim, 2 Dec 1748).

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Traetta, Filippo. *See* TRAJETTA, FILIPPO.

Traetta [Trajetta], **Tommaso (Michele Francesco Saverio)** (*b* Bitonto, nr Bari, 30 March 1727; *d* Venice, 6 April 1779). Italian composer. He was trained between 1740 and 1750 at the Conservatorio di S Maria di Loreto, Naples, where his teachers were Porpora (until 1741) and Durante. His *Stabat mater*, probably written around 1750, shows contrapuntal mastery and a penchant for sombre, chromatic choral writing. In accordance with local custom, he presumably proved his talents for the stage by writing comic operas for the smaller Neapolitan theatres before receiving a commission to write *Il Farnace* for S Carlo in 1751. He continued to write both serious and comic opera throughout his life. In Rome and Naples during the early 1750s he came into contact with the commanding figure of Jommelli, to the production of whose *Ifigenia in Aulide* at S Carlo in 1753 he contributed five arias. In 1757–8 he had no fewer than five Metastasian operas performed in Rome and northern Italian cities including Venice, which became his base.

The crucial phase of Traetta's career began with his appointment in 1758 to the court at Parma, where the intendant Du Tillot proposed to unite some features of French *tragédie lyrique* with the reigning ideals of Italian aria opera, and to this end had the text of Rameau's *Hippolyte et Aricie* translated and adapted by the court poet C.I. Frugoni. The work was conceived in part as a vehicle for the prima donna, Caterina Gabrielli, who inspired Traetta to his best efforts here and on several later occasions. Frugoni introduced choruses and spectacle into *Ippolito ed Aricia* but was unable to integrate them with the drama. He was also hard pressed to extract suitable scenes and aria texts from the model, so he used Racine's *Phèdre* as well. The result, for all its weaknesses, was deemed epochal, even by Algarotti, who corresponded with Frugoni during the genesis of the opera; in a letter to Voltaire he called it the best spectacle seen in Italy for some time. Within six months Ignaz Holzbauer, who probably saw the production at Parma, took the libretto back to Mannheim and set it, thus presaging the day when Traetta himself would be called to Mannheim. During 1760 Frugoni reworked French models for the texts of *I Tindaridi* (after *Castor et Pollux*) and a wedding serenata *Le feste d'Imeneo*.

Although in a letter to Mattia Verazi, court poet in Mannheim, Traetta denied having seen Rameau's music for *Hippolyte*, he did have Rameau's scores at his disposal when composing these works; this is evident from his occasional borrowings, which are restricted to dance music and, more rarely, pictorial effects such as the storm music in *Hippolyte*. What he did not borrow is more significant. Whereas Rameau had set the scene around Castor's urn as a choral *tombeau*, grief being expressed through descending chromatic lines in imitation, Traetta made it a solo scene for Telaira (sung by Gabrielli). During the scene's initial obbligato recitative the orchestra depicts several phases of emotion: grief, terror, resignation and consoling hope. The set piece that follows, a cavatina addressed to the shade of the departed, is a tender Andante in E♭, a type of Italian opera aria to which Traetta gave a new degree of sensuous expression. The writer J.J.W. Heinse declared that this scene alone was worth an entire opera; with audiences in 1760 unprepared for more than a few scenes of such intensity, they were used sparingly. These scenes placed Traetta in the vanguard of the young opera composers who, following Jommelli's example, increasingly extended the range of orchestral colour and developed an arsenal of effects for the dramatic ballets, melodramas (in the specific sense) and other peculiarly *Sturm und Drang* phenomena that came to flourish in Germany during the 1770s.

Parma broadened Traetta's view of the dramatic possibilities of musical theatre; writing for Gabrielli

strengthened his already powerful gifts as a melodist. Pleased with the fame of his *maestro di cappella*, the duke allowed him to fulfil commissions for other courts and between 1760 and 1763 he composed operas for Turin, Vienna and Mannheim. *Armida* (1761, Vienna) again involved Gabrielli in the title role; the libretto, adapted by the intendant Durazzo and the court poet Migliavacca from Quinault's *Armide*, was designed to display her talents. Although the score is full of marches, choruses, ensembles and dances, *Armida* is still dominated by the da capo aria in the longwinded Neapolitan style of the mid-century. The orchestra is skilfully used to depict Armida's turning from hatred to pity, then to love in the scena and aria 'Mori, si mori' (Act 2 scene ix) – the very point in the drama about which Rousseau and Rameau had disagreed, the one attacking and the other defending Lully's setting. As with the Parma operas, many of the recitatives are orchestrally accompanied, and Traetta often took pains to connect them not just to the beginnings of the set pieces, but also, by means of transitions, to their endings. He was evidently intent upon building large scene complexes, and began to take more account of tonal planning.

Sofonisba (1762, Mannheim) carried these advances further. The commission brought Traetta again into contact with Jommelli, who then directed opera at the neighbouring court of Stuttgart. Verazi, Jommelli's frequent collaborator, provided the libretto. Apparently the event was an attempt by the Elector Palatine Carl Theodor to outshine Carl Eugen of Württemberg in lavishness of spectacle and brilliance of musical effect. With the famous Mannheim orchestra at his command, Traetta wrote the most symphonic of his operas, and certainly his best operatic sinfonia. He himself wrote the ballet music. The pomp of ancient Rome comes to life in such scenes as the gladiatorial games, a ballet with chorus in the middle of Act 1, and the march and obbligato recitative for the equestrian procession and entry of Scipio. The ways of achieving grand scenic effects learnt from Rameau had more scope here than in the Parma operas; but it was again the heroine of the piece who inspired Traetta to his highest achievement. Sophonisba was played by the young Dorothea Wendling, the future Ilia of Mozart's *Idomeneo*. Heinse commented at length on Sophonisba's suicide and the final quintet of lament, likening them to classical tragedy.



Tommaso Traetta: portrait by an unknown artist (Conservatorio di Musica S Pietro a Majella, Naples)

Goldschmidt underestimated *Sofonisba*, although he chose to prepare an abridged edition of it. His judgment was swayed by a mistaken dating of Traetta's second Viennese opera, *Ifigenia in Tauride*, which he assigned to 1759 instead of 1763. The earlier dating is historically and stylistically implausible, whereas if the later date is accepted *Ifigenia* can be seen to follow and intensify the bold advances made in *Armida* and *Sofonisba*. The text was the most direct, uncluttered and 'classical' that Traetta had yet been given. The opera was written one year after Gluck's *Orfeo ed Euridice* and for the same forces, and profited much from its predecessor. The castrato Gaetano Guadagni, for whom the role of Orpheus had been created, was the first Orestes, and his scene with the Furies compares favourably with, and is indebted to, Gluck's similar scene in *Orfeo*. Artistic relations between the two composers went further: Gluck directed a performance of Traetta's *Ifigenia* at Florence in 1767, and he had not forgotten its music when he came to write his own *Iphigénie en Tauride* at the end of his career. When Burney visited him in 1772 Gluck had his niece sing arias by Traetta which he accompanied. Traetta was stimulated by Gluck's dramatic vision. The impression made on him by *Orfeo* is evident in his *Antigona* (1772), particularly in Antigone's lament and invocation of the Furies at the beginning of Act 2; the structure and versification of the text are themselves derivative. In his late comic opera *Il cavaliere errante* Traetta paid Gluck the compliment of parodying 'Che farò'.

With his Viennese *Ifigenia* (1763) Traetta had gone further in the direction of classical tragedy than would have been possible on any other operatic stage outside Paris. For his setting of the people's compassion for Orestes ('O come presto a sera', Act 1 scene v), emboldened not only by Gluck's example but also by Rameau's chromaticism in the laments for Castor, Traetta returned to the sombre colours of his early *Stabat mater* for a long and difficult chorus, producing an effect of grandeur which equalled Gluck's highest aspirations and achievements. *Ifigenia* became Traetta's best-known serious opera and was frequently revived; Haydn chose to stage it (with his own additions) as late as 1786.

Declining enthusiasm and lack of funds for opera at Parma made it expedient for Traetta to accept the post of director of the Conservatorio dell'Ospedaletto at Venice in 1765. This position gave scope to his talents for sacred music and prompted the oratorio *Rex Salomone* for women's voices. He also wrote two comic operas which were later widely appreciated during his Venetian stay: *Le serve rivali* and *Amore in trappola*. His serious operas for the public theatres of Venice incurred no financial risk for their promoters; they were conventional aria operas after the Metastasian formula. The tragic opera he was capable of writing was possible only at court theatres,

and then only when directors like Durazzo and Du Tillot or princes like Carl Theodor and Carl Eugen enforced their wills, whereas Maximilian III Joseph of Munich commissioned and received from Traetta a perfectly ordinary setting of Metastasio's *Siroe* (1767).

In 1768 Traetta accepted another court position, as successor to Galuppi in the service of Catherine II of Russia, arriving at St Petersburg late in the year. Besides giving singing lessons to his princely patrons (a task he had fulfilled in his previous posts as well), he became musical director of the opera. At first he revived some of his conventional aria operas, embellishing them with a few choruses and with arias reorchestrated to take advantage of newly fashionable instruments such as the clarinet. He must have felt the need to test reactions at a court that was accustomed to hearing operas in the best Italian tradition – a tradition that Galuppi had maintained. But in 1772 he produced a major new work, *Antigona*, stimulated by his reunion with the librettist Coltellini, a refugee from Vienna, and with Caterina Gabrielli. The opera has been considered his masterpiece ever since Heinse acclaimed it; Goldschmidt pronounced it the culmination of *opera seria*. In dedicating the libretto to Frederick the Great, Coltellini claimed that he had eliminated sententious comparisons (referring to Metastasio) and substituted the real 'pity' and 'terror' of his classical model, Sophocles' drama, at the king's suggestion (advice which saw strangely little application at Berlin). In fact the libretto has some dramatic ineptitudes and banal dialogue, which is however mitigated by the force of Traetta's music, especially in the scenes dominated by the heroic central figure and in the great choral pantomimes. *Antigona*, like *Sofonisba*, is flawed by having to serve too many singers. If its creators had gone one step beyond eliminating simile arias and had eliminated all but the three central characters, they could have avoided anticlimactic scenes such as the one at the end of the first act. Traetta partly compensated for an excessively prolix drama by concentrating on a few emotions and restricting his tonality to a few constantly recurring keys. The most effective tonal shock of the opera is that of the E minor choruses of Act 3, which powerfully challenge the flat keys of the neighbouring solo scenes; they suggest the futility of the struggle by trapped individuals against tragic destiny. Traetta was particularly conscious here of building scene complexes through tonal planning. He also advanced beyond the most adventurous aspects of his earlier tragedies by the repeated use of a few easily identified motifs, such as rushing ascending and descending scales to suggest the Furies of Hell, and the sobbing figure at the beginning of Act 2, which appears many times later, most impressively to introduce Antigone's final aria in E♭ (the figure is also used within the aria). Research may show that such motivic repetition was an operatic commonplace of the early 1770s; certainly it anticipates techniques used by Benda in his melodramas from the middle of the decade, and by Mozart (in *Idomeneo*) at its end.

Traetta left Russia in ill-health during the summer of 1775 and settled again in Venice. He tried his fortunes for a time in London, among other places, with a serious opera, *Germondo*. Burney related that the great English success of Sacchini at the time prevented Traetta from becoming popular. In 1777 he was briefly in Paris, where he presumably sought new opportunities, just as Mozart would the following year; *Il cavaliere errante* was given posthumously at the Opéra in 1779. In autumn 1777 he returned to Venice, where his son Filippo (also a composer) was born; his last two completed works were comic operas for the Venetian carnivals of 1778 and 1779. By the latter date he was already suffering from his final illness. He was a celebrated man at his death, and was buried with honours near the Ospedaletto. Arteaga summed up his achievements by speaking of the 'talents and the learning of the always beautiful and sometimes sublime Traetta'.

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L'incredulo (ob, 3, P. Mililotti), Naples, Fiorentini, aut. 1755

La fante furba (ob, 3, Palomba), Naples, Nuovo, aut. 1756

Nitteti (os, 3, Metastasio), Reggio nell'Emilia, Pubblico, 29 April 1757, *F-Pn* (inc.), *I-MAav* (inc.), *P-La* (Acts 1 and 3)

Didone abbandonata (os, 3, Metastasio), Venice, S Moisè, aut. 1757, *D-Bsb* (Act 1); Milan, Ducale, carn. 1763, *I-Nc*, *P-La* (2 copies); Naples, S Carlo, 20 Jan 1764, *P-La*, *US-Wc*

Demofoonte (os, 3, Metastasio), Mantua, Vecchio, carn. 1758, *I-MAav* (inc.)

Olimpiade (os, 3, Metastasio), Verona, Accademia Filarmonica, aut. 1758; Florence, Pergola, 1767, *I-Fc*, *P-La*, *US-Wc*; St Petersburg, 10/21 April 1769, *B-Bc*, *D-Dl* (MS copy *US-Wc*), *F-Pn*, *RUS-SPtob*

Buovo d'Antona (dg, 3, C. Goldoni), Venice, S Moisè, 27 Dec 1758, *A-Wn*, *D-Dl*, (MS copy *US-Wc*)

Solimano (os, 3, G.A. Migliavacca), Parma, Ducale, 3 Feb 1759, *I-MAav* (inc.)

Ippolito ed Aricia (tragedia, 5, C.I. Frugoni, after S.-J. Pellegrin and J. Racine), Parma, Ducale, 2 May 1759 [some music after Rameau], *D-Bsb* (facs. in IOB, lxxviii/1982; MS copy *US-Wc*), *F-Pn*, *I-BGc*, *P-La* (2 copies, 1 inc.), *US-R*

Enea nel Lazio (os, 3, V.A. Cigna-Santi), Turin, Regio, carn. 1760, *D-Bsb* (pts), *Wa*, *P-La* (2 copies)

I Tindaridi [Tintaridi] (os, 5, Frugoni, after P.J. Bernard), Parma, Ducale, 14 May 1760, *A-Wn*, *D-Bsb*, *I-Fc*, *P-La*, *US-R*, *Wc*; Act 2.iii ed. in DTB, xxv, Jg. xiv/i (1914)

Le feste d'Imeneo (serenata, prol, 3, Frugoni, after P.-C. Roy), Parma, Ducale, 3 Sept 1760, *A-Wn*, *P-La*; Act 2.vi ed. in DTB, xxv, Jg.xiv/i (1914)

Armida (azione teatrale, 1, G. Durazzo and Migliavacca, after P. Quinault), Vienna, Burg, 3 Jan 1761, *A-Wn*, *D-Bsb* (inc.), *Dl*, *F-Pn*, *I-Fc*, *Mc*, *Tn*; Naples, S Carlo, 30 May 1763, *Nc*, *P-La*, *US-Wc*

Enea e Lavinia (os, 3, J.A. Sanvitale, after B. le B. de Fontenelle), Parma, Ducale, 1 May 1761, *I-Tn* (Acts 1 and 2), *P-La*

Zenobia (os, 3, Metastasio), ?Lucca, ? aut. 1761; Rome, Argentina, carn. 1762, *I-Tn*, incl. recits. and arias from other operas by Traetta

Alessandro nell'Indie (os, 3, Metastasio), Reggio nell'Emilia, Pubblico, 29 April 1762, *P-La*

Sofonisba (os, 3, M. Verazi, after A. Zanetti and G. Zanetti), Mannheim, Hof, 5 Nov 1762, *D-Bsb*, *Mbs* (Act 3), *US-Wc*; excerpts ed. in DTB, xxv, Jg.xiv/1 (1914); xxix, Jg.xvii (1916)

Ifigenia in Tauride (os, 3, M. Coltellini), Vienna, Schönbrunn, 4 Oct 1763, *A-Wgm*, *Wn*, *Wst*, *B-Bc*, *D-Bsb*, *Bhm*, *Hs* (Acts 1 and 3), *GB-Lbl* (inc.), *I-Fc* (facs. in IOB, xlvii, 1978), *Mc*, *MOe*, *Nc*, *Tn*, *US-Wc*; excerpts ed. in DTB, xxv, Jg.xiv/i (1914); Eszterháza, 26 July 1786, *H-Bn* (with addns by Haydn)

Antigono (os, 3, Metastasio), Padua, Nuovo, 16 June 1764, *P-La* (2 copies); Rome, Dame, carn. 1766, *D-MÜs*, *I-Mc*; St Petersburg, court, 11/22 Sept 1770, *F-Pn*, *RUS-SPtob*

La francese a Malghera (dg, 3, P. Chiari), Venice, S Cassiano, aut. 1764, *I-Gl* (Act 1), *US-Wc* (Act 1)

Semiramide (os, 3, Metastasio), Venice, S Cassiano, carn. 1765, *P-La* (2 copies)

L'isola disabitata (azione drammatica, 1, Metastasio), Mantua, Ducale Nuovo, 27 July 1765, *P-La*; St Petersburg, court, carn. 1769, *RUS-SPtob*
Le [due] serve rivali [La serva scaltra; I capricci del sesso] (dg, 3, Chiari), Venice, S Moisè, aut. 1766, *A-Wn*, *D-Wa*, *I-Fc*, *MOe*; Lisbon, Ajuda, sum. 1768, P-La (2 copies and pts); Dresden, Hof, aut. 1768, *D-Bsb*, *Dl* (MS copy *US-Wc*); Cologne, Hof, 1773, *F-Pn*; vs (Florence, 1971)
Siroe, re di Persia (os, 3, Metastasio), Munich, Hof, carn. 1767, *A-Wgm*, *D-Bsb*, *Dl*, *Mbs*, *US-R*
Amore in trappola (dg, 3, Chiari), Venice, S Moisè, carn. 1768
Il tributo campestre (pastorale, 1, G.B. Baganza), Mantua, Regio Ducale Nuovo, spr. 1768
Astrea placata (azione teatrale, Metastasio), St Petersburg, court, 1770, *RUS-SPtob*
Antigona [Antigone] (os, 3, Coltellini), St Petersburg, court, 31 Oct/11 Nov 1772, *D-Bsb*, *RUS-SPtob*, *US-Wc*; ed. A. Rocchi (Florence, 1962); excerpts ed. in DTB, xxv, Jg.xiv/i (1914)
Amore e Psiche (os, 3, Coltellini), St Petersburg, court, 18/29 Sept 1773
Lucio Vero (os, 3, Coltellini, after Zeno), St Petersburg, court, 17/28 Nov 1774, *F-Pn*, *RUS-SPtob*
La Merope (os, 3, Zeno), Milan, Ducale, 25 Jan 1776, ov. *I-Mc*
Germondo (os, 3, Goldoni), London, King's, 21 Jan 1777, Favourite Songs (London, *c*1777)
Telemaco (os, 3, Z. de Seriman), London, King's, 15 March 1777
Il cavaliere errante (dramma eroicomico, 2, G. Bertati), ?Naples, ?1777, *F-Pn*; Venice, S Moisè, spr. 1778, *I-Mc* (with pts), *D-Dl* (MS copy *US-Wc*), *F-Po*, *RUS-SPtob*; as Il cavaliere errante nell'isola disabitata, Vienna, Kärntnertor, 1779; Eszterháza, Feb 1782, *H-Bn*
La disfatta di Dario (os, 3, A. Morbilli), Venice, S Benedetto, Feb 1778, *D-Bsb*
Gli eroi dei Campi Elisi (dg, 3), Venice, S Samuele, carn. 1779, completed by G. Astarita, ov. *I-Gl*
Artenice, unfinished
Music in: Ifigenia in Aulide, 1753; La Rosmonda, 1755; I disturbi, 1756; La virtuosa ritornata da Londra, 1757, doubtful; L'Issipile, 1763; Zophilette, 1765; Olimpiade, 1768, *GB-Lbl*; Olimpiade, 1769, Favourite Songs (London, *c*1769); Antigono, 1774, Favourite Songs (London, 1776)

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Secular vocal: 1 song in Echo (1758–60); 6 Italian Duets, 2vv, hpd (Metastasio) (London, 1762); La pace di Mercurio (cant., Z. Betti), Bolzano, 1765, *A-Wn*, *I-BZa*, ed. G.A. Pastore (Bari, 1975); Perchè se tanti siete, aria, in Journal dariettes italiennes (Paris, 1779); Sogno ma te non miso, canon, ed. T. Warren: Collection of Catches (London, before *c*1795); Who gave the sun his light (hymn, Mrs Opie), arr. Biggs (London, ?1817); Se possiedo il tuo bel core, rondo (n.p., n.d.); 1 aria from Ifigenia, ed. C. Klage: *Orion*, x (n.p., n.d.); La pietà ai mali miei, ed. J. André: Sammlung neuer italienischen Arien und Duetten, ii (Offenbach, n.d.); Dei, qual mi sorprende (cant.), S, insts, ?*D-Bsb*; Hedersi oh Dio rapire, aria, S, 2 vn, va, 2 hn, bc, *D-ROu*
Inst: 3 sinfonie, D, 2 ob, 2 hn, str, *I-Mc*, 1, 1776, ed. E. Bonelli (Padua, 1959); ov., 2 tpt, str, *MOe*; Scénario de fête, St Petersburg, Institut de Smolna, Nov 1770, partly by Traetta

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DANIEL HEARTZ (text) MARITA P. McCLYMONDS with GEORGE W. LOOMIS (work-list)

Tragédie en musique [tragédie lyrique] (Fr.). The most important species of French opera in the period from Lully to Rameau (1673–1764). In its organization and musical character it shares many features with lesser genres such as the *pastorale-héroïque*. It is nevertheless distinguished by its five-act structure (others usually had fewer acts) and by a greater dramatic intensity and seriousness of tone. In the later 18th century the *tragédie en musique* profoundly influenced the operatic reforms of Jommelli, Traetta and, above all, Gluck. In their turn the French tragedies of Gluck, Piccinni, Sacchini and Salieri, produced in the 1770s and 80s, represent a transformation and final flowering of the genre.

1. Terminology. 2. History, 1673–1773. 3. Dramatic and musical characteristics, 1673–1773. 4. Reform and regeneration.

1. TERMINOLOGY. During the greater part of the Lully–Rameau period, the term 'tragédie lyrique' is rarely

encountered. For the first 85 years of the genre's existence, this expression was scarcely ever employed by librettists or composers. Almost without exception, librettos printed before 1760 use the terms 'tragédie' or 'tragédie en musique'. On printed scores the same terms are found with similar consistency, together with such variants as 'tragédie mise en musique' or (after the mid-18th century, when old librettos began to be recycled) 'remise en musique' (e.g. Dauvergne's *Enée et Lavinie*, 1758). Le Cerf de la Viéville is typical of his time in referring to 'nos Opéra que nous appelons des Tragédies en Musique' (*Comparaison de la musique italienne et de la musique françoise*, 1704–6, iii, 3). During the 18th century, as other genres grew in stature and popularity, writers found the need to invent additional makeshift terms (e.g. 'tragédie-opéra', 'opéra tragédie').

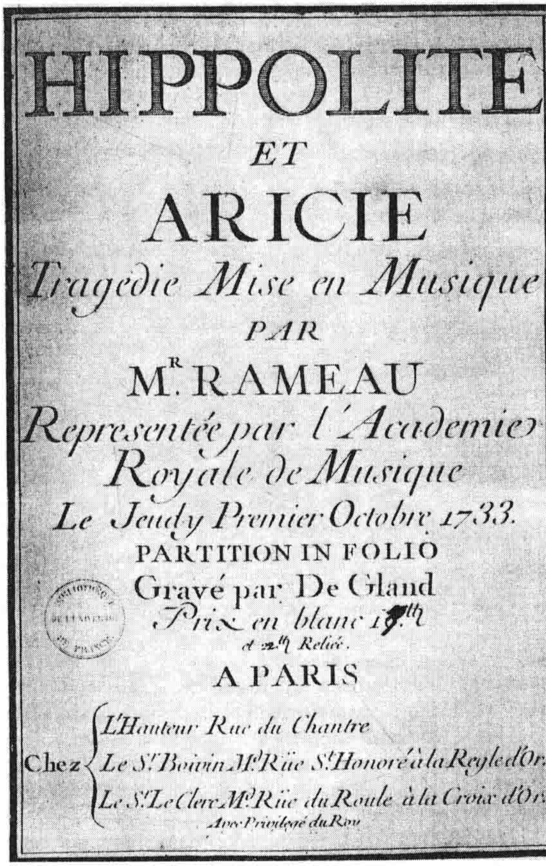
It was in literary circles, and not until the mid-18th century, that the expression 'tragédie lyrique' first became fashionable. Rémond de Saint-Mard (1741), for example, uses 'tragédie lyrique' and 'tragédie en musique' interchangeably; Cahusac (1751, 1754) is more consistent in employing the former to distinguish lyric from spoken tragedy. During the 1760s the new term is found sporadically on title-pages (e.g. Dauvergne's *Hercule mourant*, 1761). But only in the following decade, particularly after the arrival in Paris of Gluck's operas, does it appear at all frequently in this context.

For much of the 20th century 'tragédie lyrique' was the preferred term. Yet present-day scholars are increasingly following Girdlestone's lead in returning to the terms used by librettists and composers, at least for the Lully–Rameau period.

2. History, 1673–1773. A year after seizing control of the Académie Royale de Musique and hence acquiring a monopoly of French opera, Lully produced his first *tragédie*, *Cadmus et Hermione* (1673). Thus was born the genre that was to dominate the composer's output and bear his imprint for many years to come: between them, Lully's 13 completed *tragédies*, all but two to librettos by Philippe Quinault, set the dramatic and in some respects the musical tone of the genre for almost a century.

The *tragédie en musique* emerged more or less fully fledged. Although various developments may be traced through Lully's subsequent works, *Cadmus* already includes most features characteristic of the genre. The Lullian *tragédie* is, in fact, an extraordinary amalgam of pre-existing elements. From the tragedies of Corneille and Racine come the five-act structure and the use, if no longer exclusive, of alexandrines, while the 'déclamation enflée et chantante' of the *tragédienne* C.C. La Champmeslé influenced Lully's conception of recitative. From the *ballet de cour* and elsewhere come the panegyrical prologues, stage spectacle, dances, *symphonies* and choruses. From the *tragédie à machines*, the *pastorale* and pre-Cornelian tragedy, the *comédie-* and *tragédie-ballet* come other elements, both musical and dramatic. Lully's supreme achievement is to have synthesized all these into an art-form in which everything – music, drama, dance, staging – was subservient to an overriding dramatic unity: a true *Gesamtkunstwerk* 'avant la lettre'.

This eclectic mixture proved astonishingly popular at all levels of society, from Louis XIV down. Having created a taste for the *tragédie en musique*, Lully used his monopoly to ensure that only his operas could satisfy that taste. In any year after 1673, audiences could see a new



1. *Title-page of the first edition of Rameau's 'Hippolyte et Aricie' (Paris, 1733)*

Lully *tragédie* (they appeared at the rate of about one a year) and at least one revival of his existing operas, but no others. Given that devotees could buy season tickets and that the season lasted most of the year, it is hardly surprising that audiences got to know these works by heart; there are, indeed, reports of their joining in with the actors.

Lully's unexpected death in 1687 left something of a vacuum. Because of his monopoly, few French composers had first-hand experience of composing opera. (M.-A. Charpentier was a rare exception, having written music for various private productions, including biblical operas for the Jesuits.) To fill the vacuum, the practice of reviving Lully's *tragédies* continued, reinforcing their dominant position. Many went on to be revived for 60, 70 or 80 years after their creation; *Thésée* lasted an astonishing 104 years, until 1779.

Such new works as appeared in the remaining years of the 17th century were almost all *tragédies* in the Lullian mould. Among the composers were Lully's son, Louis, and former colleagues or pupils, Collasse, Marais and Desmarets. The works of these years are not without originality or musical interest. Indeed, Charpentier's *Médée* (1693) is one of the finest in the repertory. But almost all were judged unsatisfactory by comparison with the works of the revered Lully – Charpentier's because of its too-adventurous harmonic idiom, others because they seemed pale imitations. Only Collasse's *Thétis et Pélée* (1689) enjoyed a success comparable with the master's.

Almost half a century separates the last of Lully's completed *tragédies* (1686) and the first of Rameau's (1733). During that time several librettists emerged, among them Danchet, Lamotte and Roy, who came near to equalling the great Quinault without deviating much from his style. Yet even composers of the calibre of Campra, Destouches, Marais and Montéclair seldom managed the musical ingredients in a manner that carried dramatic conviction. Such men often seemed more comfortable in the lighter genres. The gaps between successful *tragédies* became steadily wider: Destouches' *Omphale* (1701), Campra's *Tancrède* (1702), Desmarets and Campra's *Iphigénie en Tauride* (1704), Marais' *Alcyone* (1706), Gervais' *Hypermnestre* (1716), Montéclair's *Jephté* (1732). By the late 1720s, indeed, the Opéra had become 'a veritable graveyard of the *tragédie lyrique*' (Anthony).

Yet for Rameau the *tragédie* remained the most esteemed genre. In all, he devoted to it about a third of his operatic output. Few others now showed the same commitment. In the 20-year period 1739–58, the Académie Royale de Musique presented only six new *tragédies*. (A similar period between 1718 and 1737 included three times as many.) If Rameau's first operas initially appeared controversial, that was not through any radical break with tradition: most elements of his style are at least hinted at in 'pré-ramiste' operas of the 1720s and early 30s. The Lulliste–Ramiste dispute had more to do with the complexity and intensity of Rameau's idiom. Once audiences had accepted this, they readily placed *Castor* and *Dardanus* on a level equal to, or even higher than, Lully's masterpieces.

From its beginnings, the *tragédie en musique* had been inseparably linked with the court and the Académie Royale de Musique (whose entrepreneurs inherited Lully's monopoly), and thus identified with the political and social hierarchy. Inevitably, therefore, the genre found itself attacked in the 1750s by the anti-establishment intellectuals of the new Enlightenment, prominent among them F.M. Grimm and J.-J. Rousseau. The resulting QUERELLE DES BOUFFONS, as much political as artistic in its motivation, succeeded in undermining the whole aesthetic basis of serious French opera and hastened the search for alternatives. There were those who clung to the *tragédie*: if anything, the Querelle led to an upsurge of activity. Between 1758 and 1773 a dozen new *tragédies* appeared, including such anticipations of Gluck as F.-A.D. Philidor's *Ernelinde* (1767) and Gossec's *Sabinus* (1773). Dauvergne's *Enée et Lavinie* (1758) is one of several to take the hitherto unthinkable step of re-using librettos from the golden age; Mondonville (1765) even had the temerity to reset Quinault's *Thésée*. Yet few were successful enough to merit a revival, and it was gradually conceded that the genre was moribund. Moribund but not dead, for the arrival of Gluck's operas in Paris in 1774 was to provide a massive and invigorating transfusion. Gluck's work was 'at once a blow to French opera and a renewal of it' (Einstein, *Gluck*, 1936, p.138).

3. DRAMATIC AND MUSICAL CHARACTERISTICS, 1673–1773. Opera in France emerged at a time when the native spoken theatre was at its peak. This fact, and the fact that the 'classic' French theatre of Corneille and Racine was governed by a strict code of rules explains many characteristics of the *tragédie en musique*. Yet although the new genre shares features with spoken tragedy (most obviously the five-act structure), it was never conceived of as merely an adaptation of the existing one. Spoken tragedy, it was widely believed, had reached a state of perfection: to graft music on to it would be inappropriate. Far better that lyric tragedy should aim at a perfection equal to that of Corneille or Racine without directly imitating it. Indeed, lyric tragedy came to be seen not only as the counterpart but also the inverse of spoken tragedy.

The inversion applies first to the subject matter. Whereas spoken tragedy preferred to treat historical figures, such subjects were considered inappropriate for opera. What rational mind could tolerate the idea of a Brutus or a Pompey expressing himself solely through singing? But if opera restricted itself to a world inhabited by gods and allegorical or legendary figures, the problem disappeared. Hence the preponderance of *tragédies* based on classical myth or legend (Lully, *Alceste*; Rameau, *Castor et Pollux*), Italian epic (Lully, *Armide*; Campra, *Alcine*) or Spanish romance (Lully, *Amadis*; Destouches, *Amadis de Grèce*). For the same reasons, librettists turned very occasionally to the Old Testament (Montéclair, *Jephté*) or other ancient religious sources (Rameau, *Zoroastre*).

Almost by definition, then, opera made extensive use of supernatural elements, collectively known as *le merveilleux*. In spoken tragedy this had been marginalized; certainly it rarely played a part in the dénouement. In the *tragédie en musique*, conversely, the supernatural was considered not only desirable but essential. Indeed, for many writers *le merveilleux* was the key feature – 'la pierre fondamentale de l'édifice' (Cahusac, 1751) – that distinguished lyric from spoken tragedy. If it was pointless to imitate what spoken tragedy did perfectly, Cahusac argued, lyric tragedy was bound to explore what the theatre was forbidden from doing. In this way *tragédie en musique* became the antithesis of its spoken counterpart. *Le merveilleux* provided justification for this inversion. Where spoken tragedy eschewed stage machinery, the supernatural happenings in opera cried out for elaborate effects. Where violent events in spoken tragedy were perforce enacted offstage, they happened in full view in lyric tragedy (compare the treatment of the sea monster in Racine's *Phèdre* and in Rameau's *Hippolyte*). Where dance was seldom required in spoken tragedy, it was justified within the supernatural milieu of opera in the same way that music was. Even the balance of elements in the plot was inverted: whereas love interest in the theatre was usually secondary to themes of a political nature, overtly political themes were generally thought ill-suited to opera. Rather, the typical *tragédie en musique* adopted one of a number of formulae involving a pair of lovers and one or more rivals.

Similar inversions may be seen to apply to the Cornelian unities. In lyric tragedy, unity of place was routinely ignored: it was usual for each act to be set in a different location, and individual acts might include further scene changes. Such infringements were positively encouraged by La Bruyère ('il faut des changements') though discouraged by the Abbé de Mably. Unity of time was likewise generally ignored. As for unity of plot, the episodic nature of a genre so devoted to divertissement and spectacle made this difficult to respect, although the comic subplots in Lully's early operas are avoided in all later ones.



2. *Jupiter causes Phaeton's chariot to crash to the ground (closing scene of Act 5) from Lully's 'Phaëton': wash drawing after Jean Berain I, engraved by Jacques Le Pautre for the frontispiece to the first edition of the libretto (1683)*

The object of both lyric and spoken tragedy was, in Aristotle's phrase, to excite pity and terror. Yet this was never the sole or main aim of the *tragédie en musique*. The prevailing tone, at least until the time of Rameau, was more elegiac than tragic. Any pity and terror engendered was quickly dissipated by scenes of calm and joy.

For La Bruyère, indeed, the essential characteristic of the genre was not so much to plumb the depths of human experience as 'to hold the spirit, the eyes and the ears in an equal enchantment'. This was a view echoed many times in the 18th century to justify the mixture of drama, spectacle, singing and dancing. In order to accommodate the competing demands of these elements, Lully and Quinault established a convention whereby the action would give way at some point in each act to a *fête* or divertissement. Whereas the dramatic *scènes* would be declaimed predominantly in recitative, the *fêtes* would involve airs, choruses, ballet and spectacle in continuous sequences that between them might make up a third of the whole work or more.

Fêtes could nevertheless help further the action: the goddess Cybèle uses a dream-sequence to apprise Atys of her love and warn him of the consequences if he spurns her (*Atys*, Act 3). Moreover, *fêtes* were often effective in preparing for what Aristotle calls *peripeteia* – unexpected reversals of fortune. It is during pre-nuptial rejoicings that Roland learns with horror of the betrothal of Angélique to his rival Médor (*Roland*, Act 3). Such *fêtes* may even generate a degree of dramatic irony, where the audience knows that the celebrations are premature (e.g. *Hippolyte et Aricie*, Act 3 and 4). Significantly, the contrast between action and *fête* is often reflected in a work's tonality, which will be in a state of flux during the former but static during the latter.

In Lully's day the *scènes* consisted largely of declamatory, French-style recitative, with painstakingly notated rhythms, fluctuating metres and active bass lines. This was periodically relieved by binary or rondo *petits airs* usually expressing some sententious maxim, or – less often, and only in passages of high emotion – by accompanied recitative, elegiac monologues or laments.



3. Costume designs for Phoebe and Pollux, possibly by Jean-Louis Fesch, in a revival of Rameau's 'Castor et Pollux', Paris Opéra, ?1764: gouache on vellum (Bibliothèque et Musée de l'Opéra, Paris)

During the 18th century the recitative changed remarkably little: Rameau could genuinely claim to have taken as guide 'la belle déclamation & [le] beau tour du Chant qui regnent dans le Récitatif du Grand Lully'. Steadily, however, the proportion of recitative to set piece decreased, while that of accompanied to unaccompanied recitative grew. Likewise there was greater musical involvement in the *scènes*: accompaniments of *petits airs* became more elaborate, while the monologue, in the hands of Destouches, Campra and, above all, Rameau, could generate an intensity undreamt of by Lully. Nevertheless, the primacy of the action outside the *fêtes* was seldom forgotten: however intricate the accompaniments, the vocal line remained predominantly syllabic and the transition from recitative to set piece flexible. Monologues often lack a final ritornello, so that the ensuing recitative immediately follows the singer's last words; they are usually placed at the beginnings of acts so as not to interrupt the action.

Indeed, the principal differences between Lullian and Ramellian *tragédie* have little to do with dramatic structure and much more with musical expansion. Campra may have thought Rameau's *Hippolyte* contained enough music to make ten operas; but Campra himself, with Destouches, Montéclair and others, had contributed much to this expansion. It affected every aspect, including choruses, dramatic *symphonies*, dances and *ariettes*. These last, unknown to Lully, were fully developed da capo arias, the only movements to allow extensive solo vocal display. Characteristically, though, their role was purely decorative. As such, they were confined to the *fêtes* and, in many *tragédies*, limited to a single example. The *ariette* was French Baroque opera's most obvious debt to Italian opera; yet in the course of the 18th century the *tragédie* gradually succumbed to the general influence of italianate music even if most composers contrived to disguise it with a French accent.

For the first 75 years of its existence, the *tragédie en musique* was prefaced by a prologue, roughly the length of a single act. In Lully's day the prologue had a political function – to focus attention on the monarch: Louis XIV's achievements, real or imagined, were allegorized in a brief action usually independent of the ensuing *tragédie*. During the 18th century, and especially after Louis' death in 1715 when such panegyric became unfashionable, the subject matter of prologues varied widely: some (for example that in Campra's *Idomenée*) act as general introductions to the ensuing drama; others (*Hippolyte et Aricie*) justify the treatment of the source material; one (Campra's *Achille et Déidamie*) even makes a polemical point in the Lulliste–Ramiste dispute. With Rameau's *Zoroastre* the prologue was, with rare exceptions, abandoned. In his preface, the librettist Cahusac argued that the time devoted to the prologue would be better spent on the main plot; instead, 'the overture serves as prologue'. Indeed, for some time (and several decades before Gluck) Rameau had been experimenting with ways of linking overture and drama.

4. Reform and regeneration. When Gluck published his preface to *Alceste* (1769), many of the reforms he advocated for Italian *opera seria* had long been established practice in France – not just the integration of the overture but the avoidance of excessive vocal display, irrelevant ritornellos, da capos, superfluous ornament, too sharp a contrast between recitative and aria. In fact, Gluck's librettist Calzabigi (possible author of the *Alceste* preface) had long appreciated the potentiality of French opera. Meanwhile, Diderot, D'Alembert and other Encyclopedists advocated a simplification and humanizing of the *tragédie* and the adoption of an international musical language. Thus Gluck, disappointed with his lack of success in Vienna, was well aware of the advantages of moving to Paris. His six French *tragédies* (*Iphigénie en Aulide*, *Orphée et Euridice*, *Alceste*, *Armide*, *Iphigénie en Tauride* and *Echo et Narcisse*) exactly capture the ideals of all those reformers and others, among them Algarotti and Noverre. In these works he preserves the best of French practice – the structural flexibility and the subordination of aria, ballet, chorus, *symphonie* to the requirements of the drama – but subjects it to a rigorous simplification. Although *le merveilleux* is not eliminated, it is never allowed to detract from the sincere expression of human feelings. The traditional French musical idiom was now decisively abandoned; Gluck's claim that 'I have found a musical language fit for all nations, and hope to abolish the ridiculous distinctions between national styles of music' (*Mercure de France*, February 1773) was to some extent justified.

There were many who nevertheless found such operas too severe. As a rival to Gluck, the Italian composer Piccinni was brought to Paris and championed by the librettist Marmontel. Piccinni's 'tragédies lyriques' have the structural flexibility and even something of the musical style of Gluck's French operas; insipid as they now seem, they integrate the ballet, chorus and spectacle in a way that would satisfy the Encyclopedists. Piccinni's scoring is fuller than Gluck's, and he no longer confines long arias to soliloquy. Works like *Roland* (1778) and *Atys* (1780) are based on Quinault librettos, albeit 'Marmontelized' (Grimm's term) into three acts; they thus make extensive use of the supernatural. In the subsequent development of *tragédie lyrique* by Lemoyne, Gossec, Sacchini, Salieri, J.C. Bach and others, it was usually Piccinni rather than Gluck who was taken as a model. As well as further resettings of Quinault and other venerable old librettos, operas of the 1780s include adaptations of Corneille (e.g. Sacchini, *Chimène*, 1783), Greek tragedy (Lemoyne,

Electre, 1782; Salieri, *Les Danaïdes*, 1784) and historical subjects (Sacchini, *Arvire et Evelina*, 1788).

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GRAHAM SADLER

Tragédie lyrique. *See* TRAGÉDIE EN MUSIQUE.

Tragōidia (Gk.: 'tragedy'). An ancient Greek musical-dramatic form in which a mythical or, occasionally, an historical story is treated in a serious (as opposed to comic) manner in dialogue, song and dance. The most acclaimed composers of ancient Greek tragedy were AESCHYLUS, SOPHOCLES and EURIPIDES, all of whom lived in Athens in the 5th century BCE. Although major developments in the form and conventions of tragedy are associated with the Theatre of Dionysus in Athens, and the authors of the surviving tragedies are Athenian, there is no reason to suppose that tragedy originated exclusively in that city. The ancient writers who commented on the origins of tragedy attribute important innovations to poets from other parts of the Greek world. For example, ARION of Methymna is credited in the *Suda* with developments in early drama, although such developments also appear to be bound up with early dithyramb; and Aristotle (*Poetics*) noted that the practice of composing plots reportedly came from Sicily.

Despite a lack of clarity surrounding its origins, classical commentators nevertheless agree that the genre arose out of choral performance. The word *tragōidia* is derived from *tragōidoi*, which originally signified the members of a chorus in a tragedy and later came to mean, variously, all the performers, the tragic performance or contest as a whole, or tragic poets. Moreover, Aristotle reported that tragedy was originally all choral and that Thespis was the first to add an actor; Aeschylus later added a second actor and then Sophocles a third (Themistius, 26.316d). The higher proportion of choral music in the earlier tragedies also supports choral origin. Over time, however, as dramatic and musical possibilities opened up (the presence of two or three actors on the stage at a given time created new opportunities for action and dialogue between characters), speech and monody gradually increased, the number of choral segments diminished, and the main action also tended to shift away from the chorus, which would sometimes function as spectator and commentator rather than as a real participant in the drama. In fact, from the late 5th century BCE, the choral interludes (*stasima*) of authors such as Agathon and his imitators were unconnected with the plot; known as *embolima*, these interludes could be transferred from one play to another. The number of choral portions also diminished as melodic and rhythmic complexity increased. It appears that the changes in musical style affecting other genres originating in the later 5th century BCE also found their way into tragedy. Complex melodies are more easily sung by single professional actors than by amateur choruses.

Nevertheless, the choral portions were not wholly unaffected by this new style of music. Much of the evidence for musical change survives in the comments and discussions of philosophers such as Damon, Plato and the author of the Hibbeh Papyrus. Agathon and Euripides are two names often mentioned with regard to the new style of music in tragedy.

In the tragedies that survive complete or virtually so, the cast would usually consist of two or three actors, an aulos player to accompany the musical portions and a chorus of between 12 and 15 performers. The limited number of actors did not mean that there were only two or three speaking characters in the drama, but rather that two or three would be on stage at any given time. A single actor might play the parts of two or more characters, the use of masks precluding the possibility of confusion of identity. The leader of the chorus, the *koruphaios*, was responsible for the rhythm of the chorus and for giving the first note (*endosimon*). Sometimes the *koruphaios* or the chorus might be treated almost as an extra character and exchange dialogue with main characters. There were also various kinds of non-speaking character (attendants, captives etc.), as individual dramas required.

The following is a basic outline of the structure of a Greek tragedy. The drama would often begin with a prologue, consisting of monologue or dialogue, that provided a background to the action. The chorus, led by the aulos player and performing in a marching rhythm (usually anapaestic), would then make its entrance (*parodos*) and take up position, in square formation, within the *orchēstra* (i.e. the performing area; *see* THEATRON). A lyric ode was sung immediately afterwards. The bulk of the dramatic action took place in a series of episodes, which were not usually set to music but were composed in iambic trimeters (considered closest to the natural rhythm of speech). The episodes were separated by choral *stasima*, of which a typical tragedy would include at least three to five. The word *stasimon*, despite its derivation (from *histēmi*: 'to stand'), does not indicate that the performers were standing still but that they were performing 'in position' rather than entering or exiting the performing area. The lyrical metres of *stasima* suggest dance rhythms, in contrast to the marching rhythm of the *parodos* and *exodos*. The usual metrical structure of a *stasimon*, in which a strophe and its exactly corresponding antistrophe are followed by an epode, indicates that the performers probably danced as well as sang, repeating the music and steps of the strophe exactly in the antistrophe. Unfortunately, ancient writers provide few details about the specific dances (*emmeleia*) or dance steps used in tragedy. Normally the chorus sang and danced as a whole, but it was sometimes divided into two semichoruses. There may have been other variations: for example, the third stasimon of Euripides' *Hippolytus* is thought by some to have been performed antiphonally by a main chorus of women and an extra chorus (*parachorēgēma*) of men. At or near the end of the play, the chorus departed, again led by the aulos player, while singing the *exodos* ('exit'). As with the *parodos*, the *exodos* was set to a marching rhythm (anapaestic). Playwrights sometimes made the same *exodos* serve more than one play, perhaps indicating that the audience had begun to leave their seats before the play was quite over.

There was a greater variety of types of musical number than the foregoing general description might suggest. Actors often performed in recitative or lyrical monody (solo singing), such as in songs of lament or celebration; and the singing of a *stasimon* or other lyrical segment might alternate between character(s) and chorus rather than being confined to one or the other. As for the music itself, the few extant examples from ancient Greek tragedy, including fragments of Euripides' *Orestes* and *Iphigenia in Aulis* plus some unidentified and uncertain later fragments, provide but a few intriguing hints. The fragment from *Orestes* is in the enharmonic genus and Dorian or Phrygian mode; that from *Iphigenia in Aulis* is in the enharmonic genus and probably the Mixolydian mode. The musical scales found in these fragments are consistent with classical descriptions of the modes and genera predominant in 5th-century tragedy.

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DENISE DAVIDSON GREAVES

Trăilescu, Cornel (*b* Timişoara, 11 Aug 1926). Romanian composer and conductor. He studied with Drăgoi, Hoinic and Vasile Ijac at the Conservatory and Arts Institute in Timişoara (1945–9). The disestablishment of the Conservatory for political reasons prompted Trăilescu to continue his studies at the Bucharest Academy (1949–53), where his teachers included Andricu (composition), Rogalski (orchestration) and Silvestri and Georgescu (conducting). He began his career as musical assistant at Opera Româna, Timişoara (1946–9), then moved to Opera Româna in Bucharest where he became chorus master (1951), conductor (1955), principal conductor and director general. He led the company on tours to European centres including Vienna. Possessing the characteristic features of late Romanticism, his works are marked by their expression and melodic effusiveness, their sense of symmetry and clarity and the effectiveness of their orchestration. The operas, his primary compositional achievement, are based on historical or traditional themes, and often quote from old ballads and popular songs.

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OCTAVIAN COSMA

Traizegniers. *See* TRAZEGNIES family.

Trajan Turnovský, Jan [Trajanus Turnovinus, Johannes]. *See* TROJAN TURNOVSKÝ, JAN.

Trajetta [Traetta], **Filippo** [Philip] (*b* Venice, 8 Jan 1777; *d* Philadelphia, 9 Jan 1854). Italian-American composer and teacher, son of Tommaso Traetta. He was sent to a Jesuit school to prepare for a military career, and was also taught by Fenaroli and Perillo. In 1799 he went to Naples to study with Piccinni, an ardent republican; having joined a patriot army, he was captured by the French and imprisoned for eight months, then was surreptitiously provided with a German passport and smuggled aboard an American ship bound for Boston. He arrived there late in 1799 and together with Graupner and Mallet in 1801 founded the American Conservatorio, where Uri K. Hill was among the students; here he taught singing and performed as a violinist. In about 1802 he went to Charleston, South Carolina, possibly as an impresario, but soon moved to New York, where Hill's father published some of his compositions. He remained in New York from 1808 to 1817 and re-established his Conservatorio. After four years in Virginia he settled permanently in Philadelphia in 1822, where once again he set up the Conservatorio.

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BYRON CANTRELL

Trajetta, Tommaso. *See* TRAETTA, TOMMASO.

Trajetti, Lorenzino (*b* Rome, 20 July 1590). Italian lutenist, active in Rome. The son of Franciscus 'Gallus Belgicus'. *See* LORENZINO.

Trajković, Vlastimir (*b* Belgrade, 17 June 1947). Serbian composer. He graduated from the postgraduate composition class of Mokranjac at the Belgrade Academy of Music (1977). He attended the Darmstadt summer course in 1972, and in the following year he studied 16th-century polyphony in Saint Maurice. In 1977–8 he worked under Messiaen in Paris. Trajković's works resemble the Impressionism and exoticism of Debussy while betraying the influence of modes devised by Messiaen. In its repetition of confined musical materials, his music bears the hallmarks of the 'new simplicity'. Additionally, it displays characteristics of jazz and rock music.

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ROKSANDA PEJOVIĆ

Trako, Konstandin [Konstantin] (*b* Boboshtica, nr Korça, 10 Feb 1919; *d* Tirana, 12 March 1986). Albanian composer, choral conductor and teacher. He attended the Ciprian Porumbescu Conservatory, Bucharest (1936–42), where his teachers included Constantinescu, Chirescu and Jora, while also studying Byzantine liturgical music at the Bucharest Academy of Religious Music. After returning to Tirana he taught music in secondary schools and, in 1943, formed the first Albanian mixed chorus. Its first concert was banned by the Italian occupying forces; Trako subsequently joined the partisans, and he later claimed to have transcribed over 2000 Albanian folksongs during his time with them. In the summer of 1944, by order of the Communist party, he formed the Antifascist Youth Chorus, which took part in the liberation concert in Tirana in December that year. In 1946 Trako became the first director of the Jordan Misja Art Lyceum, Tirana, serving until 1948. He was also deputy director and later artistic director (1949–52) of the Albanian Philharmonia and, from 1962, conductor of the chorus at the Tirana Conservatory, where he taught choral and orchestral conducting.

Trako was one of the pioneers of Albanian musical life after 1944, especially in the field of choral conducting. His compositions, though they featured little in concert programmes towards the end of his life, are of undeniable historical significance. He was well known for his mass songs and choruses, many composed in honour of the socialist state and its leader Enver Hoxha. He is also widely credited with having written the first Albanian tone poem, *Atdheu im* ('My Fatherland', *c*1954–5), and the first Albanian oratorio, *Partia* ('The Party', 1953).

The latter, which celebrates the triumph of the Albanian people over fascism, has an inventiveness and sense of drama which enables it to transcend its immediate political purpose.

WORKS
(*selective list*)

Stage: Dasma shqiptare [Albanian Wedding] (musical tableau), Tirana Stadium, 1 May 1946; Vëllazërimi i popujve [The Fraternization of Peoples] (musical spectacle), Tirana, Teatri Popullor, 29 May 1950; Tana (op, 3, S. Kasapi), 1959–62, ?inc., unperf.

Choral: Partisë, Enverit [To the Party, to Enver] (cant., A. Varfi), T, mixed chorus, orch, 1952; Lavdi partizanëve [Glory to the Partisans] (cant., Varfi), mixed chorus, orch, 1952; Partia [The Party] (orat, Varfi), Bar, mixed chorus, orch, 1953; Dielli driçon mbi Shqipëri [Shines the Sun Over Albania] (cant., L. Qafëzezi), S, T, mixed chorus, orch, 1955; 4 choral suites (folksong texts), mixed chorus, 1955–65; Çlirimtarët [Liberators] (cant., Varfi), S, T, Bar, mixed chorus, orch, 1957; Choral Suites, nos.1–2 (folksong texts), chorus, orch, 1958; Erë revolucionare [The Wind of Revolution] (suite, L. Qafëzezi), mixed chorus, orch, 1965; Këngë për Republikën [A Song for the Republic] (cant., Varfi), mixed chorus, orch, 1960s; Parti, me ty çdo maje e fituam [With You, O Party, We have Conquered every Mountain Peak]; Armatë e forcës vigane [An Army as Powerful as a Giant]; Betimi [The Oath]

Inst: Atdheu im [My Fatherland], sym. poem, orch, *c*1954–5, Poemë, vn, pf, 1968; Sym. Suite, orch, 1975; chbr music

Songs (1v, pf): Fshatarja [Peasant Girl]; Çobanka deshmore [The Heroic Shepherdess]; Partizania n'kruna [Partisan Girl at the Fountain-Head]; Hajdar Tafë Goriçani [Hajdar Tafë from Goriçani]; Ti qasmu dhe më pranë [Come Closer to Me]; Ka dalë vasha [Out Came the Girl]; Drini plak [Old River Drin]; Të kroni [At the Fountain]

Many other songs incl. folksong harmonizations, choral songs

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Historia e muzikës shqiptare [A history of Albanian music] (Tirana, 1984–5)

GEORGE LEOTSAKOS

Trambitsky, Viktor Nikolayevich (*b* Brest, 31 Jan/11 Feb 1895; *d* Leningrad [now St. Petersburg], 13 Aug 1970). Russian composer. He studied the piano with Treskin in Vilnius and in 1915 became a pupil of Kalafati in Petrograd (from 1917 at the conservatory). Subsequently he worked as an editor and concert organizer with the music section of the People's Commissariat for Education (1917–19) and as a conductor and pianist with travelling theatres (from 1919, in the Urals from 1925); he then became an editor at Sverdlovsk Radio (1930–33) and joined the staff of the Sverdlovsk Conservatory, where he was appointed successively theory lecturer (1936), professor (1939) and director of theory and composition (1944). He settled in Leningrad in 1961.

WORKS
(*selective list*)

Ops: Ovod [The Gadfly] (after E. Voynich), 1929; Gnev pustïni [Anger of the Desert] (Trambitsky); Orlyona (I. Keller), 1934, rev. as Za zhizni [For Life], 1937; Groza [The Storm] (Keller, after A.N. Ostrovsky), 1941, rev. 1957; Dni i nochi [Days and Nights] (V. Grishev, after K. Simonov), 1950; Kruzhevnitsa Nastya [Nastya the Lacemaker], 1963

Orch: Vn Conc., 1921; Vesnya [Spring], sym. poem, 1927; P'yesï, 1931; Tatarskiye èskizi, 1933; V puti [On the Way], 1934; Kapitan Gastello, sym. poem, 1943; Sym., 1945; Sinfonicheskiye kartini [Symphonic Pictures], 1955

Chbr and inst: Str Qt, 1928; Fantasia, vn, pf, 1942; Khorovodï [Round-Dances], 2 sets, pf, 1942, 1946

Songs: Severnïye skazki [Northern Folktales] (trad.), 1941; Songs on poems from the Urals, 1954; 3 Romansï (S. Yesenin), 1969; 4 Romansï (A. Akhmatova), 1970

Other works: incid music, folksong arrs.

Principal publishers: Muzgiz, Sverlgiz

WRITINGS

Polifonicheskaya osnova russkoy pesennoy garmonii [The polyphonic basis of Russian song harmony] (Moscow, 1954)

'Plagal'nost' i rodstvennïye yey zvyazi v russkoy pesennoy garmonii' [Plagal and related relationships in Russian song harmony], *Voprosï muzïkoznaniya*, i/2 (1953–4), 35–67

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B.I. Pevzner: 'V. Trambitskiy, B. Gubalin, N. Puzey', *Kompozitorï Urala* (Sverdlovsk, 1968)

DETLEF GOJOWY

Tramessa [tramezzo]. *See* INTERMEDIO.

Tramote, Montri (*b* Suphanburi, Thailand, 1900; *d* 1995). Thai musician and scholar. He was drawn to music as a boy and moved into the home of his teacher by the time he was 13. During the mid- to late 1920s, he studied with LUANG PRADIT PHAIRAU and played supporting *ranāt thum* (xylophone) in his teacher's *pī phāt* ensemble. He was a court musician during the reigns of Rama VI and VII (1917–35) and then moved immediately into a position of importance in the newly formed Department of Fine Arts. By then he was already known as a prodigious composer and he eventually wrote about 200 works in the classical Thai style; he was also trained in Western music styles and notational practices, and he wrote many pieces in *phlēng Thai sākon* ('Thai music in the Western style'), using Western harmonic practices. Unlike many composers, he was also an accomplished poet and wrote most of the lyrics for his pieces; these are in a variety of traditional Thai verse forms and are much admired.

He was named the head of the Thai Music Division at the Department of Fine Arts in Bangkok in 1940 and served in this position for several decades. An avid music historian, his major books (all in Thai) include *Thai Music History* (1938), *Thai Entertainment* (1954), *Music Terminology* (1964) and *Explanations of the History and Meaning of Thai Musical Pieces*; his numerous essays have been extensively republished. He contributed to the journal *Sinlapakǭn* ('Fine Arts'), including in nearly every issue a piece transcribed into Western notation and accompanied by historical information and analysis. He retired from the Department of Fine Arts in 1962 but held a special position as 'Thai Music Expert' until his death. In 1985 he was named one of the first National Artists. His son, Silapi Tramote, continues to work in the Thai Music Division at the Department of Fine Arts.

DEBORAH WONG

Trampeli [Trampel]. German family of organ builders. It consisted of Johann Paul (*b* Oberlauterbach, 16 Jan 1708; *d* Adorf, 7 Sept 1764), described as 'kunsterfahrner Orgelbaumeister und Instrumentmacher', his sons Johann Gottlob (*b* Adorf, 22 Nov 1742; *d* Adorf, 18 March 1812) and Christian Wilhelm (*b* Adorf, 16 March 1748; *d* Adorf, 26 Feb 1803), and the son of the last-named, Friedrich Wilhelm (*b* Adorf, 23 Feb 1790; *d* Adorf, 2 Nov 1832). The 'i' was added to the family's surname by Johann Paul's sons. It appears that about 1734 Johann Paul took over the workshop of Adam Heinrich Gruber,

the distinguished organ builder and organist, at Adorf (the birthplace of J.C. Kerll); he built about 50 organs there. The most important member of the family was Johann Gottlob, an intimidating person of uneven temper. He and his brother built *c*100 organs, including those for the Nikolaikirche, Leipzig (1790–94; his largest, with three manuals, 49 stops), and the Reinoldikirche, Dortmund (1805; three manuals, 40 stops). Others survive at Plauen-Oberlosa (1784–8); Hohndorf, near Elsterberg (1788); and Rothenkirchen, Vogtland (1798–1800). Christian Wilhelm worked entirely in partnership with his brother, and was regarded as 'a first-class mechanic' ('vollkommener Meister des Regierwerks'). Friedrich Wilhelm's work included the large organs in the Stadtkirche at Weimar (1813; three manuals, 44 stops) and St Johannis at Plauen (1815; two manuals, 31 stops). Organs of his survive at Auma, Thuringia (1816–18); Windischleuba, near Altenburg (1821); and Landwüst, Vogtland (1822).

The Trampeli family were the dominant organ builders of their time in Saxony. It is thought that they owed their special knowledge of organ building to a manuscript with which they became familiar while working on the Silbermann organ at Reichenbach; in any case it is clear that they modelled their work on that of Gottfried Silbermann. Friedrich Wilhelm's instruments at Plauen and Weimar were strongly criticized, but it is reasonable to suppose that this criticism only arose because the wind supply of Trampeli organs was still designed for the older, contrapuntal style of playing, not for the harmonic style of the subsequent period, with its thicker textures. In any case, the Trampelis were highly regarded by their contemporaries, and this opinion is confirmed by the quality of their surviving instruments.

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F. Friedrich: *Orgelbau in Sachsen: Bibliographie* (Kleinblittersdorf, 1995)

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HANS KLOTZ/FELIX FRIEDRICH

Trampler, Walter (*b* Munich, 25 Aug 1915; *d* Port Joli, Nova Scotia, 27 Sept 1997). American viola player of German birth. He was taught by his father, and then attended the Akademie der Tonkunst in Munich until 1934. He made his début as a violinist in Munich in 1933, playing Beethoven's concerto. His début as a violist was in Mozart's Sinfonia concertante in Berlin in 1935. He was first solo violist with the Deutschlandsender (1935–8), and emigrated to the USA in 1939, where he became a member of the Boston SO (1942–4) and the symphony and opera orchestra of the City Center, New York (1946–8). He was a founding member of the New Music Quartet (1947–56), and has also played with the Budapest, Juilliard and Guarneri quartets and with the Beaux Arts Trio. For 20 years he participated in Alexander Schneider's concerts at the New School. From 1969 to 1994 he was a member of the Chamber Music Society of Lincoln Center.

As a soloist, Trampler gave some 40 first performances, including those of works by Hans Werner Henze, Perle, Persichetti, Berio (*Sequenza VI*, *Chemins II* and *Chemins III*, which he recorded), Neikrug and Simon Bainbridge. He recorded the Mozart and Brahms quintets with the Budapest Quartet as well as the Brahms piano quartets with the Beaux Arts Trio. He also made solo recordings of works by Reger, Stravinsky, and Hindemith, and was the soloist on a recording of Berlioz's *Harold in Italy* with the London SO and Georges Prêtre.

Trampler was an outstanding violist, commanding a virtuoso technique equal to the demands of the entire repertory. His remarkable musicianship and charisma won new audiences for his instrument. He taught generations of violists who have acquired distinction as soloists, as members of major orchestras and as performers in quartets. He served on the faculties of the Juilliard School (1962–72), and Peabody Conservatory (1968–70), the Yale School of Music (1970–72), Boston University (1972–82), the New England Conservatory (1982–95) and the Mannes College (from 1993). Trampler played a viola built especially for him by Samuel Zygmuntowicz of Brooklyn, an instrument notable for its beauty of sound.

WATSON FORBES/DENNIS K. McINTIRE

Trance. A sub-genre of HOUSE music, especially popular in Europe. It began in the late 1980s as an offshoot of the rave scene, but was equally inspired by the early Ibiza sounds of 'Balearic beats' and the later German ambient house sounds of 'Teutonic beats'. The best works of early trance are noted for their use of soft electronic percussion and repetitive synthesizer pads combined with a fast tempo. Examples include Jam & Spoon's *Stella* and its subsequent remix by them as Age of Love's *Age of Love (Watch Out for Stella Mix)*, most early work by Sven Vath and, more commercially, Dance 2 Trance and the output of Logic Records.

By the mid-1990s, it had become more of an underground style and assumed a darker feel, as in the many compilations from Rising High records (*The Secret Life of Trance*, volumes 1–4) and the Platipus label. In the late 90s trance experienced a revival, aided by UK clubs such as Gatecrasher, leading international DJs such as Paul Van Dyk and Tall Paul, and the renewed popularity of the Ibiza scene. This enabled trance to cross over into the commercial arena again with hit singles for the likes of ATB, Salt Water and Chicane.

IAN PEEL

Tranchell, Peter (Andrew) (*b* Cuddalore, India, 14 July 1922; *d* Bishops Waltham, 14 Sept 1993). English composer and teacher. Educated at King's College, Cambridge (BA 1946, MusB 1949, MA 1950), he returned to teach at the university in 1950, serving as Fellow and director of music at Gonville and Caius College from 1960 until his retirement in 1989. For the students there, he made a large number of arrangements and editions, mostly of choral music; in addition he wrote a great deal of church music, including settings of 17 psalms with inserted commentaries from other books of the Bible. Tranchell composed a large quantity of dramatic works, among them six 'concert entertainments' written for performance in Cambridge during the May Week celebrations. Among his operatic ventures, *The Mayor of Casterbridge* was praised by Eric Blom as 'an English stage work of exceptional quality' when performed in Cambridge in 1951, while *Zuleika* had a brief run at the Saville Theatre, London, in 1957. His music is direct, eclectic and often harmonically adventurous.

WORKS
(*selective list*)

DRAMATIC

Ops: The Mayor of Casterbridge (3, Tranchell, P.S. Bentley, after T. Hardy), 1951; Zuleika (musical comedy, J. Ferman, after M. Beerbohm), 1954; Bacchae (Euripides), 2 S, SA, taped orch, 1956; Troades (Seneca), S, A, SA, taped chorus and orch, 1957; Antigone (Sophocles), male vv, taped orch, 1959

Ballets: Fate's Revenge, 1951; Images of Love, 1964

Concert entertainments: Daisy Simpkins (H.C. Porter), solo vv, SATB, 2 pf, 1954, rev. 1989; Murder at the Towers (Tranchell, after E.V. Knox), solo vv, SATB, 2 pf, 1955, rev. 1986; Aye, aye, Lucian! (Tranchell, after Lucian of Samosata: *Vera historia*), male vv, male chorus, pf, 1960; The Mating Season (Tranchell, after P.G. Wodehouse), solo vv, male chorus, pf, 1962, rev. 1969; His First Mayweek (Tranchell), solo vv, male chorus, 2 pf, 1963; The Robot Emperor (Tranchell), male vv, male chorus, orch, 1965

OTHER WORKS

Orch: Decalogue, brass, perc, org, 1956; Scherzetto, 1960; Eclogue, 1962; Festive Ov., 1966; Conc. grosso, 1972, rev. 1977

Inst: 7 Pieces in 'Alphabetical' Order, pf, 1947, rev. 1960; Friendly Grotesques, pf duet, 1953; Sonata, org, 1958; Sonatina, fl, pf, 1966; Sonatina, org, 1968; Waltz and Calypso, 2 ob, 2 cl, 2 bn, 2 hn, 1977; Mazurkas, 2 vn, vc, 1982; Movements, fl, va, bn, hpd, pf, 1987

Choral: This Sorry Scheme of Things, Bar, SATB, SA, pf/hpd duet, 1952; The Joyous Year (W. Wordsworth), SATB, orch, 1961; Thackeray Ditties, 1962; 3 Poems of Po Chü-i, Bar, TTBB, orch, 1964; Mag and Nunc, G, TTBB, org, 1967; 17 pss, 1/2/3vv, org, 1962–9; Soul's Successor (Tranchell), male vv, male chorus, melodicas, 5 perc, org, 1969; Mag and Nunc, C, ATBarBB, org, 1970, rev. 1988; TeD, in B, ATBarBBB, tpt, org, 1973; TeD, E, AATBarBB, 2 vn, org, pf, 1974; No More of Thee and Me (O. Khayyam: *Rubaiyat*, adapted E. Fitzgerald), AATBarBB, pf, 1978; Ye Shall Be Holy, SSATB, org/pf/hmn, 1982; Mag and Nunc, B, AATBarBB, org, 1982; Fortunare nos, SATBarBB, org, 1986; Cantantibus organis, S, T, B, SATBarB, org, 1987

MSS in *GB-Cu*

Principal publishers: Chappell, Galliard

□

Tranovský, Juraj [Tranowský, Jiřik; Třanovský, Jiří; Tranoscius, Georg] (*b* Těšín, 27 March 1592; *d* Liptovský Mikuláš, 29 May 1637). Czech poet and composer. After studying at Wittenberg he held positions as a Protestant minister and schoolmaster at Prague (1612), Holešov (1613) and Meziříčí (1615). In 1622, during the Thirty Years War, he fled into exile to avoid persecution for his Protestant beliefs, but he returned a year later. When the emperor banished all Protestant clergy in 1624 he was again obliged to leave. After staying at Těšín and Bielsko he resumed pastoral duties, first at Orava castle, Slovakia, in 1628 and then at Liptovský Mikuláš in 1631.

Tranovský's *Cithara Sanctorum, Apoc. v. Pjsné Duchownj Staré y Nowé* (Levoča, 1636) immediately replaced the Czech hymn collections of Ján Silván (1571) and Vavrinec Benedikt of Nedožery (1606), which were in normal use in Slovakia at that time, and it was accepted as the basic Protestant hymnbook. Nine more editions appeared during the next 60 years, and by 1872, 66 editions had been printed. The first edition contains 402 hymns, but Tranovský composed only a few of the melodies; he adapted many Czech hymns, translated Lutheran chorales and may have provided as many as 92 original hymn texts. His fame rests on this work, which earned him the nickname 'the Slavonic Luther', but his *Odarum sacrarum, sive Hymnorum … libri tres* (Bregae, 1629) has greater musical significance. It contains 150 four-part odes (4 ed. in Osuský; 2 ed. in Rybarič; 1 ed. in *Cantica sacra: Zborová tvorba zo Slovenska*, Bratislava, 1993), in which the ancient metres of the poems are reflected in the rhythms of the music. Several are based on chorale melodies, which generally appear in the tenor part. The odes have a somewhat archaic dignity and strength because the voices move together in uniform rhythm and Tranovský relied almost entirely on 5–3 chords.

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J. Ďurovič: *Životopis Juraja Tranovského* [Life of Tranovský] (Liptovský Mikuláš, 1942)

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M. Poštolka: 'Die "Odae Sacrae" des Campanus (1618) und des Tranoscius (1629): ein Vergleich', *MMC*, nos.21–3 (1970), 106–52

R. Rybarič: *Dejiny hudobnej kultúry na Slovensku* [The history of musical culture in Slovakia] (Bratislava, 1984)

I. Ferenczi: '"Adjunk hálát az Úrnak, mert érdemli!" Egy metrikus dallam többszólamú, hangszeres és népi változatai' [Praise be to God, for His goodness! Polyphonic, instrumental and folk variants of a metrical song], *Magyar Zene*, xxviii/1 (1987), 17–20

J. Petőczová-Matúšová: 'Slovenský prvok v hudobnom živote Levoče v 17. storočí' [Slovak element in musical life of 17th-century Levoča], *Musicologica Slovaca et Europaea*, xix (1994), 63–78

JOHN CLAPHAM/JANKA PETŐCZOVÁ-MATÚŠOVÁ

Tranquillo (It.: 'quiet'). An indication of mood found often in music of the later 19th century. Occasionally it appears as a tempo designation, as in the work of Bartók; but he always used it with a metronome mark.

See also TEMPO AND EXPRESSION MARKS.

Transatlantiques. French firm of music publishers, founded in 1947 by the song and film composer Marc Lanjean as the classical department of Editions Ray Ventura. In the course of the 1950s and 60s Editions Transatlantiques published works by Françaix, Jolivet, Milhaud, Rivier, Bondon, Daniel-Lesur and Wiener, as well as some classical works (Vivaldi, Devienne, Rameau, Hummel, Leclair etc.), songs (e.g. *Maladie d'amour* by H. Salvador), and film music: *Napoléon* (director Sacha Guitry), *La Princesse de Clèves* and *Le Pickpocket* (director Robert Bresson) and *Jeux interdits* (director René Clément). Transatlantiques became completely independent in the early 1970s, and has been directed since 1974 by the composer Patrick Marcland, son of the firm's founder. He has developed the catalogue considerably by bringing in such composers as Ballif, Murail and Y. Taïra, and by building up important guitar and pedagogic collections.

JEREMY DRAKE

Transcription. Transcription is a subcategory of notation. In Euro-American classical studies, transcription refers to copying of a musical work, usually with some change in notation (e.g. from tablature to staff notation to Tonic Sol-fa) or in layout (e.g. from separate parts to full score) without listening to actual sounds during the writing process. Transcriptions are usually made from manuscript sources of early (pre-1800) music and therefore involve some degree of editorial work. It may also mean an ARRANGEMENT, especially one involving a change of medium (e.g. from orchestra to piano).

In ethnomusicological transcription, music is written down from a live or recorded performance, or is transferred from sound to a written form by electronic or

mechanical means (*see*, for example, MELOGRAPH). Use of the term in ethnomusicology stems from the work at the turn of the 20th century by key figures such as ALEXANDER J. ELLIS (1814–90), CARL STUMPF (1848–1936) and ERIC M. VON HORNBOSTEL (1877–1935) and is quite different from its use in other disciplines. Theories and methods of ethnomusicological transcription have challenged the assumption that music is the product of natural laws leading to the evolution of Western harmonics and Helmholtz's seemingly objective support of harmonic universalism (1863). BENJAMIN IVES GILMAN, a Harvard music psychologist, distinguished (in his transcriptions of Zuñi (1891) and Hopi (1908) songs) between transcription as a 'theory of observations' reconstructed from repeated performances, and as 'facts of observation' in a recording of a single performance (1908), later to be distinguished by CHARLES SEEGER (1958), as 'prescriptive' and 'descriptive' notations. The prescriptive corresponds to ethnomusicological use of the term 'notations' and descriptive to ethnomusicological 'transcriptions'. Gilman also anticipated Seeger in suggesting that automatic mechanical-graphic transcriptions might provide more objective and accurate notations.

Hornbostel and Abraham (1909) synthesized these two approaches by proceeding from observation of recorded performances but at the same time using transcription as a tool for discovery of musical intent by treating it as 'text'. They created a musical International Phonetic Alphabet, a philological model for a comparative method in musical studies for 'comparative musicology'. In choosing a modified European symbol system, however, sounds foreign to their system had to be adjusted to its representational logic making it just as reductionist as harmonic analyses. Seeger's challenge to the notational basis of Hornbostel's paradigm with its objectivist-discovery orientation and European-notation transcriptional methodology, led to the proposal of 'three solutions' by MANTLE HOOD (1971), that is the adaptation of traditional notations of various cultures to their own musics, use of the melograph and development of a musical equivalent of Labanotation. The linguistically derived distinction between 'phonetic' and 'phonemic' transcriptions, corresponding to more or less detailed transcriptions and 'outsider' and 'insider' perspectives (cf. Pike, 1954), has been used since the 1950s (e.g. Nettl, 1956). A preferable label is Ellis' distinction between 'narrow' and 'broad' transcription (Ellingson, 1993).

FRANZ BOAS (1858–1942), a professionally trained physicist, recognized after returning from his first Inuit (Eskimo) fieldwork in the 1880s that linguistic trancriptions were strongly influenced by sounds expected and misperceived by fieldworkers on the basis of their European cultural conditioning (1889). Comparisons of transcriptions of the same music by different transcribers were made by Boas and by projects in the US (SEM 'Symposium on Transcription and analysis', 1964), in Japan (Koizumi and others, 1969) and France (Rouget, 1981). The results highlighted individual difference and subjectivity.

In later years, Hornbostel himself produced graphic representations of music based on theoretical rather than discovery models. As the 20th century developed, other methodologies, such as the investigation of social, political, economic and symbolic factors in musical systems, gained precedence. A quiet revolution in transcription has occurred with a new interest in non-European viewpoints. For instance, Western notation transcriptions of gamelan music were gradually replaced by Javanese number notation (e.g. Becker and Becker, 1981; Vetter, 1981; Sutton, 1985); African music began to generate new transcriptional alternatives; and pitch-time graph transcription of the fluctuating tone contours of Tibetan *dbyangs* has demonstrated their variability within and between performances (Ellingson, 1986).

In the late 20th century, transcriptional alternatives were explored. Conceptual transcriptions, which are neither prescriptive nor descriptive, give a graphic-acoustic embodiment of the essential concepts and logical principles of a musical system. Rather than exhaustively notating all objective features of musical sound, the transcription attempts to acoustically embody the musical concepts essential to the culture and music. Further modifications of European notations, including equidistant time horizontal spacing and equidistant pitch lines spaced according to actual intervals, have been proposed (Reid, 1977). Alternatives to European notation are beginning to be explored, for instance, solfège notation (Kara, 1970) or the use of high-mid-low vocal tone accents derived from Vedic chant notation (Ellingson, 1979). Multidimensional composites for transcription are being used, for instance Bonnie Wade's equidistantly spaced Indian *sargam* solfège syllables and melodic contour lines together with Western notation. Many different types of graph notations have been produced (Jones, 1959; List 1961; Reck, 1977; Zemp, 1981; Koetting, 1970; De Vale, 1984). Complex displays have been used, such as Judith and Alton Becker's (1981) circular depictions of rhythmic cycles and Bernard Lortat-Jacob's (1981) spiral notation of structural development. New dimensions have been admitted to musical transcription suggesting that 'the music itself' is more than the sound we hear (e.g. Kubik, 1969; Blacking, 1973; Sumarsan, 1975). Some transcribers have attempted to include extra-acoustical elements of music in transcriptions, for instance, showing relationships between musical structure and cosmology (Becker, 1981) or using 'videographs' to show the effects of audience interaction on performances (Qureshi, 1987). Some ethnomusicologists are experimenting with non-print forms of transcriptions, as in HUGO ZEMP's use of computerized animation to create graph transcriptions, transferred to film, whose lines develop in synchronization with the musical soundtrack. And some are involving the musicians themselves in the transcription process, such as SIMHA AROM in using stereo recording and audio playback techniques in the field to facilitate transcription of complex polyrhythmic compositions from the Central African Republic, and Richard Widdess's (1994) collaborative approach to the transcription and analysis of *Dhrupad*.

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TER ELLINGSON

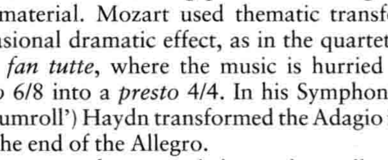
Transformation, thematic. A term used to define the process of modifying a theme so that in a new context it is different but yet manifestly made of the same elements; a variant term is 'thematic metamorphosis'. With CYCLIC FORM and the desire for continuity between movements, the process became a favourite method in 19th-century music of giving greater cohesion both between and within separate movements of multi-movement works. It was also widely used in opera. Great ingenuity was devoted to changing the rhythm, melodic detail, orchestration or dynamic character of a theme to adapt it to a different purpose, often for programmatic reasons. Thematic transformation is no more than a special application of the principle of variation; yet although the technique is similar the effect is usually different, since the transformed theme has a life and independence of its own and is no longer a sibling of the original theme.

Dance pairs of the early 17th century provide notable cases of thematic transformation at a time when variation form was also coming into favour for larger musical structures. In his keyboard dances, Bull frequently derived the melody of the galliard from that of the pavan, with free modifications, so that neither is strictly a variation of the other, but they might be said to be obverse to one another. In the later Baroque period, thematic treatment of this kind was channelled into either fugue, by means of such techniques as augmentation and diminution, or variations, rather than into the balancing of varied couples on the basis of a single thematic idea. Bach at least showed no enthusiasm for building preludes and fugues out of shared material. Mozart used thematic transformation for occasional dramatic effect, as in the quartet in Act 2 of *Così fan tutte*, where the music is hurried out of a *grazioso* 6/8 into a *presto* 4/4. In his Symphony no.103 (the 'Drumroll') Haydn transformed the Adagio introduction at the end of the Allegro.

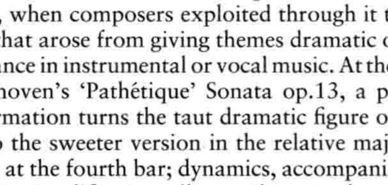
Thematic transformation belongs above all to the 19th century, when composers exploited through it the possibilities that arose from giving themes dramatic or human significance in instrumental or vocal music. At the opening of Beethoven's 'Pathétique' Sonata op.13, a process of transformation turns the taut dramatic figure of the first bar into the sweeter version in the relative major which appears at the fourth bar; dynamics, accompaniment and harmonic simplification all contribute to the growth of the initial idea (exx.1*a* and *b*). In the finale of his Ninth Symphony, a large variation scheme provides a prototype of many 19th-century thematic transformations, when the 'Joy' theme is transformed from its normal 4/4 metre

Ex.1 Beethoven: 'Pathétique' Sonata op.13

(a)



(b)



in D into a 6/8 Alla marcia in B♭ for a heroic passage in the text. The four-note figure that pervades the last four string quartets can be seen subtly transformed, above all in the *Grosse Fuge* op.133, where it provides a wide variety of fugal textures, starkly contrasted.
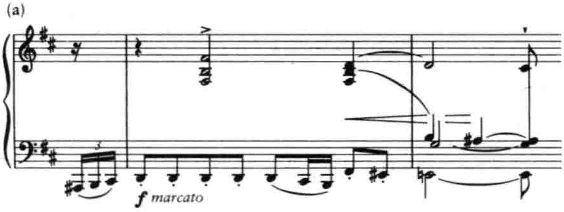
There are other examples in Beethoven in which transformation is used as a formal symphonic technique. With the addition of programmatic significance it featured prominently in unifying large-scale Romantic works. Berlioz's *Symphonie fantastique* (1830) led the way in demonstrating the dramatic strength of a theme that recurs in all movements (the IDÉE FIXE) and is transformed in each movement according to its context. The same theme could thus represent the flux of passion, the elegance of a ball and the grotesque dance of a witches' sabbath while at the same time transferring a fixed image from the mind of the composer to that of the listener. Berlioz was later to use other thematic transformations with great subtlety, particularly in *La damnation de Faust* (1845–6).

The practice of thematic transformation is particularly associated with Liszt, who applied it as a thoroughgoing source of musical development. In *Eine Faust-Symphonie* (1854–7) the Mephistopheles movement is built out of transformations, symbolizing negations, of the themes of Faust and Gretchen presented in the first two movements. *Les préludes* (1848) shows the glorification in full orchestral dress of the somewhat hesitant theme of the opening. In the Piano Sonata in B minor (1852–3) Liszt achieved one of his most miraculous metamorphoses of musical character when a diabolic figure that appears in the bass near the beginning becomes a theme of infinite sweetness and longing (exx.2*a* and *b*).
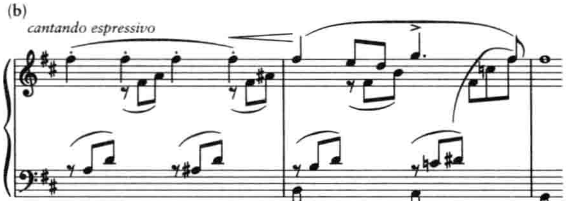
Such processes became a regular part of later 19th-century music, especially in the hands of Liszt's followers. The Russians made particular use of them: there are good examples in Tchaikovsky's Fifth Symphony and *Swan Lake*, in both of which a minor theme is transformed into a triumphant major theme at the close. Perhaps the most far-reaching application of thematic transformation occurred in Wagner's treatment of the LEITMOTIF, for the motifs, especially in the *Ring*, are combined, adapted, extended and altered in shape, rhythm and colour to reflect the dramatic action at all points; examples include the majestic version of Siegfried's horn call that rings out

Ex.2 Liszt: Piano Sonata in B minor

(a)



(b)



in his funeral music in *Götterdämmerung*, and the apprentices' spiky version of their masters' noble theme in the prelude to *Die Meistersinger*. In addition, many of Wagner's motifs stand in relationships to each other that gradually become clear during the course of the entire work and in which transformation merges with symphonic development.

Not even Brahms escaped the general acceptance of thematic transformation as a standard technique in the late 19th century, although he showed much less interest in it than his contemporaries. His clearest use of it is in the Intermezzo in E minor op.119 no.2, a case which makes plain the distinction between variation technique, so common in Brahms, and a single transformation, which is comparatively rare.

While the naive type of transformation (turning a joyful melody into a sad one by putting it into the minor, for example) lost favour in the 20th century, more sophisticated types, combined with more general thematic development, are to be found in music of all kinds, particularly that which accepts wholeheartedly the symphonic heritage of the past.

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HUGH MACDONALD

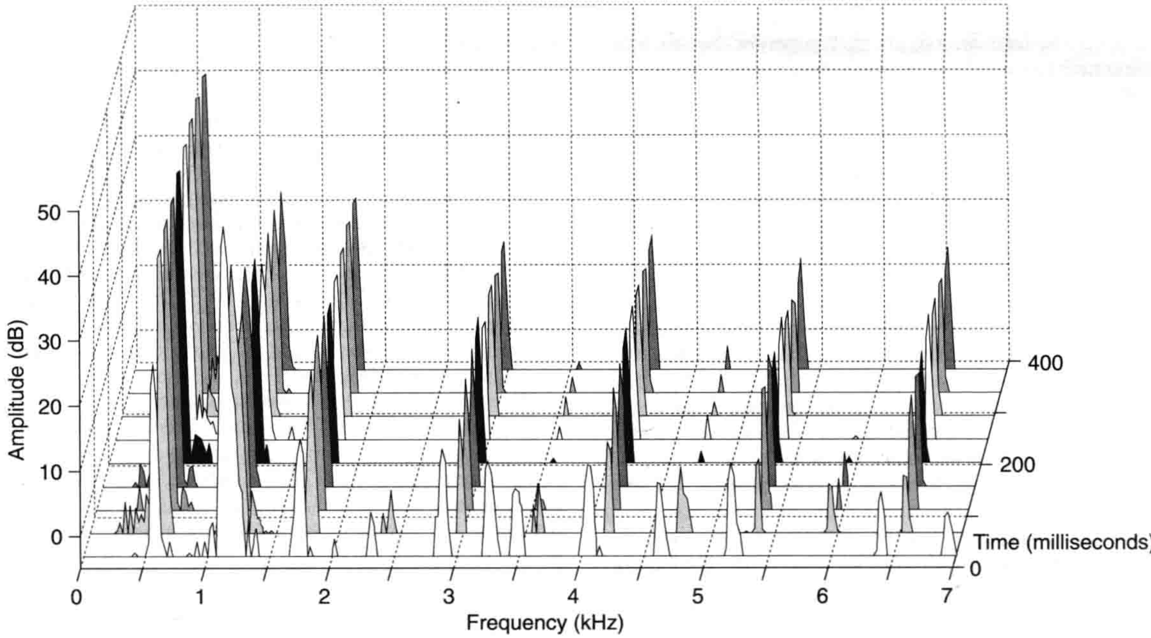
Transient. Any part of the signal associated with a vibration or sound wave in which a significant feature of the signal is changing with time. It is impossible to make an acoustical system such as a stretched string or an air column start vibrating instantaneously with a steady amplitude; after the initial excitation is applied, the resonant modes of the system gain energy at a rate which depends on the properties of the resonances and also on the nature of the attack. The part of the signal corresponding to this initial development of the vibration is known as the starting, onset or attack transient; in a sustained note it is followed by the steady-state portion of the signal. After the input of energy ceases, the mode amplitudes fall to zero during the decay transient. The starting transient is often the most recognizable feature of a particular instrument's sound. The illustration overleaf shows a set of frequency spectra measured during the starting transient of a treble recorder playing the note *d″*. It can be seen that the harmonic components increase at different rates. The presence of inharmonic components at relatively high frequencies in the first few milliseconds corresponds to the 'chiff' at the start of the note.

See also SOUND.

MURRAY CAMPBELL, CLIVE GREATED

Transition (Ger. *Durchgang*). Any passage in a piece or movement which, rather than having a particular thematic identity of its own, seems to lead from one well-defined section to another, for instance the 'bridge passage' between the first and second subjects of a movement in SONATA FORM. It is usually applied to passages in which a modulation from one key to another is systematically worked out, though it is also used for sudden changes of tonality, as well as for passages in which there is a 'modulatory digression' but no actual key change (Beethoven, Sonata op.111, second movement, bars 106–30).

JAMES WEBSTER



A series of frequency spectra measured during the starting transient of a note played on a treble recorder (after H.A. Wright)

Transitorium. A Mass chant in the Ambrosian rite. *See* AMBROSIAN CHANT, §7(i).

Transmission. This refers to the means by which musical compositions, performing practices and knowledge are passed from musician to musician. Though in principle applicable to all musical traditions, transmission as an analytical category has been mainly deployed in studies of European and European-derived folk (traditional), art and popular music.

Music transmission has at least four dimensions: the technical, the social, the cognitive and the institutional. Of these, the technical dimension (the manner in which music is transmitted) has received the most attention from musicologists. Ethnomusicologists, music psychologists and music educators have studied the other dimensions, though often not under the rubric of transmission.

The technical dimension of transmission traditionally concerns the distinction between oral and written traditions, a distinction originating in the study of literature. In particular, Milman Parry's and Alber B. Lord's seminal study of Yugoslav oral epic singers for insight into the compositional processes of the Homeric epics (before they were written down) has been influential in musicology (Lord, 1960). Parry and Lord found that would-be epic singers learn how to structure and create long epic texts rather than memorizing them, using textual 'formulas' to realize easily remembered epic 'themes'. Parry and Lord then analyzed the written Homeric texts for evidence of formulas, the verbal 'thriftiness' they contain, and thus their once orally transmitted, originally non-written character. Leo Treitler applied these ideas to Gregorian chant, uncovering in notations evidence of the oral transmission that preceded their written form. He argued that the general constraints exhibited by variant chants in the same melodic mode, such as 'consistencies from verse to verse with respect to the details of movement within each phrase ... the centrality of the recitation tones in all phrases, and the fixed order of the cadential tones', are analogues of the 'formulaic system' of oral epics. Consequently, they represent evidence for the kind of knowledge that singers possessed in order to sing chants during the period before the 9th century when they were orally transmitted (Treitler, 1974, p.352).

At one level, the distinction between oral and written transmission of music is obvious. Written transmission depends on some form of notation. Writing and musical notation are techniques that seem to fix compositions and allow them to be transmitted over vast geographical and temporal distances. By registering their names on their compositions, composers and writers can be known, remembered and evaluated even though they no longer need be present to recreate their work in performance. The techniques of oral transmission, on the other hand, are memory and performance. Since memory is presumed to be faulty, it is often assumed that compositions cannot be fixed but are subject to constant variations, intended and unintended. In some traditions, like Vedic chant or African drumming, mnemonic devices such as inverting text syllables or the use of drum syllables help to reinforce memory. In others, such as jazz, Middle Eastern music and Hindustani music, variability is made into a virtue and improvisation (composition at the instance of performance) is favoured over the repetition of fixed compositions. As music passes from musician to musician, the difference between the composer and an interpreter in the chain of transmission is obscured, and often the composer is forgotten or irrelevant.

In literature, the difference between the ephemeral, performative, social, seemingly variable nature of oral traditions and the concrete, textual, disembodied, seemingly fixed nature of written traditions appears clear-cut. For music, however, the distinction between oral and written transmission, while widely used and seemingly obvious, is often murky. For example, in many instances oral and written modes of transmission exist together in the same tradition. Common-practice Western art music

seems on the surface to be a written tradition whose compositions have been transmitted for centuries by a well-understood notation that captures details of pitch, rhythm, instrumentation, and the polyphonic organization of parts. However, some aspects of the tradition are not (or not always) recorded in notation: instrumental technique, timbre, details of tempo and dynamics, ornamentation, articulation, the combination of these into something called expression, and (where indicated) improvisation. These details, crucial to effective performance of notation, exist in oral tradition and are taught in formal, somewhat ritualized private music lessons and school classes.

Important issues in the transmission of written tradition arise when the link provided by oral transmission is broken and the details of performing practice are no longer known to living musicians. For so-called early music before the common-practice period, historical research on performing practice has been used to reconstruct these crucial details. Another important area of research into written musical traditions concerns the accuracy of notations, giving rise to a branch of scholarship on editions and editing practices. The existence of variants among notations calls into question the fixity of written tradition, variants caused by 'corruption ... through miscopying; degeneration through accidental omission of detail; distortion ... through deliberate alteration; correction ... of obvious errors; revision by the composer himself; amplification by supplementary performance indications not previously written down; variation of standard melodic figures where a variety of possibilities was acceptable in performance; faulty memorization of a piece, written out without an exemplar at hand; [and] notational changes not intended to affect the sound in any way' (Cooper, 1994, p.547)

Oral transmission, on the other hand, is presumed to characterize so-called folk or traditional music, where musicians never perform from notation and were once incorrectly presumed to be illiterate. However, the study of European traditional music, in particular, has revealed the extent to which musicians and singers have written down tunes and texts from the oral tradition in order to aid memory and (from the 17th to 19th centuries) to sell, in the form of inexpensive broadsides and chapbooks. Also tunes and texts from written tradition have, through frequent performance, passed into the oral tradition and been transmitted there, perhaps in a manner analogous to the way aphorisms from the works of Shakespeare or the Bible have become well-known proverbs and truisms in oral tradition, their sources forgotten.

Music and its study have added at least two important notions to the distinction between oral and written transmission. Firstly, a distinction is made between oral and aural transmission. Oral implies transmission by mouth in the medium of words, and in literature refers to the artistic medium itself and its spoken quality. In music, oral transmission refers to instruction in words, such as 'play this passage louder' or 'breathe at the end of this phrase'. Aural transmission, on the other hand, refers to learning music by ear from the sound itself, without the aid of words, which is done in both written and oral traditions. Secondly, for more than 100 years music has been recorded and transmitted in ever-proliferating media such as the phonograph record, radio and television, audio-cassette, compact disc and the internet. In this sense, the term transmission refers to the broadcasting of sound waves over long distances. Such media transmission partakes of the features of both oral and written tradition, and adds important new qualities to both. It preserves a record of musical composition (as does notation in written tradition) but it goes beyond notation to preserve and metaphorically textualize an actual performance, thus moving the details once transmitted (orally and aurally) in intimate settings between teacher and student into the widely accessible, disembodied, physical form associated with notation and written tradition. Media also facilitate aural learning, but by providing a permanent record of a performance in oral tradition, they allow aural transmission to continue over the kinds of distances (both temporally and spatially) usually associated with written traditions. By fixing improvised forms, however, some scholars worry that media transmission may encourage the copying of performances rather than the learning of the cognitive skills necessary to create them.

The social dimension of musical transmission has mainly been of interest to ethnomusicologists, who want to know what groups play music and what groups it is transmitted to. The answer varies significantly from society to society. For example, some societies, such as the Venda of South Africa, believe music to be a fundamental human behaviour and all participate in it and learn it to some extent. Perhaps more typically, music, or particular genres of music, are characteristic of one or another social group and transmitted almost exclusively within that group. The groups may be defined by ethnicity, social role (for example, professional musician), kinship, class, age and gender. For example, Amerindians have mainly refused to transmit their sacred, powerful songs to other Amerindian groups or to non-Amerindians. Rom (Gypsy) musicians in Macedonia are professional musicians who play the *zurla* (oboe) and *tapan* (drum) for weddings and celebrations of the majority Slavic population and transmit the tradition within families specialising in one or another of these instruments. So-called classical forms of music in Europe, the Middle East and Asia were historically transmitted only within elite or educated circles, while farmers and peasants had their own repertories rarely transmitted outside a particular village. In Europe, children's game songs are mainly transmitted by children among themselves and then largely forgotten when they become adults. In many societies the performance and transmission of certain genres of music have been circumscribed by norms of appropriate gendered behaviour. Some African groups restrict the playing of drums to women, while others allow only men to play them. Traditionally in Europe men have played musical instruments in public. However, there are notable exceptions: in Norway, for example, mothers have transmitted an instrumental tradition to their sons by singing tunes to them (Hopkins, 1986).

The cognitive dimension of transmission concerns the process of learning music. A few music psychologists and music educators have studied the development in children of cognitive abilities necessary for the acquisition of music (Serafine, 1988). However, few ethnomusicologists have examined the process of learning music in the many oral traditions they study. Though they routinely point out that children in many traditions learn by imitation, often without the aid of lessons and through a process of trial and error, there are only a few studies that document the

learning process in any detail (Berliner, 1994; Rice, 1994; and Brinner, 1995).

The institutional dimension of transmission concerns the organization of musical transmission. In many oral traditions music is not taught in any formal manner whatsoever, but is learnt by children who observe adults or older children singing, playing and dancing in social and ceremonial occasions and then participate in these activities alongside adults. In Bulgarian villages before World War II, boys practised what they had observed while herding animals in distant pastures, while girls attempted to repeat tunes and words as they cleaned house and tended the family garden. In parts of Africa and the Pacific adolescents are taught the adult repertory at initiation schools, during which they are taken away from the village for some weeks and adult knowledge of many cultural domains, including music, is imparted to them. In families of professional musicians, such as the Macedonian Rom (Gypsy) *zurla* players, young boys learn in informal lessons at home and then accompany their father or other male relative by playing a drone during paid performances, which gives them ample opportunity to listen to and absorb the repertory. Sometimes youths and amateurs form their own clubs or associations to pursue interest in particular style of music, for example, the garage band, a time-honoured means of learning music in the jazz and rock traditions. Formal, private music lessons are found in many literate and non-literate traditions around the world. Among the most ritualized are the Japanese guilds or schools (*ryu*) in which all students are expected to maintain the details of playing style with absolute fidelity throughout their lives. School, conservatory and university music training is a relatively recent phenomenon compared to these other centuries-old practices. Virtually every kind of music from every corner of the globe is available for study in such institutions, aiding the transmission of repertories and styles over vast geographical and temporal distances.

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TIMOTHY RICE

Trasmissione sospesa (It.). *See* SUSPENDED ACTION.

Transposing instruments. Instruments for which the music is not notated at the actual pitch of the sound, but is transposed upwards or downwards by some specific musical interval. Transposition is traditionally reckoned relative to the pitch C; an instrument 'in C' is non-transposing (or transposing by an exact number of octaves), and an instrument, for example, 'in F', sounds F when C is notated. The intention is to maintain the relationship between notation and execution (fingering etc.) among instruments of a similar kind but of different pitch. The music is therefore written in a transposition whereby a player may read it in the same manner for each instrument in the group. (*See* INSTRUMENTATION AND ORCHESTRATION.)

1. Strings and organ. 2. Woodwind. 3. Brass.

1. STRINGS AND ORGAN. During the Renaissance and Baroque eras, before the modern concepts of absolute pitch and a universal standard of performing pitch had developed, some instruments – particularly harpsichords and organs – were capable of rendering the same piece of music at two or (occasionally) more pitch levels without altering its relation to the pattern of the keyboard (*see* TRANSPOSING KEYBOARD). In one sense these may be called transposing instruments, but not in the specific modern sense of departing from a standard relation between notation and pitch level. Rather, their purpose was evidently to allow the performer a choice between options of equal status, no one pitch level being deemed the 'real' one by which the others were judged 'transpositions'. Even so, on an instrument not tuned in equal temperament this would have been, at best, a stopgap measure, as the pitch relationships at the second level would have differed from those at the first unless (as was frequently the case) extra strings or pipes were provided.

Transposing instruments in the common sense of the term have not been common among bowed instruments, although the double bass sounds an octave below the written notes (in order to sound an octave below the cello when both read from the same part). The violino piccolo, usually tuned a 4th above the violin, is likely to have its part written a 4th below the actual sound so that the player may read the part as though written for the normal violin (e.g. in the cantata *Es ist ein grosser Gewinn* by Johann Michael Bach, Altbachisches Archiv, ii). In some music of the late 18th and 19th centuries cello parts written in the treble clef are to be read an octave lower. On fretted instruments a CAPO TASTO permits music to be transposed upwards by one or more semitones without altered fingering.

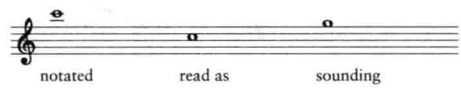
2. WOODWIND. A typical woodwind transposition is illustrated by the english horn, which is generally played by a musician whose primary instrument is the oboe. The english horn is pitched a 5th below the oboe, so that each fingering produces on the english horn a sound a 5th lower than that given by the same fingering on the oboe. The english horn part is therefore notated a 5th higher than it will sound so that the player can read it with oboe fingering. This practice was introduced early in the 18th century but did not become standard until later in the century. Bach, for example, wrote for the oboe da caccia (a curved tenor oboe with an open bell) in a C clef at sounding pitch, as had been the practice with the straight tenor oboe (*taille*) at the end of the 17th century (for further information on the notation of tenor oboe parts, *see* OBOE, §III, 4). In some works by Bach the woodwind parts are written in a different key from the organ part in order to allow lower-pitched woodwind instruments to play with a higher-pitched organ; this is not strictly a matter of transposition, as neither pitch level was standard.

Clarinet transpositions are reckoned against the model of clarinet on which the fingering (in the principal register for Classical music, i.e. the upper register) matches that of the oboe in the actual pitches produced. This is the

'clarinet in C', so termed because it sounds at written pitch. The B♭ clarinet, a longer instrument, sounds a major 2nd lower when played with the same fingerings; its music is accordingly notated a major 2nd higher than it is intended to sound. Music for the A clarinet is written a minor 3rd higher than the sound. Clarinet parts must be headed 'in B♭' or 'in A' (etc.) so that the player can select the correct instrument. Where there exist two instruments pitched an octave apart, conventional nomenclature prevents ambiguity: 'clarinet in E♭' is understood as the small clarinet pitched a minor 3rd above the C clarinet (the part notated a minor 3rd below the sound) while 'alto clarinet in E♭' denotes an instrument pitched a major 6th below the C clarinet (the part written at this interval above the sound). The bass clarinet is normally understood as being 'in B♭' (or occasionally 'in A'), and the part is written a major 9th (or minor 10th) above the actual sound. Wagner, however, wishing to assist the conductor by making the part look more 'bass', notated it an octave lower, i.e. a major 2nd or minor 3rd above the sound, causing the parts to lie mainly in the bass clef. Various composers have followed this practice, though it obliges the player to become accustomed to an otherwise unfamiliar octave transposition and so interferes with the basic purpose of transposing instruments. The basset-horn pitched in F is usually notated a 5th above the sound, but passages involving the lowest notes are frequently written an octave lower in the bass clef (as in traditional notation for the horn), thus appearing on paper a 4th below the actual pitch. In the late 18th century B♭ clarinet parts were sometimes notated in the tenor clef an octave below sounding pitch; such parts could be easily played by imagining the clef to be the treble and adjusting the key signature.

Under the influence of clarinet nomenclature ('in B♭' etc.) members of the oboe and flute families have often been described in similar terms. The english horn is 'in F', and the non-transposing instrument of the family, the oboe, is said to be 'in C'. The oboe d'amore is 'in A' (notated a minor 3rd above the sound); bass oboes and the bass heckelphone are 'in (low) C' (written an octave higher). Flute transpositions are reckoned against the ordinary flute (usually in C): the piccolo is notated an octave below its sound, the 'alto flute in G' (in some scores 'bass flute in G') a 4th above. The tierce flute (*Terzflöte*) often found in older music, especially military, is pitched a minor 3rd above the ordinary flute, with the parts written at this interval below the sound; it is therefore a 'flute in E♭', and is so described on the Continent. In Britain, however, it was long a traditional practice to describe the ordinary flute as 'in D', because in its early days D was its lowest note (similarly, the pitches of recorders are often given in terms of the lowest actual note, with the treble recorder, which in the USA is called 'alto', thus being said to be 'in F'). By this terminology the piccolo is 'in D' (rather than C), and the tierce flute is in F and in Britain called 'F flute'. Although this did not affect the interval of transposition when writing the parts, it can confuse score-reading of British band music. Similarly, a semitone-transposing flute may be known as 'in D♭' or 'in E♭'. The correct transposition can be found by inspecting the whole score, except where doubt arises over the octave. This also applies to early 18th-century scores with transposed parts for *flauti piccoli* etc., as in Handel's *Water Music*, where these parts are written a 4th above the violins for small recorders pitched a 5th above the treble recorder and fingered as the latter (ex.1).

Ex.1



Saxophone transpositions are similar to those of the clarinet, being reckoned against a 'soprano saxophone in C'. Parts for all saxophones are notated in treble clef at the interval above the actual sound that is equal to the interval by which the instrument is pitched below the soprano 'in C'. Thus the 'E♭ alto saxophone' is written a major 6th higher; the 'B♭ tenor', a major 9th higher; and the 'E♭ baritone', an octave and a major 6th higher (with these last two a score-reader may prefer to imagine tenor and bass clefs respectively, and adjust the key signature accordingly). Sarrusophones are treated in the same way, apart from the 'contrabass in C', for which parts are written in the bass clef sounding an octave lower (as are double-bassoon parts). Among other bassoons a few transposed parts exist for small instruments from the 18th century (see H.J. Hedlund, 'Ensemble Music for Small Bassoons', *GSJ*, xi, 1958, pp.78–84).

3. Brass. For most brass instruments the basic convention is to write the notes of the harmonic series (in the case of valve instruments the 'open notes', i.e. those produced without lowering a valve) always in the key of C, whatever key the instrument actually sounds in. This practice arose in Germany in the 17th century with trumpet parts (the associated timpani sounds always being correspondingly written C and G) but became standard only during the course of the 18th (it had been used regularly from the beginning of that century for the horn, which from the first was played in a considerable number of tonalities). As technique on a natural brass instrument was based on producing the correct harmonics one after another, the player required a notation that expressed harmonics rather than absolute musical pitches. The notation fixed in C provided this and has remained in use even with valved instruments. Two distinct schemes of C notation eventually arose: the original scheme for the trumpet (still used with the horn), in which middle C (*c'*) denotes the 4th harmonic; and a later scheme, used for bugles, cornets, modern trumpets and brass band instruments, in which middle C denotes the 2nd harmonic. For example, in the earliest days of the B♭ valve trumpet in Germany its parts were notated a minor 7th below the sound (written *c'* sounding *b♭'*, the 4th harmonic); but later parts have been notated a tone above the sound (written *c'* sounding *b♭*, the 2nd harmonic of the same instrument). Octave ambiguity occurs among parts in the older notation written for trumpets or horns in times when these instruments were used with crooks that put them into the tonality required. The most familiar case is that of horn parts from the Classical period marked simply 'in B♭', because this can be understood either as 'B♭ alto' (sounding a major 2nd lower) or 'B♭ basso' (sounding a major 9th lower). In such instances the correct solution must be found by inspecting the tessitura of the parts (those with many high notes probably being 'basso') or the score as a whole; even so the correct alternative cannot always be decided with certainty.

For score-reading purposes, the following particulars about brass instruments may be helpful:

(i) Horn. For parts in 'C alto' there is no transposition, but those in 'C basso' (implied by 'in C', unqualified) sound an octave lower; parts in 'B♭ alto' sound a major 2nd lower, in 'B♭ basso' a major 9th lower; those 'in A' sound a minor 3rd lower, and so on down to D♭ sounding a major 7th lower, except for parts in 'A♭ basso' (e.g. in Verdi), which sound a major 10th lower. Traditionally, passages written in the bass clef sound higher than written, instead of lower (e.g. *c* written in the bass clef sounds the same as *c′* written in the treble clef etc.). There was a move during the 20th century to abolish this irrational system and use the bass clef in continuation of the treble as in other music. But, quite apart from tenacity of tradition, it would be impractical to reprint the existing body of horn music – scores as well as parts – to comply. An instruction is often printed to indicate the reformed bass-clef notation; otherwise it has to be discovered by context. Some 18th-century works use the bass clef as a visual trick: parts for horns in E♭ (in Germany 'ex Dis') are notated in bass clef an octave lower than the actual sound with the key signature of E♭, and as E♭ falls in the bass clef where C falls in the treble clef, the player reads the part by imagining the treble clef. Similarly, D and F horn parts occasionally appear in alto and mezzo-soprano clefs respectively (but in the correct octave), the player again imagining the treble clef.

(ii) Trumpet. For parts 'in C', there is no transposition; those 'in B♭' sound a major 2nd lower, 'in A' a minor 3rd lower, 'in A♭' generally a major 3rd lower (in some early 19th-century scores, however, parts 'in A♭' sound a minor 6th higher through use of the older notation of harmonics). Beginning with parts 'in G', trumpets (including the modern small trumpets from 'in D' up to 'in G') sound higher than written: those 'in G' sound a 5th higher, and so on down to D♭ sounding a semitone higher. Parts written expressly for A or B♭ 'piccolo' trumpets also sound higher.

(iii) Bass trumpet. Parts 'in E' sound a minor 6th lower, and so on down to 'in B♭' sounding a major 9th lower (in some early 19th-century military music, parts 'in B♭' sound only a major 2nd lower than notated).

(iv) Cornet. For parts 'in C' there is no transposition; those 'in B♭' sound a major 2nd lower (as do the bugle and flugelhorn in B♭), 'in A' a minor 3rd lower and so on down to 'in E♭' sounding a major 6th lower (as in the fifth movement of Berlioz's *Symphonie fantastique*). Parts for 'soprano cornet', however, sound higher than written, so that 'in E♭' is a minor 3rd higher (in some early brass band compositions, 'in E♭' or 'in D' should be read higher than written, though 'soprano' is not stated).

(v) Other band instruments. Parts for the E♭ tenor horn (American 'alto horn'), E♭ mellophone etc. sound a major 6th lower than notated. The B♭ baritone and euphonium, when written in treble clef, sound a major 9th lower (as does the tenor or B♭ trombone in brass band parts), but in the bass clef there is no transposition. Parts written in the treble clef for the E♭ bass (tuba) sound an octave and a major 6th lower, and B♭ contrabass (BB♭ bass) two octaves and a major 2nd lower (*see also* WAGNER TUBA).

A number of 20th-century composers, notably Schoenberg, advocated the abolition of transposed notations, and in scores of atonal music all the parts are often written at sounding pitch (usually with an instruction to that effect). Clarinettists find no difficulty in reading complex parts 'in C', and trumpeters are so accustomed to transposing and re-transposing (e.g. to play parts for trumpet 'in B♭' on C trumpets of their own choice) that writing for trumpet 'in C', at sounding pitch, is in many ways the most convenient for the players. If horn parts are written at pitch, there is need for constant shifting from the treble clef to the bass, confusing the visual flow of the part. A C clef would be apt, but totally strange to most players. Standard notation for modern horn, therefore, continues to be 'in F', sounding a 5th lower than written.

ANTHONY C. BAINES/JANET K. PAGE

Transposing keyboard. One that enables the performer readily to play music in a different key from that in which it is written, generally for the purpose of enabling the music to sound at a different pitch (usually to accommodate a keyboard accompaniment to the fixed or preferred pitch of other instruments or singers) or to permit the playing of music in a 'difficult' key while using the fingering of an 'easy' key. There are two principal ways in which this may be accomplished. In one, the keyboard simply slides sideways relative to the jacks, hammers, stickers, strings etc. of the instrument of which it is a part. In the other method, there are two keyboards which are displaced from each other by a certain fixed interval.

The latter method is known principally from the standard two-manual harpsichords made by the Ruckers family in the late 16th-century and the first half of the 17th. In these, the upper keyboard sounds at normal pitch, while the lower keyboard, which plays the same strings as the upper keyboard, is positioned so that it sounds a fourth lower. The lower-manual *f‴* key, for example, is aligned with the upper-manual *c‴* key and acts on the same strings. O'Brien (1990) has suggested that a harpsichord by Joannes Ruckers, 1612 (in Fenton House, Hampstead), might originally have had a different arrangement, with the two keyboards a whole tone apart. Although there is no known evidence of organs with transposing keyboards like those in Ruckers harpsichords, there are occasional accounts of organs which included separate keyboards with their own pipework at a different pitch from the main instrument. In 1513 a second small organ, tuned a whole tone higher, was appended to the main organ in the church of St Jacobi, Innsbruck; the organ in the Hohenstiftskirche, Halberstadt, made by Heinrich Herbst in 1718, had two divisions with separate keyboards placed to the side, one tuned to 'Chorton' (choir pitch), presumably about a semitone below modern pitch), the other at 'Cammerton' (chamber pitch), presumably two or three semitones lower. Somewhat more frequently, in Germany during the 17th and 18th centuries, organs tuned to choir pitch would include, on one of the regular manuals, one or more stops at chamber pitch.

Transposing instruments with shifting keyboards have generally been more common than those with fixed keyboards. The earliest surviving examples include a harpsichord by Hans Müller of Leipzig (1537; Museo degli Strumenti Musicali, Rome; for illustration *see* HARPSICHORD, fig.4) and a chamber organ by Michael Strobel (1559; Schloss Churburg, Sluderno, Italy). In both instruments the keyboard can be shifted by a whole tone, a transposition that Arnolt Schlick (*Spiegel der*

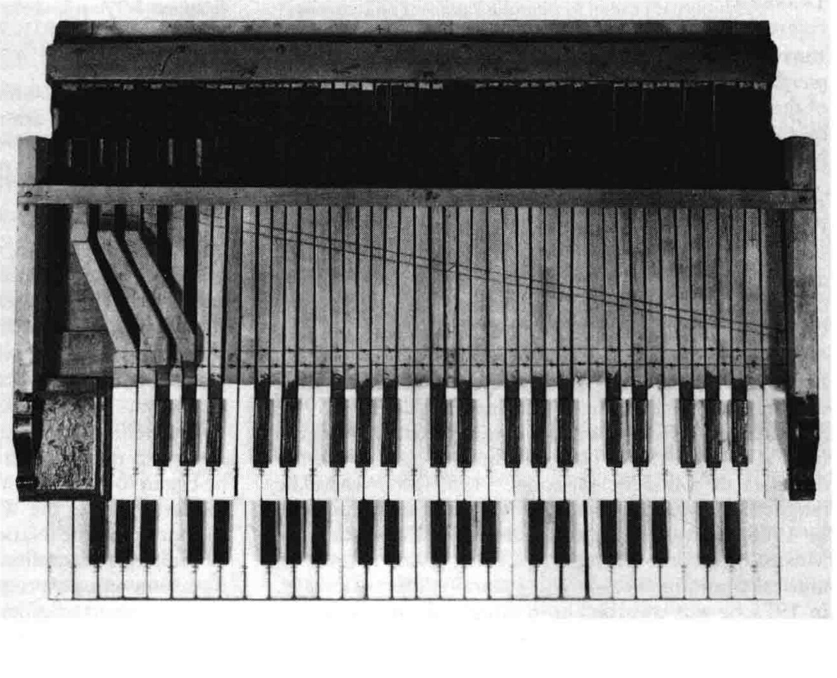
Orgelmacher und Organisten, 1511) stated was particularly useful on the organ and which, he said, was possible on two instruments that he knew.

The utility of transposing keyboards was limited when unequal temperaments were prevalent. The Strobel organ, for example, is tuned in $\frac{1}{4}$-comma mean-tone temperament, and when the keyboard is shifted to the right from its 'home' position the pattern of usable keys is also shifted. Thus, for example, the A and C♯ keys play a pure third in the lower position of the keyboard but when shifted up they play pipes tuned in the home position to B and E♭, a dissonant diminished fourth. The problem was less severe in harpsichords, in which the tuning could easily be adjusted. Even so, the Ruckers provided doubled strings for the note which on the upper keyboard is played by the E♭ key and on the lower keyboard by the G♯ key, so that the former could be tuned pure to the upper-manual G key and the latter pure to the lower-manual E key. Otherwise, the lower-manual interval E–G♯ would sound a diminished fourth, i.e., the interval played by the upper-manual B and E♭ keys. Other problems are inherent in transposing keyboards with short octave tunings in the bass. In the Strobel organ, the pipes follow the standard *C/E* short-octave arrangement for the keyboard in the lower position, but this is disrupted when the keyboard is shifted upwards. In Ruckers harpsichords the strings follow the short-octave arrangement of the lower-manual keys, and the rear portions of three of the bass key levers in upper manual are cranked to the left to reach the appropriate strings (see illustration). Eventually, both of these problems were obviated when equal (or nearly equal) temperaments were used and when keyboards with chromatic bass compasses were made.

During the 17th and 18th centuries instruments with shifting keyboards were made occasionally, although they never became very common. Extant examples include an early 18th-century Thuringian harpsichord (in the Bachhaus, Eisenach) with a keyboard shifting over the interval of a minor third, presumably from deep chamber pitch (about a whole tone below modern pitch) to choir pitch, and two grand pianos made in the 1740s by Gottfried Silbermann, with keyboards shifting a semitone. Burney (1771) described two transposing instruments that he saw in 1770: a square piano, made in Berlin, in which, 'by drawing out the keys the hammers are transferred to different strings', and a harpsichord with a shifting keyboard made in Spain for Farinelli. A 'false keyboard' that could be installed over the functional key levers of an instrument was patented in Great Britain in 1801 by Edward Ryley with the express purpose of permitting 'any piece of music wrote in the natural key of C . . . [to be] transposed throughout all the keys of music without the aid of flats or sharps' and making possible 'a new mode of playing, which requires the aid of one major and one minor key'. A surviving square piano made by Broadwood in 1808 (now in a private collection, USA) possesses this mechanism. A separate false keyboard that could be applied to any piano was invented in France by August Wolff in 1873. Although the radically reformed keyboard patented by PAUL VON JANKO in 1882 does not shift, its keys are arranged so that the player's hands may shift over it and perform in any key without changing fingerings.

During the 20th century, several pianos with shifting keyboards (including one by Weser Bros., New York, 1940, now in the Smithsonian Institution, Washington, DC) were made for the American songwriter Irving Berlin, who could play only in the key of F♯. Many modern harpsichords are equipped with shifting keyboards allowing them to play both at 'modern' (a'=440) pitch and at 'baroque pitch' a semitone below. Contemporary electronic keyboard instruments and electronic play-back systems applied to pianos or other instruments are often provided with a switch or other mechanism to allow automatic transposition to any key.

Distinct from the foregoing instruments, which transpose by the intervals of conventional Western harmony, are certain MICROTONAL INSTRUMENTS, which may be considered to 'transpose' by increments smaller than a semitone. Among these was a 'clavicymbalum universale'



Keyboards from a two-manual transposing harpsichord by Joannes Ruckers, 1638 (Russell Collection, Edinburgh University)

with 19 keys in the octave, made in Vienna about 1590 and described by Michael Praetorius (*Syntagma musicum*, ii, 1618, 2/1619), which, presumably by means of a sliding keyboard, could be set to any of seven pitch levels within the interval of a major 3rd. In the late 19th and early 20th centuries some quarter-tone pianos and reed organs were made with two conventional keyboards tuned a ¼-tone apart.

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EDWIN M. RIPIN/JOHN KOSTER

Transposition. The notation or performance of music at a pitch different from that in which it was originally conceived or notated, by raising or lowering all the notes in it by a given interval. Transposition is often applied when pieces are performed on different instruments from those specified in a particular scoring: for example, Bach's Cello Suites are transposed up an octave when played on the viola. Vocal music is often transposed in performance, and songs are sometimes published in alternative transposed versions for 'high voice', 'middle voice' and 'low voice'.

See also CHIAVETTE; TRANSPOSING INSTRUMENTS; TRANSPOSING KEYBOARD.

JULIAN RUSHTON

Transverse flute (Fr. *flûte traversière*; Ger. *Querflöte*; It. *flauto traverso*, or simply *traverso* or *traversa*). An older name for the flute (*see* FLUTE, §II), used to distinguish it from the end-blown RECORDER. Transverse flutes from earlier periods are often known today by the name TRAVERSO.

ARDAL POWELL

Transverse grand pianoforte (Ger. *Querflügel*, *Querhammerflügel*, *Querpianoforte*, *Traversflügel*). A small piano of the late 18th century, shaped like a spinet. An example by CHRISTIAN GOTTLOB HUBERT is in the Germanisches Nationalmuseum, Nuremberg.

Trân Van Khê (*b* Binh Hoa Dong Village, My Tho Province, Vietnam, 24 July 1921). Vietnamese ethnomusicologist. After studying medicine in Hanoi (1941–3) and political science in Paris (1951–3), he followed the courses of E. Gaspardone in historical research at the Collège de France (1954–7) and of Schaeffner in organology and Chailley in musicology in the Faculté des Lettres (1952–8); he took the doctorate in 1958 with a dissertation on traditional Vietnamese music. In 1959 he entered the CNRS, where he was director of research from 1971 to 1987. He was director of the Centre d'Etudes de Musique Orientale (1959–88), where he taught the performing practice of Vietnamese instruments. In 1968 he was appointed lecturer at the Institut de Musicologie at the University of Paris, giving courses on musical traditions in Asia and general ethnomusicology. In 1975 he was awarded an honorary doctorate by the University of Ottawa. His chief musicological interest is in the systematic and comparative study of the music of Vietnam and neighbouring countries.

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CHRISTIANE SPIETH-WEISSENBACHER/NGUYEN THUYET PHONG

Trapassi, Pietro (Antonio Domenico Bonaventura). *See* METASTASIO, PIETRO.

Trapp, Max (*b* Berlin, 1 Nov 1887; *d* Berlin, 31 May 1971). German composer. From 1905 to 1911 he studied composition with Juon and the piano with Dohnányi at the Hochschule für Musik in Berlin. Trapp taught the piano at the same institution from 1920 until 1934; he also led the masterclass in composition at the Dortmund Conservatory from 1924 to 1930. He became professor at the Berlin Hochschule in 1926, and in 1929 he was elected to the Prussian Academy of Arts, where in 1934 he began to direct the masterclass in composition. During the last years of the Weimar Republic, Trapp became a supporter of the National Socialists and joined Alfred Rosenberg's Kampfbund für deutsche Kultur, directing its serious music programme from 1932 to 1934. His work achieved considerable prominence during the 1930s

and was frequently promoted by such conductors as Furtwängler and Böhm. In 1936 the regime honoured Trapp with the award of the Beethoven Prize, and four years later the composer received the National Music Prize. After the war Trapp taught at the Berlin Conservatory in the early 1950s and was elected to the Berlin Academy of Arts in 1955. During this period his music was rarely heard, although in 1967 the conductor Eugen Jochum performed one of his later symphonies with the Berlin PO in honour of his 80th birthday.

Trapp's early compositions were strongly indebted to the late Romantics, in particular Strauss and Reger. Although by the mid-1920s the composer had adopted a more neo-classical rhythmically propulsive style, his music remained strongly diatonic and eschewed the modernisms favoured by some of his younger contemporaries.

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WILLIAM D. GUDGER/ERIK LEVI

Trap set. *See* DRUM KIT.

Traquenard (Fr.: 'trap', 'ambush'). A late 17th-century dance. Dances bearing this name occur in instrumental ballets by composers such as Erlebach, Johann Fischer, Kusser, Georg Muffat and A.A. and J.H. Schmelzer. They are rhythmically and structurally identical with gavottes: there are phrases of eight minim beats with a caesura after the fourth beat, the time signature is ¢, and they begin with either a half-bar or a full bar. Furetière described the traquenard as 'a kind of dance involving special movements of the body', which may have been connected with the usual meanings of the word given above; thus, although Nettl regards it as a separate variety of dance, the term may simply be a title for a mimed dance using gavotte music.

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ERICH SCHWANDT

Trasenier. *See* TRAZEGNIES family.

Trasuntino. The name of two apparently unrelated 16th-century Italian harpsichord makers, active in Venice, who also worked on organs, Alessandro (*b* Bergamo, *c*1485; *d* *c*1545) and Vito [Guido, Giulio, Vido] (*b* Treviso, 1526; *d* after 1606). Although several spellings of the surname are known, original inscriptions give 'Trasuntini', or 'Trasuntinis'. A 'Gio. Francesco Trazentinus' is recorded by a faked inscription on a virginal made by Bruneto Pontoni in 1532, and a 'Bernardinus de Trasuntinis' is known only from an inscription, probably not original, on a harpsichord. Vito's family name was Frassonio, but he used Alessandro's surname, probably on account of the reputation attached to it. Fioravanti recorded that 'Guido Trasuntino' was 'in the art of making *arpicordi*, harpsichords, organs and regals a man of such learning and experience that everyone marvels on hearing his instruments, since the sound and harmony surpasses that of all others'.

No new organs by Alessandro or Vito are known, but Lunelli records repairs made by them and that Vito was called upon to judge the work of other builders. Only three harpsichords can be firmly identified as by Alessandro, from 1530, 1531 and 1538, but two others and a virginal may have been made by him. Several instruments, including clavichords, have faked inscriptions. Vito's work is represented by two authenticated harpsichords of 1560 and 1572 respectively. An ARCICEMBALO (1606) by Vito, called 'clavemusicum omnitonum' in its inscription, was built with 31 notes in each octave, similar to the harpsichord in Nicola Vicentino's *L'antica musica* (Rome, 1555; *see* ENHARMONIC KEYBOARD, fig.2). Another harpsichord can be plausibly ascribed to Vito (in the Händel-Haus, Halle), but others have faked inscriptions. All the Trasuntino harpsichords, with the exception of the *clavemusicum omnitonum*, have the typical 16th-century Venetian specification of 1 x 8′ and 1 x 4′, with a compass of *C/E–f‴*. They were strung in iron wire at about *a′* = 415 Hz, although Vito's 1560 harpsichord was pitched a whole tone higher.

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DENZIL WRAIGHT

Trattenuto. *See* TRATTO.

Trattner, Johann Thomas, Edler **von** (*b* Hungary, 11 Nov 1717; *d* Vienna, 31 July 1798). Austrian publisher of Hungarian birth. He was the leading music publisher and retailer in Vienna between 1770 and 1790. He arrived there in 1739, and worked as a journeyman in Van Ghelen's printing office before buying J.J. Jahns's business in 1748. Subsequently he became court bookseller (1751) and court printer (1754). The numerous privileges resulting from the Empress Maria Theresa's patronage and his own efficiency and business acumen helped his firm to flourish. The house he bought in Alt-Lerchenfeld in 1759 was transformed into a 'typographical palace'; in 1773 he bought the Freisingerhof on the Graben and built the new Trattnerhof there in 1777. His standing is strikingly demonstrated by the fact that the future Emperor Joseph II learnt printing from him.

Trattner started advertising music in the *Wiener Diarium* in 1756, but only on a small scale before 1764; the firm's *Catalogus universalis liborum* (1765) and further catalogues (1776, 1777, 1780, 1784) indicate increased activity. His fame as a music publisher rested particularly on the scores of two works by Gluck, *Alceste* (1769) and *Paride ed Elena* (1770). He was also responsible for the *Missale romanum* of 1758. Mozart lived in the Trattnerhof from 23 January to 29 September 1784, and taught Trattner's second wife, Theresia, to whom he dedicated the Fantasy and Sonata K475 and 457. He gave three concerts in Trattner's concert hall.

In 1793 Trattner made his grandson Johann Thomas Trattner the younger a partner; the latter carried on the business after Trattner's death. In 1805 the printing office was sold to the manager Georg Überreuter and the bookshop to Josef Tendler. Überreuter's press has become part of the Viennese firm of Salzer.

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ALEXANDER WEINMANN

Tratto (It.: 'drawn out'; past participle of *trattare*, to pull, stretch). An indication whose most famous use is perhaps that in the finale of Beethoven's Quartet in F op.135: *grave ma non troppo tratto*. Related forms include *trattenuto* ('held back'; past participle of *trattenere*, to restrain, detain, but evidently often understood as a portmanteau word of *tratto* and *tenuto*), a direction used normally for only a single phrase, not, like *ritenuto* or *rallentando*, for lengthy passages.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Traubel, Helen (Francesca) (*b* St Louis, 20 June 1899; *d* Santa Monica, CA, 28 July 1972). American soprano. From the age of 13 she studied singing with Vetta Karst. She made her concert début in 1923 in St Louis, but refused an offer to sing at the Metropolitan in 1926, returning instead to St Louis for further study. Her Metropolitan début was in Damrosch's *The Man without a Country* (1937); but her first important role was Sieglinde (1939), which initiated her career as the foremost American Wagnerian since Nordica, with whom she was frequently compared. When Flagstad left the Metropolitan in 1941 Traubel became her successor, as Brünnhilde, Elisabeth, Elsa, Kundry and, above all, Isolde. Her statuesque presence, vocal grandeur and expressive warmth made her unrivalled in Wagner until Flagstad's return. The two sopranos shared the *Ring* cycles for one season (1951), and Traubel added the Marschallin to her rather limited repertory. In 1953 she left the Metropolitan after a disagreement with Bing over her appearances in night-clubs. At the time, despite some loss of freedom at the top, her voice was virtually unimpaired. Thereafter she concentrated on films and television, and appeared in a Broadway show, *Pipe Dream* (1955). Although she had sung in South America, Mexico and very briefly in London, Traubel remained essentially an American phenomenon. Her Wagner recordings, including a complete *Lohengrin* recorded at a Metropolitan performance in 1950, display the strength and security of her singing.

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MARTIN BERNHEIMER

Trautonium. A monophonic electronic instrument, the name of which is derived from that of its inventor, FRIEDRICH TRAUTWEIN. It was first exhibited in Berlin in 1930, and a number of composers wrote for it: Hindemith learnt to play the instrument and in 1931 wrote a concertino for trautonium and string orchestra; other solo works with orchestra were composed by Genzmer (two concertos), Hermann Ambrosius and Julius Weismann, and Strauss, Egk, Josip Slavenski and Oskar Sala also used it. Sala (*b* Griez, Thuringia, 18 July 1910) became the trautonium's sole virtuoso and, besides assisting Trautwein in the development of a domestic version (manufactured by Telefunken between 1932 and 1935), he constructed his own radio (1935) and concert (1938) trautoniums, and the Mixtur-Trautonium (1949–52), all of which had two fingerboards and featured sub-harmonic timbres. In 1952–3 Trautwein produced a simpler, two-manual version known as the Elektronische Monochord. The Mixtur-Trautonium was first used in compositions by Orff, Henze, Dessau, Jürg Baur, Sala and others, including a concerto by Genzmer (1952), but in 1958 it became the permanent mainstay of Sala's electronic music studio (which produced the music for Alfred Hitchcock's film *The Birds*, among others). A digital Mixtur-Trautonium was designed and built in the early 1980s as a series of student projects at the Fachhochschule der Deutschen Bundespost, Berlin.

The trautonium has a fingerboard consisting of a resistance wire, stretched over a metal rail, and coupled to an oscillator. The performer, on pressing the wire against the rail, completes the circuit and the oscillator is heard through the instrument's loudspeaker. The position of the finger on the wire determines the resistance controlling the oscillator's frequency and thus the pitch of the note heard. The three-octave range of the fingerboard can be transposed by means of a switch. A set of filters varies the timbre and non-harmonic partials (*Hallformanten*) can also be added by selective filtering to produce a distinctive and unusual timbre. Volume is controlled by a pedal.

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RICHARD ORTON/HUGH DAVIES

Trautwein, Friedrich (Adolf) (*b* Würzburg, 11 Aug 1888; *d* Düsseldorf, 20 Dec 1956). German engineer and acoustician. He studied electrical engineering (1906–8) and law (1908–11), and received the doctorate from Karlsruhe (1921) before working in the radio industry. In 1930 he was appointed lecturer and in 1935 professor of musical acoustics at the Berlin Musikhochschule. His experiments in electronic music resulted in several instruments, including an amplified harpsichord (1936, in collaboration with Hanns Neupert), electronic bells and, most importantly, the TRAUTONIUM, developed in 1930 and used by, among others, Hindemith, Höffer, Genzmer and Julius Weismann, all of whom wrote concertos for it, Egk and Strauss. In the late 1940s Trautwein worked in Paris in aviation research; he then set up a school of composition in Düsseldorf which in 1950 became part of the Robert Schumann Conservatory. He published a trautonium method (*Trautoniumschule*, 1936) and many articles on acoustics and electronic music in technical and musical periodicals.

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CLIVE GREATED

Traveller music. *See* 'GYPSY' MUSIC.

Travenol, Louis-Antoine (*b* Paris, 1698/1708; *d* Paris, 1783). French violinist, composer and pamphleteer. He gave both 1698 and 1708 as his date of birth. The son of a dancing-teacher, he learnt the rudiments of the violin from his father and claimed also to have studied with Clérambault and Senaillé. He had to earn a living at an early age, though it is only known that at some time before 1735 he was employed as first violin and as *maître de la musique* of the King of Poland at the court of Lorraine at Lunéville. By 1739 he had joined the orchestra of the Paris Opéra.

Endowed with a contentious character and some literary talent, he made his mark on history primarily through his disputes with several illustrious figures in 18th-century France, including Voltaire, Rousseau and Mondonville. As a result of Travenol's reprinting, in 1746, of a libellous document by Baillet de Saint-Julien directed against Voltaire and occasioned by the latter's election to the Académie Française, Travenol and Voltaire became entangled in a lengthy legal dispute, further complicated by a case of mistaken identity, which resulted in the imprisonment of Travenol's 80-year-old father. In 1753–4 Travenol entered the Querelle des Bouffons with the publication of two pamphlets directed against Rousseau, *Arrest du conseil d'état d'Apollon* and *La galerie de l'Académie royale de musique*. The *Mémoires de Trévoux* remarked that the latter pamphlet would 'probably be one of the last and at the same time one of the best which has been published against the famous *Lettre sur la musique française* by J.-J. Rousseau'. Troubled by ill-health, Travenol was retired from the Opéra on 1 April 1758. This sparked another series of recriminatory publications, one of which, *Mémoire pour le sieur Travenol*, was directed primarily at Mondonville, then one of the directors of the Concert Spirituel. Most of Travenol's publications are of a polemical nature, the *Histoire du théâtre*, undertaken in collaboration with Durey de Noinville, being a notable exception; according to Fétis much of the material was compiled from earlier manuscript sources.

Travenol's bizarre literary output overshadows his activity as a performer and composer, though he was more than competent in both spheres. He furnished both the music and the text for his cantata, and the *Suitte de simphonies* was probably the composition performed on 31 March 1750 at the Concert Spirituel, which the *Mercure de France* reported 'merited the commendations of the listeners'.

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LAUREL FAY/ELISABETH COOK

Travers, Henry (*d* ?Exeter, ?1679). English composer. It is possible that he was a chorister at Exeter Cathedral before the Civil War; in 1663 he was appointed a lay vicar there. The following year he was sent to London to buy 'shagbutts and Cornetts . . . for the use of the Church' at a cost of £19. He was made one of the priest vicars in 1676, and was replaced (presumably on his death) in 1679. A score of his anthem *Shall we receive good* survives (*GB-Cu*) and gives evidence of a capable if conservative technique. An *Anthem upon the Martyrdome of King Charles the first*, by 'Henry Trevors', may also be by him (*LF*).

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IAN SPINK

Travers, John (*b* ?Windsor, *c*1703; *d* London, June 1758). English organist, composer and music copyist. The son of Joseph Travers, a shoemaker in Windsor, he was probably a chorister at St George's Chapel there and in 1719 was apprenticed to Maurice Greene, in which capacity he copied many of Greene's works from about 1722 to 1728. On the expiration of his articles, Travers became an intimate of J.C. Pepusch, from whom he seems to have acquired a keen interest in old music. During the 1730s and 40s he was much involved in the activities of the Academy of Ancient Music, and for them he not only composed music, but also copied a good deal of 16th-century (and earlier) repertory, including items from the Eton Choirbook.

On 24 November 1726, with the backing of the Duke of Bedford, Travers became organist of St Paul's, Covent Garden, and later also of Fulham parish church. In the subscriptions list to Handel's *Admeto* (1727) he was described as sub-organist of St Paul's Cathedral, a post that did not then officially exist. On 10 May 1737 he succeeded Jonathan Martin as one of the organists (with Greene) of the Chapel Royal, soon after which he relinquished the Fulham post. In May 1739 he was one of the first subscribers to the Fund for the Support of Decay'd Musicians and their Families (later the Royal Society of Musicians). Of his later life little is known except that he continued his close personal association with Pepusch, who bequeathed him part of his library and certain personal effects. According to Travers's will, all this was subsequently left to his pupil, Thomas Barrow, the chief copyist of the Chapel Royal from 1746 until his death in 1789; Hawkins, however, states that it was sold for 'a very inconsiderable sum' at an auction held in July 1766. William Jackson of Exeter was also briefly a pupil. Travers was succeeded as Chapel Royal organist by William Boyce on 23 June 1758.

As a composer, Travers was a sound craftsman who took a delight in the solution of various somewhat recondite technical problems, as witness his 12 canons on the *Miserere* (*GB-Lgc*) and certain other of his more contrapuntal pieces, some of which are strictly modal. Most of his music, however, is more straightforward, and some (the canzonets in particular) has a winsome grace which has not yet lost its power to charm. The Service in F, making few demands on either singers or listeners, was long a favourite with Anglican cathedral choirs; so too the verse anthem *Ascribe unto the Lord*, which is still occasionally performed.

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CHARLES CUDWORTH/H. DIACK JOHNSTONE

Traversa (It.; Fr. traversière). Transverse flute. *See* FLUTE, §II.

Traversflügel (Ger.). *See* TRANSVERSE GRAND PIANOFORTE.

Traverso (It.: presumably an abbreviation of *flauto traverso*). A term used by some modern revivalists of early types of FLUTE to distinguish them from the modern instrument. The English noun is apparently borrowed from the modern Dutch school of Baroque flute playing: like the term PICCOLO the Italian word was originally an adjective qualifying *flauto*. The feminine form of the noun, *traversa*, was used by Bach, Handel and others. For further information see A. Powell: 'Traverso or Traversa?', *FoMRHI Quarterly*, no.57 (1989), 19–22.

ARDAL POWELL

Travesty (It. *travesti*: 'disguised'). An operatic role played by a member of the opposite sex. The term is most commonly applied to men who sing female roles; for women playing male roles, BREECHES PART is more usual. Such parts, often depicting elderly, amorous women and having an inherently comic or derisive element, are frequent in early Venetian opera: for example, the Nurse (alto or high tenor) in Monteverdi's *L'incoronazione di Poppea* (1642) or Alcesta in Cavalli's *Erismena* (alto in 1656, tenor in 1670). The later period of Zeno and Metastasio banished such parts as distasteful, but the custom persisted in early Neapolitan comic operas. French opera offers an example in the title role of Rameau's *Platée* (1745), an ugly marsh-nymph, for HAUTE-CONTRE. A rare instance in 19th-century Italian opera is Mamm'Agata (baritone) in Donizetti's *Le convenienze teatrali* (1827), the hectoring mother of a seconda donna. In Britten's *Curlew River* (1964), one of the monks relating the story plays the leading role of the Madwoman (tenor). Although this example differs from the preceding in that the travesty is acknowledged within the opera, it offers an important 20th-century example of unusually raw emotional power.

A related but distinct tradition also making use of travesty involves the castrato voice in Baroque opera. On the one hand, in Rome and elsewhere, where women were barred from singing on the stage at many periods of the 17th and 18th centuries, castratos sang the roles of young princesses and lovers *en travesti*. On the other hand, given the vocal range of male castrato roles, male characters could sing disguised as women within the context of the plot, like Achilles in Handel's *Deidamia* (1741). It is within the tradition of treble male roles that breeches parts for women also became common, a convention that has continued more actively in practice than travesty. Situations in which male characters dress as women but do not sing so disguised derive from the comic tradition of travesty. Examples are Cherubino, a treble breeches part, in Mozart's *Le nozze di Figaro* (1786) and Falstaff (bass) in Nicolai's *Die lustigen Weiber von Windsor* (1849). (C.E. Blackmer and P.J. Smith: *En travesti: Women, Gender Subversion, Opera*, New York, 1995).

JULIAN BUDDEN/ELLEN T. HARRIS

Travis, Merle (Robert) (*b* Rosewood, KY, 29 Nov 1917; *d* Tahlequah, OK, 20 Oct 1983). American country singer-songwriter and guitarist. He spent his formative years in Kentucky's mining region, experience which informed two of his most famous songs: *Dark as a Dungeon*, a powerful protest against mining conditions, and *Sixteen tons* (both from *Back Home*, Cap., 1957), which contained a line that has passed into common currency – 'another day older and deeper in debt'. He began performing in the mid-1930s, busking (with, among others, Ike Everley, father of the Everley Brothers) before being hired by WLW Radio in Cincinnati. After a spell in the Marines, he settled in California, working with Tex Ritter among others. In the 1950s and 60s he appeared widely on radio and television, writing scripts for Johnny Cash and joining the cast of the celebrated 'Grand Ole Opry'. There was also a memorable cameo as a guitar-picking GI in *From Here to Eternity* (1953). In 1977 he was elected to the Country Music Hall of Fame. A hugely influential figure in country music, Travis was emblematic of the country lifestyle: whisky and drugs rendered him an unreliable performer. Nevertheless, his guitar style – picking out a rhythmic bass line with his thumb, while his fingers embellished the melody line – demonstrated that Travis was an accomplished instrumentalist. Chet Atkins and Scotty Moore are two players who have acknowledged their debt to him. Significantly, Travis also developed what was effectively a template for the solid-body electric guitar, later developed by Leo Fender.

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LIZ THOMSON

Travlos, Mihalis (*b* Piraeus, 7 July 1950). Greek composer and teacher. He studied harmony and guitar at the National Conservatory, Athens (1969–72), and also briefly took counterpoint lessons with Y.A. Papaïoannou. He then went to the Berlin Akademie der Künste, where he studied composition with Yun and orchestration with Szalonek. After his return to Athens he taught at the Hellenic Conservatory (1980–82), the Nikos Skalkottas Conservatory (1982) and the Contemporary Conservatory, Athens (1987–96), establishing a reputation as one of the finest pedagogues in theory and composition since Papaïoannou.

Though well acquainted with developments in composition since 1950, Travlos has resisted adherence to any specific tendency. Rather he has painstakingly forged a distinctly personal style, descended more from Szymanowski than Skryabin. Essentially melodic, his music incorporates aspects of both Eastern and Western traditions. While there are often hints of modality and tonality, elsewhere microintervals are exploited, always with an acute sense of their effect on the overall harmonic context. His works are sensitively orchestrated and often explore solo–tutti oppositions (Concerto for oboe, piano, strings and percussion, 1986–7; *Apoechoi* ('Echoes'), 1988). An austere personality who shuns easy publicity, Travlos nonetheless ranks among the most prominent Greek composers after Christou.

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(*selective list*)

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Vocal: Marianna (M. Polydouri), 2-pt children's chorus, 1984; Oneiro [Dream] (Polydouri), SATB, 1984; I peripéteies tou Odysséa [Ulysses' Adventures] (textless), mixed chorus, 20 insts, destroyed, rev. mixed chorus, orch, 1984, 5; 2 Songs (C. Cavafy), 1986: I psychés ton yerondon [Old Peoples' Souls], mixed chorus, Ta keria [Candles], female chorus; 3 Songs (N. Kavadias), 1v, fl, a fl, cl, b cl, perc, pf, vn, vc, db, 1987; 3 Songs (Y. Ritsos: *Paechnidhia t'ouranou ke tou nerou* [Plays of Sky and Water]), chorus, 1993

Orch: Klepsydra [Hourglass], 1976; Eniwetock, 1977; Double Conc., b cl, pf, str qnt, small orch, 1978–88; Prism, 1980; Conc., ob, pf, perc, str, 1986–7; Rewot dlo [Old Tower (inverted)], 1990; Vc Conc., 1991–2; Conc., 2 pf, orch, 1995; Uvertura romantica contemporanea, 1996; Fluido, str, 1999

Chbr: Rückkehr, 4 vc, 1975–6; Seven Happenings, fl, ob, cl + b cl, 2 perc, vn, va, vc, 1976; Antithèsis [Contrasts], str qt, 1977, later titled Metàthessis [Permutation], arr. str orch, 1993; Yegonota [Events], fl, ob, cl, pf, tpt, perc, vn, va, vc, 1978, rev. 1980; Modus 3, cl, vc, pf, 1978; Folkloric Ov., fl, ob, cl, pf, 2 perc, 2 vn, va, vc, db, 1985; Apoechoi [Echoes], ob, bn, perc, pf, vn, vc, 1988; Variations, fl, ob, perc, pf, vn, va, vc, 1988; Proportions, vc, pf, 1989; Extravaganza, ob, pf, 1989; Duetto, fl, gui, 1989; Epafés [Contacts], 2 pf, 1992; Pf Trio, 1992–5; The Garden of Miracles, fl, bn, hn, perc, pf, 1993–4; Transcrs. of 3 Songs (Kavadias), vn/vc/ob/eng hn/a fl, pf, *c*1994; The City, pf trio, 1997; Paradox Suite, 2 gui, 1997

Solo inst: 5 Short Preludes, pf, 1972; Aria, vn, 1982; Motivic Variations, vc, 1983; Progressions, ob/cl, 1983; Fugue, pf, 1986; Fugue, pf, 1987; Etude, gui, 1988; Miniature, pf, 1988; Progressions II, gui, 1988; Rondo de la nuit, pf, 1993; Christmas Fugue, a, pf, 1995; 7 études, pf, 1996

GEORGE LEOTSAKOS

Traxdorf [Drassdorf, Drossdorf], **Heinrich** (*fl* Mainz, *c*1440–44). German organ builder. He built three organs in Nuremberg between 1440 and 1443: the large organ for St Sebaldus (the modified case was destroyed in 1945) and two (medium and small) for the Frauenkirche. In 1444 he made an organ with *Rückpositiv* and 'lödiges' positive (probably with tin pipes) for St Peter, Salzburg. Traxdorf's organs consist of one manual, Positive or *Rückpositiv* and Pedal. Traxdorf was one of the first to depart from the gothic *Blockwerk* organ by dividing the chests and separating the front stops into Flute (Principal) and Octave (Quoika termed this the 'Nuremberg type'). The range of the manual was *B* to *d″* and that of the Pedal *A* to *b♭*.

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HERMANN FISCHER

Trazegnies [Traizegniers, Trasenier, Trazgny, Thresoriers, Tresoniers etc.]. Flemish family of musicians. They were active in Antwerp and elsewhere during the 17th to 19th centuries. A relationship with the Wallonian aristocratic house of the same name in the Hainaut region near Charleroi is uncertain.

(1) **Gummarus Franciscus** [Gommaire-François] **de Trazegnies (i)** (*b* ?Lessines, before 1658; *d* Antwerp, 1 Oct 1739). Organist, teacher and dealer in keyboard instruments. In 1685 he was organist at St Pierre in Lessines, and then moved to Grammont and to Antwerp, where in 1702 he became organist at the 'Beggaarden' church and in 1703 organist and singing master at the St Elisabeth's, Gasthuis. He was probably the 'Tresoniers' who played double bass in 1720 and organ in 1722 at St Walburgis. He also taught the harpsichord and was active as a dealer, repairer and tuner of keyboard instruments.

(2) **Christiaen Balthazar** [Chrétien-Balthazar] **de Trazegnies** (bap. Grammont, 5 Jan 1691; *d* Antwerp, 22 Sept 1757). Organist, teacher and dealer in keyboard instruments, son of (1) Gummarus Franciscus de Trazegnies (i). Between 1700 and 1706 he was a choirboy, in 1714 a harpsichord teacher and in 1725 organist at St Jacobskerk, Antwerp; in 1724–5 he sang tenor at St Andries. In 1727 he was engaged by the cathedral to play the great organ and that of the chapel of the Holy Sacrament; he later became organist of the Keizerskapel. He also dealt in music and the repairing and tuning of keyboard instruments. In 1737–8 he served as dean of the musicians' guild.

(3) **Gummarus Franciscus** [Gommaire-François] **de Trazegnies (ii)** (bap. Antwerp, 23 Dec 1717; bur. Antwerp, 12 June 1786). Organist and teacher, son of (2) Christiaen Balthazar de Trazegnies. In 1736 he was appointed continuo organist and in 1756 organist of the Lady chapel in the cathedral. In 1739 he succeeded his grandfather as organist of the St Elisabeth's, Gasthuis, and in 1756 he followed his father at the chapel of the Holy Sacrament. He was an expert on organs and also taught the harpsichord. His son Matthias (bap. Antwerp, 1750; *d* Lokeren, 1834) and grandsons Josephus (*b* Lokeren, 1787; *d* Lokeren, 1816) and Augustinus (*b* Lokeren, 1804; *d* Lokeren, 1846) were also musicians; Matthias was organist at St Laurentiuskerk, Lokeren, from 1783, and Augustinus held the same post briefly in 1837.

(4) **Adriaan Balthazar de Trazegnies** (bap. Antwerp, 26 April 1742). Organist, son of (2) Christiaen Balthazar de Trazegnies. He was appointed organist at St Salvator's or Peter Pots Abbey in 1757, and succeeded his father at the Keizerskapel the following year.

(5) **Franciscus Josephus** [François-Joseph] **de Trazegnies** (bap. Antwerp, 26 Jan 1743; *d* Antwerp, 20 Jan 1820). Organist and composer, son of (3) Gummarus Franciscus de Trazegnies (ii). In 1763 he was appointed organist of St Walburgis, Antwerp, and in 1786 he succeeded his father at the Lady chapel in the cathedral. In 1802 he was also made organist of the chapel of the Holy Sacrament, and in 1803 he was appointed to the great organ in the cathedral. From 1803 to 1817 he was organist at the St Carolus-Borromeuskerk. He was also an expert on organs and a composer; his three published volumes of harpsichord pieces attracted some famous musicians and organ builders as subscribers. They consist of small-scale pre-Classical sonatas in three movements, most of them in monothematic sonata form. In compositional technique and style they are indebted to the Italian 18th-century harpsichord sonata and to J.C. Bach. Intended for pupils and amateurs, they are light and charming, but conventional and with little melodic inspiration. Trazegnies is one of the last Flemish composers to represent the *galant* harpsichord style at a time when, in Vienna, Haydn and Mozart were already composing their mature bithematic sonatas.

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(6) **Augustinus Josephus Hyacinthus de Trazegnies** (bap. Antwerp, 3 July 1783; *d* Zevenbergen, 19 Dec 1863). Organist and teacher, son of (5) Franciscus Josephus de Trazegnies. In 1809 he was organist at the Onze-Lieve-Vrouwekerk in Bergen op Zoom. By 1817 he was established as a music teacher in Etten-Leur, but in that year he returned to Antwerp as organist of the St Carolus-Borromeuskerk, and remained there until 1842. He then went back to Etten-Leur and finally settled in Zevenbergen, probably as a music teacher. A lost book of piano preludes by him is said by Grégoir to have been undistinguished. His son Adriaan Leopold Antoon (*b* Antwerp, 1832) and grandson Adriaan Petrus Joannes (*b* Zevenbergen, 1861) were also teachers and minor composers of piano music.

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GODELIEVE SPIESSENS

Trebelli, Zélia [Gillebert, Gloria Caroline] (*b* Paris, 1838; *d* Etretat, 18 Aug 1892). French contralto. She studied with Pierre François Wartel, and made her début in 1859 in Madrid, singing Rosina (*Il barbiere di Siviglia*), Azucena (*Il trovatore*), Arsaces (*Semiramide*), Urbain (*Les Huguenots*) and Duchess Federica (*Luisa Miller*) during her first two seasons. In 1860 she sang at the Berlin Court Opera and in 1861 at the Théâtre Italien, Paris. She made her London début at Her Majesty's Theatre in 1862 as Maffio Orsini in *Lucrezia Borgia*, and returned to London regularly for the next 25 years. She sang Siebel in *Faust* (1863), Taven in *Mireille* (1864) and Preziosilla in *La forza del destino* (1867), all first London performances. At Drury Lane from 1868 to 1870 she sang Cherubino (*Le nozze di Figaro*), Maddalena (*Rigoletto*) and Frederick in the first London performance of Thomas' *Mignon* (1870); she first appeared at Covent Garden in October 1868. In 1878 she toured the USA with Mapleson's

company. Her Metropolitan début was in 1883 as Azucena, and in the same season she appeared in *Mefistofele*, *Carmen* and Flotow's *Martha*. She retired in 1888, after her final season at Covent Garden. Her voice, which could easily encompass both mezzo-soprano and contralto roles, had a range of over two and a half octaves, and was particularly strong and resonant in the lower register. She was a fine actress and at the age of 50 was still convincing in the travesty roles which had won her fame throughout a long career. She was married to the tenor Alessandro Bettini, who also sang in London between 1862 and 1880.

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ELIZABETH FORBES

Treble (Old Fr., from Lat. *triplus*: 'threefold'). A high voice, especially of a boy or (less commonly) girl; a high vocal or instrumental part. As a musical term the word dates back at least to the early 14th century (Carter) in England; it was also known in Burgundy by the middle of the century. In the 14th and 15th centuries it referred to the top voice of three-part polyphony or, in some four-part compositions, to the second highest part (in which case the fourth part was a 'quatreble'). 'Treble' remained in use after 1500 alongside such Latin terms as 'superius', 'cantus' and 'descantus'. In his translation (1609) of Ornithoparchus's *Musicae activae micrologus* (1517) John Dowland studiously held to the original Latin 'discantus', but in one instance (p.82) discarded it for 'treble'; similarly Morley used 'cantus' and 'descant' in the first two sections of his *Plaine and Easie Introduction* (1597) but gradually adopted 'treble' in the third.

Since the 18th century 'soprano' has gradually displaced 'treble', except in reference to children's voices and to certain older instruments such as the treble viol and the treble recorder. The G (or violin) clef has long been called the 'treble clef' in the English language; Morley, for example, spoke of it as 'the clef which is commonly used in the treble or highest part'.

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OWEN JANDER

Trebor (*fl c*1380–*c*1400). Composer, probably French. Six French-texted ballades by him survive in the Chantilly Manuscript (*F-CH 564*); he is therefore one of the most prominently named composers in the manuscript after Solage, who is represented by 12 works. The texts of four of Trebor's ballades reveal connections with southern European courts. *En seumeillant m'avint une vision* refers to the Aragonese expedition to conquer Sardinia and can thus be dated to 1388–9; *Se July Cesar, Rolant et roy Artus* is a tribute to Gaston III (Febus), count of Foix (*d* 1391); while *Se Alixandre et Hector fussent en vie* honours Gaston's nephew and heir Mathieu and probably dates from about 1393. *Quant joyne cuer en may est amoureux* praises a powerful king whose heraldic colours, red and gold, are specified in the refrain. Various candidates have been proposed, including Charles III of Navarre (reigned 1387–1425) and Juan I of Aragon (1387–96), but the latter can probably be eliminated since the text sets its scene in May when 'Jupiter makes his ... stay in the palace of Gemini'; this astronomical event occurs only every 12 years and during this period it fell in 1384, 1396 and 1408. The song may have been intended for Juan's brother and successor, Martin of Aragon (1396–1410). Indeed, documents dated 1407–9 indicate that among Martin's chapel singers was one 'Johan Trebol' (also 'Triboll' or 'Treboll'); perhaps this was the same man who composed another work in *CH 564*, the virelai *He, tres doulz roussignol joly* attributed to Borlet (an anagram of Trebol). Otherwise, 'Trebor' may have been an inversion of the name Robert, and records dated 1397–9 indicate that among the chapel singers of Charles III of Navarre was a Jehan Robert (or Roubert), who had previously served Charles VI of France. It is possible that Robert, Trebor, Trebol and Borlet were one and the same person, but such conclusions must be treated with caution, since Jehan Robert is a common name. Perhaps, like certain other known composers from the Chantilly Manuscript, Trebor may have been a minstrel rather than a chapel singer, perhaps the Triboul who was a minstrel of Charles VI of France in 1387, or Tibaut Tribolet who worked at the court of Navarre in 1390.

Trebor was clearly well acquainted with the literary and musical scene of the French courts and papal Avignon. Two of his chansons engage in the popular contemporary practice of citation: the refrain text of *En seumeillant* appears in two poems by Deschamps, one of which survives in a setting by Andrieu, also in *CH 564*, while *Passerose de beaute* reveals textual connections with three anonymous rondeau settings and its refrain text is identical to that of *Dedens mon cuer* by Grimace, another composer also known from *CH 564*. In addition, *Passerose* shares musical and textual material with the ballade *Rose et lis* by the Avignon composer Egidius; the two works appear in close proximity in *CH 564* and it has been proposed that both were composed for the wedding in 1389 of Jean, Duke of Berry and Jeanne of Boulogne (a protégée of Gaston Febus). An alternative suggestion, that Egidius's work was composed in 1380 for the marriage of Juan I of Aragon to Yolande de Bar and Trebor's piece for the tenth anniversary of this event, seems improbable given the parallels between the two composers' styles. Like Egidius and Solage, Trebor exploits an unusually low tessitura in two of his songs and makes frequent use of melodic and rhythmic sequence. Trebor's melodic style is often angular and features some use of displacement syncopation, a hallmark of the Ars Subtilior style. The refrain may be given strong rhetorical emphasis by means of sustained chords, a device shared with other works in *CH 564*, notably Cuvelier's *Se Galaas*, also written for Febus. Trebor demonstrated a concern for unity typical of his generation: in several of his ballades material heard early in the song is reworked at the close of one or both main musical sections. *Passerose* is especially noteworthy for its economy of musical material.

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all for 3 voices; all ed. in CMM, lxiii/1 (1970) and in PMFC, xviii–xix (1981–2)

En seumeillant m'avint une vision; Helas! pitie envers moy dort si fort; Passerose de beaute, la noble flour; Quant joyne cuer en may est amoureux; Se Alixandre et Hector fussent en vie; Se July Cesar, Rolant et roy Artus

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YOLANDA PLUMLEY

Trecanum (Lat.). A Mass chant in the Gallican rite. *See* GALLICAN CHANT, §7(iii).

Trechoffuet [Trechoven, Trechovius], **Gregorius.** *See* TREHOU, GREGORIUS.

Trechsel. *See* DRETZEL family.

Tre corde [tutte le corde] (It.: 'three strings'). In piano music, a direction to release the left (UNA CORDA) or 'soft' pedal.

Trede, Yngve Jan (*b* Völksen, nr Hanover, 17 Dec 1933). Danish composer, harpsichordist and pianist. After studies at the Staatliche Hochschule für Musik in Hamburg, he took the diploma in music theory and composition (1960). From 1966 he taught music theory at the Royal Danish Conservatory (as professor from 1973 to 1995), while remaining active as a pianist and harpsichordist, from 1974 as a member of the ensemble Musica Danica. He became a Danish citizen in 1970.

Trede's first musical encounters were with Bach, Buxtehude and Stravinsky, and his early works, such as the Organ Concerto (1955) and the Symphony in F (1959), testify to his solid grounding in compositional technique. In works such as the First String Quartet (1967), Trede sought a synthesis between dodecaphonic and extended tonal thinking. However, the inspiration of Baroque music, sustained by his performing activities, is apparent in much of his work, most overtly in his attempt at a completion of Bach's *Art of Fugue*. Especially noteworthy among his many accomplished works are the orchestral nocturnes *Nachtlandschaft* (1977), the Viola and Cello Concertos (1985 and 1988) and the two operas, the later of which, *Mirandolina* (1984), leans towards a late Romantic style.

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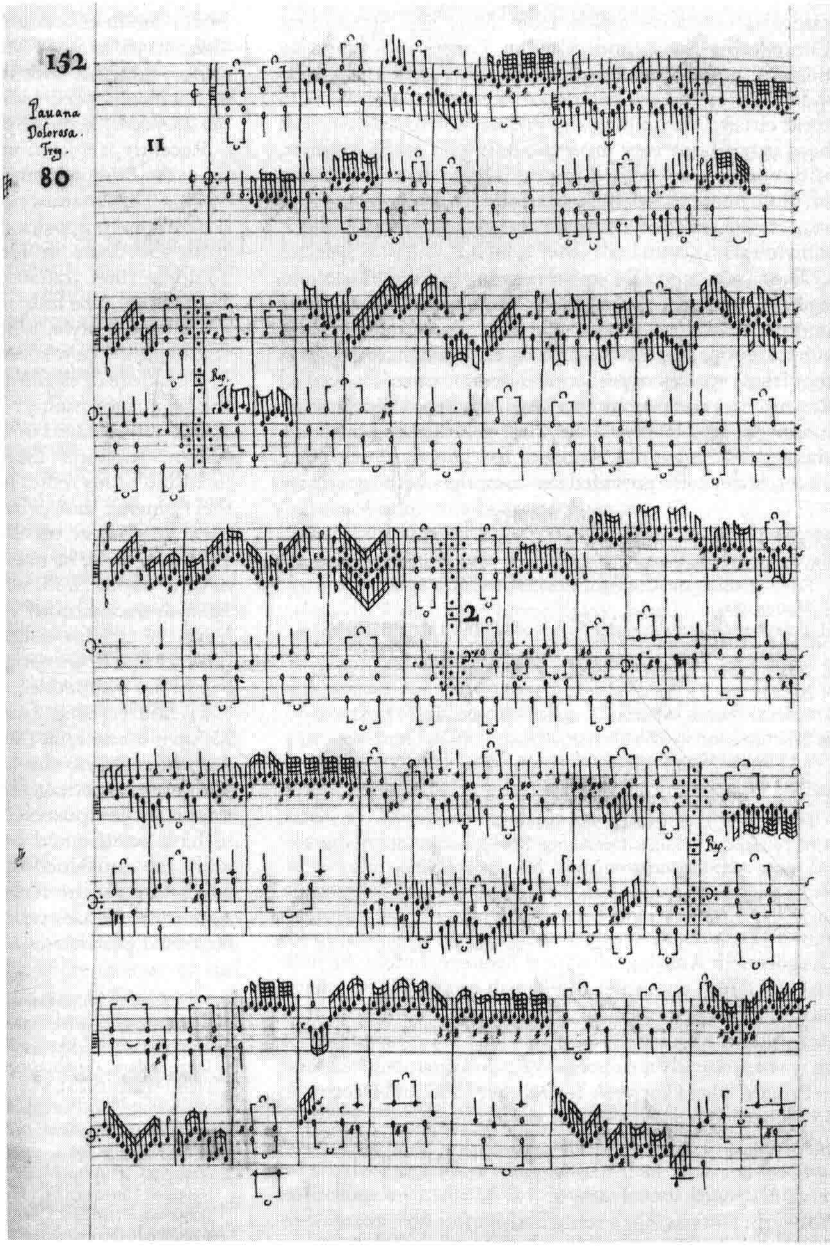
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ERIK H.A. JAKOBSEN

Tregian, Francis (*b* *c*1574; *d* London, bur. 11 Aug 1617). English recusant, often credited with the copying of an important group of manuscripts containing nearly 1900 vocal and instrumental compositions, many of them unique. His father, Francis Tregian senior (*c*1547–1608), was convicted of recusant crimes in 1579, deprived of his Cornish estates and held in the Fleet Prison for over 20 years. For most of the time, however, he lived in considerable comfort, maintaining his contacts with the outside world. His wife was allowed to live with him and move about freely, attending court. She was apparently acquainted with William Byrd's brother, John, and it is likely that Byrd himself, a near contemporary of her husband's with many recusant connections, would have known the family. Tregian was released in 1601 and emigrated to Portugal in 1606.

Francis junior, his eldest son, received a Catholic education abroad, probably first at the English College at Eu, and then at Douai College. He was employed by Cardinal Allen in Rome from 1592 to 1594, in which year he was described as an intelligent 20-year-old, proficient in philosophy, music and Latin. In 1603 he was in Brussels, and is first heard of back in England in 1606. The next year he managed to buy back the family estates by means of loans, only to forfeit two thirds of them again in 1608 as a penalty for recusancy. For the next few years he was constantly engaged in a variety of transactions in order to raise money, but about 1614 was incarcerated in the Fleet, apparently for debt. Like his father before him he seems to have lived there in some style, with his own library of hundreds of books. He died in 1617 and was buried at St Bride's, Fleet Street.

The first manuscript to be associated with the Tregians was the Fitzwilliam Virginal Book (*GB-Cfm* 32.g.29 [Mu. MS 168]). It contains seven references of varying probability to the Tregian family. Among a number of dedicatees named is Katherine Tregian, a daughter of the elder Francis (or possibly his mother). Two pieces, by Byrd and Peter Philips, have 'Trego' attached to their titles (see illustration); a second Byrd piece has 'Ph. Tr.' (another Tregian daughter was called Philippa); and a third has 'F. Tr.' against it in the margin. In addition, an arrangement of a piece sometimes known as Prince Edward's Pavan and associated with Thomas Wyatt's poem *Heaven and earth and all that hear me plain* is attributed to 'Fre.', which was construed as a contraction of 'Francis Tregian',



Opening of Peter Philips's 'Pavan Dolorosa', possibly copied by Francis Tregian, from the Fitzwilliam Virginal Book (GB-Cfm 32.g.29, p.152)

and the initials S.T. in an obscure marginal note were taken to be those of Sybil Tregian, another daughter.

On these slight foundations William Barclay Squire advanced the idea, most fully developed in the preface (1899) to the printed edition of the complete manuscript, that the younger Francis Tregian copied it, probably while in prison. In his subsequent accounts of the book Squire omitted any mention of this theory, having presumably lost faith in it, but it became widely accepted elsewhere. Moreover, it was extended to embrace three more manuscripts copied in the same distinctive general style: two large score books (*GB-Lbl* Egerton 3665 and *US-NYp* Drexel 4302) and a set of partbooks (the second layer of *GB-Och* Mus.510–14). Two of these manuscripts contain no Tregian references, but the Egerton book includes a Philips piece headed 'Allemanda Tr.' as well as two compositions ascribed to 'F.' and 'F.T.', both of which were assumed to be by the younger Francis (Schofield and Dart, 1951).

At about the same time a signed document was discovered for which two claims were made (Cole, 1952): that it was in the younger Tregian's hand, and that it matched that of the manuscipts, thus finally proving that he was the copyist. These claims have been convincingly refuted on a number of counts (Thompson, 2001): (i) only the signature on the document is Tregian's, (2) a more probable autograph document exists, and (3) the script of neither corresponds to those in the manuscripts, any resemblances being attributable to features common at the time.

The four manuscripts are linked in various ways. They employ between them only three main types of paper, all

rare and expensive makes from Basle and Strasbourg. Comparable Swiss and Alsatian papers are found in England in no other music manuscripts, but exclusively in fair copies and presentation documents connected with court circles. The folding and preparation for copying has been carried out very professionally in a lavish manner, without apparent regard to cost. Despite the impression of uniformity there are variations in the copying that suggest the work of a scriptorium rather than of a single individual.

The 'Treg.' and 'Tr.' references in the Fitzwilliam and Egerton manuscripts are hard to interpret. Some may imply dedications; if so, the fact that they are not supported by any of the known concordances suggests that these pieces were copied from sources supplied directly or indirectly by the Tregians. Proof that Francis junior composed any of the three pieces that have been claimed as his would establish for him a secure place among those who provided the compilers with repertory.

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O.W. NEIGHBOUR

Trehou [Treschault, Trechoven, Trechovius, Trechoffuet], **Gregorius** (*b* Antoing, *c*1540; *d* Elsinore, before 20 June 1619). Danish composer of Flemish origin. He may have received his first musical training as a choirboy at S Pieterskerk, Antoing (Spiessens). For a short time in 1573 he was apparently a singer at S Bavo, Ghent before going to Bruges, where between 26 October 1573 and December 1576 he was choirmaster at the collegiate church of S Salvator. On 28 December 1576 he was appointed *sangmester* at S Jacobskerk, also in Bruges, where he remained until the middle of 1578, when he moved to Antwerp. Here he was a schoolmaster (granted citizenship 8 October 1579) until at least September 1584, perhaps longer. On 1 March 1590 he was appointed to the post, vacated by Bonaventura Borchgrevinck in 1587, of director of music to the Danish court. He travelled to the Netherlands to recruit singers (among them Nicolas Gistou) in 1598. He was given a house in Elsinore in 1601 and in 1606 was granted a canonry of Roskilde Cathedral. He was dismissed from his court appointment at the outbreak of the Kalmar War in 1611 with a pension deriving from a prebendary of Århus Cathedral, with the obligation of residence there.

He is first encountered as the composer of a six-part motet, *In dedicatione templi* (in RISM 1568[4]; ed. Kongsted, 1988). Presumably dating from his time in Denmark are an eight-part mass (abbreviated and therefore possibly intended for or adapted to Lutheran use) and a six-part motet *Laudate Dominum in sanctis ejus*; of these only a single voice part is transmitted in *DK-Ou*, Herlufsholm collection R134 but three parts of the latter also survive in *S-VX* Mus ms 2c–e. Trehou is furthermore known, together with Waelrant, Pavernage and Verdonck, to have composed some works for the (now lost) *Boeck der Liefden/Amours* by Ronsard.

Recently, a collection of 12 works by Trehou has turned up in the Biblioteca Apostolica Vaticana, Codex Pal. Lat. 1878. The manuscript, which contains a series of dedication-compositions by various composers, comes from the court in Heidelberg; the works by Trehou comprise three Italian motets, eight French motets and a Latin motet. The Italian compositions in particular shown an advanced style, whereas the French works are more traditional. The texts of the latter are by Clément Marot or Théodore de Bèze and the melodies are all known from the Huguenot psalter. The discovery of this manuscript, at one time located in Germany and containing works in Italian, supports the idea already suggested by the inclusion of his motet in the 1568 collection dedicated to the Emperor and printed in Venice, that he may have spent some time travelling and/or studying in Germany and Italy. If so, he must have done so either before 1573 or after about 1585, when the changes resulting from the Spanish accession of Antwerp may have forced him to leave the city for religious reasons. His career seems to indicate that he was originally Catholic but later developed Protestant sympathies.

Trehou enjoyed a considerable reputation already in his own lifetime; in the poem *Belgica* by Jan de Maes of Antwerp (1583) he is named on equal terms with Waelrant, Pevernage and Verdonck as one of the most important composers of the time. He appears furthermore to have contributed to the extension of the hexachord with the introduction of the seventh tone *si* (Hans Mikkelsen Ravn, *Heptachordum danicum*, 1646). His significance in this regard was perhaps not, as previously supposed, restricted to Denmark.

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JOHN BERGSAGEL, OLE KONGSTED

Treiber, Johann Friedrich (*b* Osthausen, nr Arnstadt, 21 Aug 1642; *d* Arnstadt, 15 April 1719). German composer and writer. He was headmaster of the Arnstadt Lyceum. For two generations his family had been friends and acquaintances of the Bach family. He wrote on philosophy and jurisprudence, but only two published musical works by him are known: *Preces et hymni Lycei Schwartzburgi Arnstadtiensis, cum melodiës et numeris musicis* (Arnstadt, 1694), a collection of prayers and 19 polyphonic hymns for use in his school; and *De musica Davidica*,

itemque discursibus per urbem musica nocturnis (Arnstadt, 1701). A few other educational pieces by him survive in manuscript (in *D-ARsk*). He probably composed jointly with his son, JOHANN PHILIPP TREIBER, the 'operetta' *Die Klugheit der Obrigkeit in Anordnung des Bierbrauens* (Arnstadt, 1705).

For bibliography *see* TREIBER, JOHANN PHILIPP.

JOHN D. ARNN

Treiber, Johann Philipp (*b* Arnstadt, 26 Feb 1675; *d* Jena, 9 Aug 1727). German composer, theorist and writer, son of JOHANN FRIEDRICH TREIBER. In addition to music he studied philosophy, theology, medicine and law. Branded as a heretic and atheist, he was prosecuted on several occasions and wandered from place to place; he was once imprisoned at Gotha for six months. He finally settled at Erfurt, converted to Catholicism and eventually became a successful professor of jurisprudence. All we know about his musical training is that he studied composition with the Arnstadt Kapellmeister Adam Drese. He produced numerous theological and philosophical writings, some of them under the pseudonym 'Dionysius Trebellianus'. Of his few musical works, *Sonderbare Invention* and *Der accurate Organist im General-Bass* both reveal a penchant for presenting a single main musical idea in many different ways. According to its full title the former is an aria consisting of a single melody using all the notes and chords as well as every metre. The latter, a thorough-bass manual, concentrates on two chorales, whose bass lines are given in almost all the keys with many possible combinations of harmonies as well as the most comfortable positions for the right hand. He probably collaborated with his father on the so-called operetta of 1705, whose title in translation runs: 'The Wisdom of the Authorities in the Management of Brewing'. At the time Arnstadt boasted six municipal breweries and 130 private brewing-houses. In this work, dialogues usually consisting of alexandrines are interlaced with short recitatives and strophic arias in the tradition of the simple lied. Some of the 30 characters speak in dialect, thus enhancing the local colour and conveying the unsophisticated, rough quality of the burgher's life. On the strength of a pencil note in a copy of the printed libretto, it was previously assumed that it was by the young Bach, who was then organist at Arnstadt. This conjecture – which in the 19th century even provided the impetus for a novel by E. Marlitt (Eugenie John), *Das Geheimnis der alten Mamsell* (translated into English by 'E.H.' as *The Old Mam'selle's Secret*) – was discredited by, among others, Spitta, who associated the Treibers with the work.

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JOHN D. ARNN

Treibmann, Karl Ottomar (*b* Raun, Vogtland, 14 Jan 1936). German composer. He studied at the University of Leipzig (1954–9, DPhil 1966), the Leipzig Musikhochschule (1967–70), where his teachers included Fritz Geissler, and the DDR's Akademie der Künste (1974–5) with Paul Dessau, among others. In 1981 he was appointed professor at the University of Leipzig. He has described his compositions as *Ereignispakete* ('packages of events') in which meanings are conveyed through various 'communication models'. While he favours a tonal language, he employs tonal, modal and dodecaphonic procedures in his works, some of which show the influence of minimalism or folk music.

In his instrumental compositions Treibmann characteristically employs new sounds and structures within old forms. He first achieved international recognition in 1973 when his Third Symphonic Essay, based on the principle of action and reaction, was performed at the Warsaw Autumn Festival. The Fifth Symphony, first performed at the Leipzig Gewandhaus as the DDR was collapsing in November 1989, ends with a 12-note song of rejoicing. His operatic works, *Der Preis* (1978), *Scherz, Satire, Ironie und tiefere Bedeutung* (1986) and *Der Idiot* (1987), comment on situations relevant to the DDR. Later works, such as *Losungen I–III* (1992–4) and the orchestral sonata *Klangwanderungen* (1997), continue to explore new tonal combinations within emotionally gripping contexts. He is the author of *Strukturen in never Musik: Anregungen zum zeitgenössischen Tonsatz* (Leipzig, 1981). (*KdG*, U. Liedtke)

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ULRIKE LIEDTKE

Treichlinger, József (*b* Vienna, 1807; *d* after 1866). Hungarian music publisher. From 1828 he made regular public appearances as a solo violinist and in a formal

letter he described himself as a 'musician, honorary member of several philharmonic societies at home and abroad, conductor, committee member and archivist of the Pestbuda Society of Musicians'. In 1844 he took over Vince Grimm's publishing house in the city of Pest, thus becoming the last owner of the Kunst- und Industrie-Comptoir (founded in 1801). He published mostly dance music that aimed to serve average tastes, and occasionally also piano scores of operas (Ferenc Erkel's *Hunyadi László*, György Császár's *A kunok*, Franz Doppler's *Benyovszky* and *Vanda*). He kept plate numbering in exemplary order, with only rare instances of duplication. More than 400 of his publications are known. Surprisingly, the plate numbers 1–105 are missing; his first known plate number is J. T. 106. There are, however, some unnumbered specimens, and some with only alphabetical markings. According to present information it may be assumed that his alphabetically marked plates date from before 1850; numbered and unnumbered plates appear to be characteristic of the entire span of his activities. In 1866 he handed over the firm to his son József Treichlinger, who sold it to Rózsavölgyi és Társa in 1874.

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ILONA MONA

Treitler, Leo (*b* Dortmund, 26 Jan 1931). American musicologist of German birth. He studied music history and composition at the University of Chicago, where he worked with Grosvenor Cooper, taking the BA in 1950 and the MA in 1957. At Princeton University his teachers included Oliver Strunk, Arthur Mendel and Roger Sessions; he took the Master of Fine Arts in 1960 and the PhD in 1967. He taught as an instructor and assistant professor at the University of Chicago from 1961 to 1965, then at Brandeis University; he was dean of the College of Arts and Sciences there from 1971 to 1973, and in 1973 he was appointed professor of music. He became professor of music at the SUNY, Stony Brook, in 1975; in 1987 he was named distinguished professor of music, University Center and Graduate School, CUNY.

Treitler specializes in the music of the Middle Ages and the Renaissance, especially Gregorian chant, early polyphony and non-liturgical monody, and the history of modality. He has also written about music historiography, the theory and practice of music criticism, musical notation, and the aesthetics and philosophy of music. His investigation of the improvisatory traditions in Gregorian chant, using the technique of formulaic analysis first devised by Milman Parry for the study of the Homeric epic, has challenged widely held views.

Treitler's theoretical writings have drawn on developments in the philosophy of history in a sustained campaign against a prevailing trend in musical interpretation, which has construed a musical work of the past primarily as a moment in a historical process, and a contemporary work as a solution to a problem set by the momentary state of the art. He has argued that historical schematisms are merely interpretive hypotheses, not causal explanations; that works can and should be analysed in themselves, as well as in relation to their past and future and to their contemporary historical contexts; that the finest works are those which sustain their interest through a variety of interpretative schemes; and that the greatest works of all are achievements that in historical terms appear not inevitable, but improbable, even impossible.

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PAULA MORGAN/F.E. SPARSHOTT

Treitschke, Georg Friedrich (*b* Leipzig, 29 Aug 1776; *d* Vienna, 4 June 1842). German librettist and translator. He went to Vienna in 1800 to pursue a career as an actor at the court theatre, and two years later became poet and stage manager of the court opera. During the French invasion of 1809 he took over the management of the Theater an der Wien, and he was also active at the Kärtnertortheater.

Treitschke wrote, translated and revised many opera and Singspiel librettos for performance in Vienna. In 1814, Beethoven asked him to revise the libretto of *Fidelio* for the opera's revival; Treitschke not only agreed to perform this task but also left a substantial written record of the collaboration, which he published in 1841 in *Orpheus*. His changes shift the emphasis away from the personal drama of Florestan and Leonore and strengthen the opera's universal moral dilemma. Beethoven claimed in a letter (Anderson no.469) that Treitschke's improvements had inspired him 'to rebuild the desolate ruins of an old castle'. Treitschke translated many French operas into German for performances in the Habsburg capital, including Cherubini's *Les deux journées* (as *Der Wasserträger*) and *Médée*, as well as works by Spontini, Isouard and Boieldieu; he also made German translations of Mozart's *Idomeneo* (1806) and *Così fan tutte* (as *Die Zauberprobe*, 1814). Beethoven contributed music for two of his Singspiele, *Die gute Nachricht* (1814) and *Die Ehrenpforten* (1815), and set his poem, *Ruf vom Berge* (WoO147).

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K.M. KNITTEL

Tremain, Ronald (*b* Fielding, 9 Oct 1923; *d* Niagara-on-the-Lake, Canada, 17 July 1998). New Zealand composer. A music graduate of the University of Canterbury, he took the doctorate in music at the University of London (1953) and followed this with study at the RCM, London, and the Conservatorio di S Cecilia, Rome. His principal teachers were Lilburn, Howells and Petrassi. He was senior lecturer in music at the University of Auckland (1957–67), visiting professor at the University of Michigan, Ann Arbor (1967–8), visiting professor at the SUNY, Buffalo (1968–9), senior lecturer at Goldsmiths' College, London (1969–70) and professor of music and chairman of the music department at Brock University, St Catharines, Ontario (1970–89). He intensively promoted 20th-century music in New Zealand – he was also a pianist and conductor – and he founded with Ronald Barker and Jim Collinge the Auckland section of the ISCM. His music was widely performed, notably at the 1952 ISCM Festival and the 1963 UNESCO Composers' Rostrum. Particularly attracted by composing for strings, he wrote skilfully and lyrically for them, with or without voice, particularly in the Theme and Variations for two violins, the Three Mystical Songs for mezzo-soprano and string orchestra, and the tautly constructed Four Medieval Lyrics for mezzo-soprano and string trio, which he considered his most successful vocal piece. His works also include a Mass for choir and organ, an Allegro for strings, Five Epigrams for 12 solo strings, Nine Studies for violin and viola, Three Fantastic Pieces for piano, songs, choral pieces and incidental music for radio and the theatre. In his music he combined fine craftsmanship with stylish vigour and elegance.

J.M. THOMSON

Tremais, de [first name unknown] (*fl c*1728–51). Composer and violinist, possibly French. He is believed to have studied the violin under Tartini in Padua some time after 1728. His first published music appeared in 1736. His name is last mentioned in 1751 in a list of composers for whom the publisher Leclerc had renewed publishing rights. Tremais does not seem to have held any positions as a professional musician.

Seven collections of works (of which four survive) and one violin concerto by Tremais are listed in 18th-century catalogues, although the numbering system reaches op.10. Most of his violin music demands advanced technical ability: he made considerable use of multiple stops, extremely high notes, trills, tremolos, extended staccato passages and lengthy phrases to be played in a single bow; rapid alternation between plucked and bowed notes is a technical tour de force that he may have learnt from Tartini. He often used scordatura. Most of his solo sonatas have four movements, but those for two violins generally have three. The thematic material contains much figuration in the form of broken chords, chains of triplets and arpeggios, often supported by sustained harmonies; the harmonic progressions are occasionally unusual and often interesting.

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all published in Paris

op.	
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2	[6] Sonates, 2 vn (*c*1737)
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4	[6] Sonates, vn, bc (*c*1740)
6	Suittes ou simphonies en trio, 2 vn, vc (*c*1740), lost
7	Sonates, vn, bc (*c*1740), lost
8	Sonates, 2 vn (*c*1740)
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opp.5 and 9 not known

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JEFFREY COOPER

Tremblant (Fr.). *See* TREMULANT. *See also under* ORGAN STOP (*Tremulant*).

Tremblay, George (Amedée) (*b* Ottawa, 14 Jan 1911; *d* Tijuana, Mexico, 14 July 1982). American composer and pianist of Canadian origin. He had early training with his

father and studied composition with Schoenberg (1936) and David Patterson. In the USA, where he settled in 1919 and became a citizen in 1939, he won a reputation as a performer and improviser. From 1965 until the end of his life he taught privately in Los Angeles, concentrating on the discovery and advancement of new serial techniques. Many of his students, including André Previn, Quincy Jones, Johnny Mandel, Pat Williams, Roger Kellaway and Richard Markowitz, went on to prominence in film and television. In his work Tremblay employed a 'definitive cycle' that yielded an ever-expanding systemic process of serenity and strength from the integrated structures, for instance in *Modes of Transportation* (1939). The technique is explained in his book *The Definitive Cycle of the 12-tone Row and its Application in all Fields of Composition, including the Computer* (New York, 1974). The proposed second volume never appeared. (*EwenD*; *VintonD*)

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(*selective list*)

Orch: Chaparral Sym., 1938; Sym. in 1 Movt, 1949; Sym. no.2, 1952; Prelude, Aria, Fugue and Postlude, sym. band, 1967; Sym. no.3, 1973; The Phoenix: a Dance Sym., 1982

Chbr: Str Qt no.1, 1936; Modes of Transportation, str qt, 1939; In memoriam, str qt, 1942; Wind Qnt, 1950; Serenade, 12 insts, 1956; Pf Qt, 1958; Trio, va, vc, pf, 1959; Epithalamium, 10 insts, 1962; Str Qt no.3, 1962; Str Qt no.4, 1963; 5 Pieces, ob, cl, bn, va, 1964; Str Trio, 1964; Duo, va, pf, 1966; Sonata, db, pf, 1967; Fantasy and Fugue, bn, pf, 1967; Sextet, fl, ob, cl, b cl, t sax, bn, 1968; 2 other wind qnts

Pf: Prelude and Dance, 1935; 2 sonatas, 1939; Sonata no.3, 1957

Principal publishers: ACA, Pioneer, Rashida

BARBARA A. RENTON

Tremblay, Gilles (*b* Arvida, PQ, 6 Sept 1932). Canadian composer. After completing his studies at the Montreal Conservatoire with Champagne he studied at the Paris Conservatoire (1954–61) with Messiaen (analysis), Loriod (piano), Andrée Vaurabourg-Honegger (counterpoint) and Martenot (ondes martenot), also working in the Groupe de Recherches Musicales. In 1962 he was appointed professor of analysis and composition at the Montreal Conservatoire. He spent several months in East Asia in 1972, particularly in Bali, studying the music native to that region. In 1973 he received the Canadian Music Council medal.

Always present in Tremblay's music is a poetic symbolism which, in *Champs II: Souffles* (1968), manifests itself as an opposition between 'souffle' (duration) and 'fulgurance' (instantaneity). The piece begins with the wind players breathing into their instruments. Just as they attain an instrumental sound they return the timbre to breath. In addition Tremblay's music is often monodic, demonstrating great rhythmic and timbral subtlety; rarefied textures facilitate the perception of such effects as the echo of a resonant cymbal pitch by an ondes martenot. His forms are frequently mosaic-like, with sections marked by sharp contrasts of pitch, dynamics and density. In some subdivisions performers choose from given pitches, rhythmic cells, attacks, dynamics and pauses, and introduce the principle of 'réflex', requiring one player to react to the material of another. Also notable in *Champs II* are solos reminiscent of plainchant, punctuated by staccato echoes, and a layered structure featuring low chords in the piano and double bass, muted brass in the middle register and torrents of grace notes above, played by the xylophone, glockenspiel and piano.

Solstices (1971) is in 12 connected 'fields' paralleling the months of the year. Each season gives prominence to a particular instrument: winter (horn) is music of silence and slow evolution coloured by discreet metal percussion sounds; spring (flute) is lively, various and melodic; summer (clarinet) is full of percussion and insect sounds; the music of autumn (double bass) is filtered, stormy and, again, marked by silences. The point at which any performance begins is determined by the hour, and the work's character changes with the season during which it is performed: in a summer performance the parenthetic pitch material in the spring, autumn and winter sections is played with the rhythmic, melodic and timbral characteristics of the summer music. Interplay between the instruments is principally dependent on 'réflex'.

WORKS
(*selective list*)

INSTRUMENTAL

Orch and large ens: Cantique de durées, orch, 1960; Champs II 'Souffles', 2 fl, ob, cl, hn, 2 tpt, 2 trbn, 2 perc, pf, db, 1968; Champs III 'Vers', 2 fl, cl, hn, tpt, 3 perc, 3 vn, db, 1969; Jeux de solstices, vn, fl, cl, tpt, small orch, 1974; Fleuves, orch, 1975–6; Compostelle I, 2 fl, cl, hn, 2 trbn, 4 perc, 2 hp, 3 vn, 3 db, 1978; Vers le soleil, orch, 1978; Envoie, pf conc., pf, 2 fl, cl, b cl, hn, 2 tpt, 2 trbn, 3 perc, 2 vn, db, 1983; Katadrone, orch, 1988; L'arbre de Borobudur, gamelan, hn, 2 hp, 2 perc, db, ondes martenot, 1994; Traversée, fl, orch, 1996

Chbr: Champs I, pf, 2 perc, 1965; Solstices (The Days and Seasons Revolve), fl, cl, hn, 2 perc, db, 1971; Le signe du lion, hn, tam-tam, 1981; Triojubilus, fl, hp, perc, 1985; Aubes, fl, perc, db, 1990; Musique du feu, pf, wind insts, 6 perc, 1991

Solo inst: Phases et réseaux, pf, 1956–8; Traçantes, pf, 1976; Envol, fl, 1984; Cèdres en voile (Thrène pour le Liban), vc, 1989; Vers une étoile (Compostelle II), org, 1993; D'une goutte, membranotubes [microtonal], 1994

Tape: Sonorisation, 24-track tape, 1967

VOCAL

Kékoba, S, A, T, perc, ondes martenot, 1965; Oralléluiants, S, b cl, hn, 2 perc, 3 db, 1975; Dzei (Voies de feu) (Heraclitus), S, fl, b cl, perc, pf, 1981; Les vêpres de la Vierge, S, SATB, 3 fl, ob, eng hn, 2 tpt, trbn, 3 perc, org, db, 1986; Avec 'Wampum symphonique', S, B, nar, SATB, orch, 1992

Principal publisher: Salabert

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'Gilles Tremblay: Analyses and Documentation', *Circuit*, vi/1 (1995), 9–64

BRUCE MATHER

Tremble. Term found in English Baroque music for a type of bow vibrato. *See* ORNAMENTS, §6.

Tremblement (Fr.). A term used to denote particular kinds of trill. *See* ORNAMENTS, §7(i) and (ii)(b).

Tremblent mineur (Fr.). *See* FLATTEMENT.

Tremoletto (It.). A type of ornament, variously a trill or a mordent. *See* ORNAMENTS, §8.

Tremolino (It.). A repeated-note ornament. *See* ORNAMENTS, §4.

Tremolo (i) (It.: 'quivering', 'trembling'). A term now most strictly used to denote a rapid reiteration of a single note or chord without regard to measured time values. Early name-forms include the German *Schwärmer* (W.C. Printz,

1689) and *Rauscher* (D.G. Türk, 1789), as well as the Italian *bombo* (*see* BOMBO (i)). The word 'tremolo' has had several different meanings and is also used for an accessory ORGAN STOP (tremulant).

Girolamo Diruta, in *Il transilvano* (Venice, 1593), divided ornaments into five categories: *minuta*, *tremoli*, *groppi*, *clamationi* and *accenti*. Of these the tremolo was an alternation of a note with its upper neighbour and lasted half the written time of that note. His is the clearest definition among a whole series of descriptions ranging from Vicenzo Capirola's lute manuscript of about 1517 ('tremolo s'un tasto solo') through Tamás de Santa María's *Arte de tañer fantasía* (Valladolid, 1565, using the word 'quiebros') and Zacconi's *Prattica di musica* (Venice, 1592). In *Opera intitulata Fontegara* (Venice, 1535) Ganassi dal Fontego gave a list of fingerings for tremolos on the recorder, describing the various characteristics of each according to whether the interval of alternation was a semitone, a tone or a 3rd. In lute music, and occasionally elsewhere, the tremolo seems to have been more the equivalent of the modern mordent than the modern trill.

In the preface to his eighth book of madrigals (1638) Monteverdi described the repeated-note tremolo, one of the most striking characteristics of the *stile concitato*; and he specifically mentioned 16 semiquavers in a bar. There is every reason to believe that he expected each of those 16 notes to be heard and that he wished for a clearly articulated sound, not a shimmering effect, thus using the tremolo merely as a notational shorthand, comparable with the modern practice of notating repeated semiquavers as in ex.1. In Venetian music, earlier uses of the

Ex.1



tremolo to mean repeated notes may be found in Biagio Marini's op.1 (1617), where the cantus has the instruction 'tremolo con l'arco' and the basso 'tremolo col strumento', and in G.B. Riccio's *La pichi* (1621). In 17th-century sources the abbreviation 't' or 'tr' is ambiguous: it can mean either 'trillo' or 'tremolo', both of which can denote repeated notes or alternated notes. In the 18th century the word 'tremolo' was often used to signify vibrato (sometimes denoted with a wavy line). In vocal music the repeated-note effect appeared as an ornament with the name 'trillo', in Caccini (*Le nuove musiche*, 1601/2) and in Praetorius (*Syntagma musicum*, iii, 2/1619), who pointed to its use by Monteverdi. In modern usage some singers distinguish between vibrato, a fluctuation in pitch, and tremolo, a fluctuation in dynamics.

It is a convention of modern notation that ex.1 is normally played as precise semiquavers whereas ex.2

Ex.2



would be an unmeasured repetition to produce a shimmering sound on bowed strings or a roll on the drums. A similar effect can be produced on the piano only by an alternation of harmonically compatible notes, as in ex.3. It is often used as a colouristic device in piano music of

Ex.3



the decades around 1900, and is found particularly in piano arrangements of orchestral music to reproduce both the sustained notes and the tremolos of the orchestra.

Tremolo is rarely designated for wind instruments, but an equivalent effect can be produced by harmonic trills (as in ex.3), by a very close trill ('fingered tremolo'), or by flutter-tonguing. Piston wrote: 'A trill with a harmonic interval larger than a major second is a fingered tremolo'.

See also ORNAMENTS.

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DAVID FALLOWS

Tremolo (ii) (It.). *See* TREMULANT. *See also* ORGAN STOP (*Tremulant*).

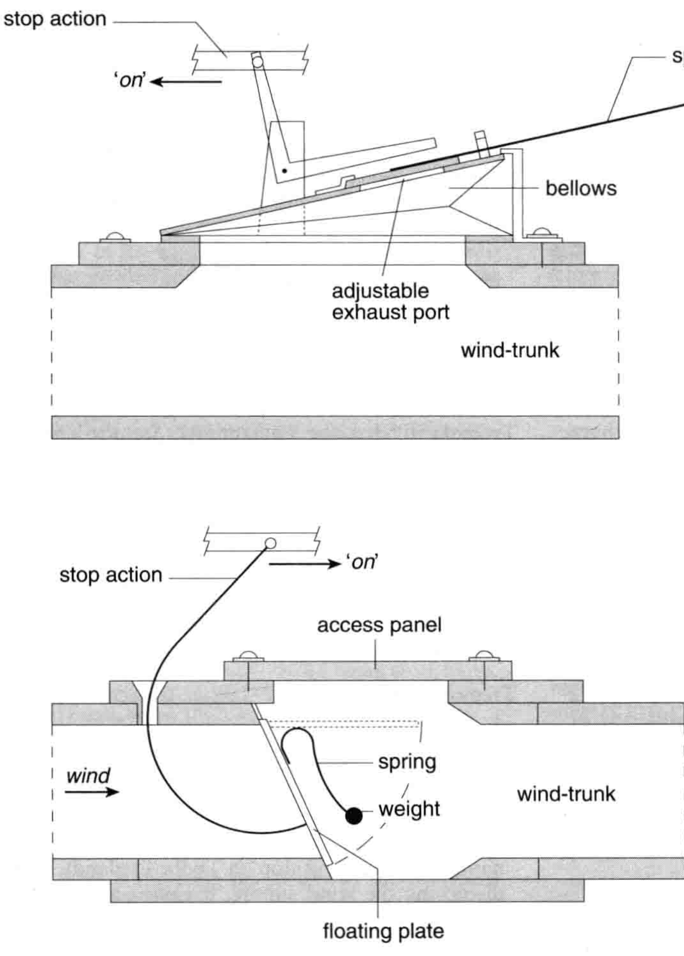
Trémolo avec la langue (Fr.). *See* FLUTTER-TONGUING.

Tremolo d'un tasto solo (It.: 'tremolo on one fret'). Capirola's term for a mordent, usually alternating between the first fret and the open string of the lute. *See* ORNAMENTS, §1.

Trémouille Manuscript (*F-SERc*). *See* SOURCES, MS, §VII, 1.

Tremulant (Fr. *Tremblant*; It. *Tremolo*; Sp. *Temblor*). An important accessory stop found in organs of all sizes since the early 16th century, although it is not always mentioned in early contracts, and is sometimes referred to by other names (e.g. 'shaking stop' in Tudor England). By slightly disturbing the wind supply, it causes an undulating or *tremolando* effect in the music, somewhat like a vocal vibrato. Two types were known to 17th and 18th century organ builders, and it is not known which is of the greater antiquity. The external tremulant (*tremblant fort*, *tremblant à vent perdu*, *Bocktremulant*; see illustration) consists of a balanced and adjustable sprung valve which allows intermittent pulses of wind to escape. The internal tremulant (*tremblant doux*, *Schwebung*) consists of a sprung and weighted flap or gate within a wind-trunk, which momentarily interrupts the flow of wind to the chest. Unlike the external tremulant, the internal type is affected by the flow of wind, and behaves differently when a large or small number of stops is drawn. When not in use, the plate of the internal tremulant is pushed up against the side of the wind-trunk, and the bellows of the external tremulant is fixed in a closed position. As the names imply, the external tremulant produced a stronger and less subtle effect than the internal type.

The external type was favoured in northern Europe by the 18th century, while the internal type was occasionally used in southern Germany, and often used in England and America into the early 19th century; some organs, particularly in France but sometimes also in Spain, included both. With changes in chest and action design in the late 19th and early 20th century, various versions of the external tremulant came to be used almost exclusively, and in the latter half of the 20th century some can be found where the rate of beat is adjustable from the console. The 20th century also saw the introduction of new types of tremulant which either acted directly on the wind system by pulsing a small reservoir-bellows, or on



Tremulant action: (a) external tremulant; (b) internal tremulant

the pitch of the pipes by rotating a flat board above them. With the increase of interest in historical styles during the 1970s and later, the use of the internal tremulant was revived, especially in organs based on the French or Silbermann traditions.

See also ORGAN STOP (*Tremulant*).

BARBARA OWEN

Trend, J(ohn) B(rande) (*b* Southampton, 17 Oct 1887; *d* Cambridge, 20 April 1958). English writer on Hispanic literature, life and music. He was educated at Charterhouse and Cambridge University, where he was taught by Dent while reading for the natural sciences tripos, and was a freelance journalist and author until 1933, when he was given his first academic post as the first professor of Spanish at Cambridge. An excellent popularizer of Hispanic culture, rather than a scholar, he nevertheless did useful work in archives in Spain, some fruits of which may be seen in his catalogue of the Biblioteca Medinaceli, Madrid, and in unpublished papers (now in *GB-Cfm* MU 4/5 and *GB-Cpl*). Of his essays on Iberian music, *Luis Milán and the Vihuelistas* (London, 1925) and *The Music of Spanish History to 1600* (London, 1926/*R*) are still worthy of attention. He also made singable translations of vocal works by Falla and Gerhard.

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JACK SAGE

Trent (It. Trento; Ger. Trient). City in northern Italy. The earliest documentation of liturgical singing in the city dates from the 6th century, in the form of a mosaic inscription which names a certain Laurentius as a cantor. This confirms a tradition of music consolidated in the construction of the early Christian basilica of S Vigilio in the 6th century. Sacramentaries dating from the 11th and 12th centuries with German neumatic notation, and the institution of a *schola* in the 12th century provide evidence of the daily practice of *cantus planus*, accompanied by the organ from the 15th century. Polyphony was increasingly cultivated from about 1400; over 1500 polyphonic compositions are collected in the seven 15th-century codices put together by the organist Johannes Lupi and the *rector scolarum* Johannes Wiser, and still preserved in the city. The collection represents the most important body of polyphonic music of its time.

Trent was chosen as the meeting-place of a council (1545–63) convened to deal with abuses that were felt to have crept into the liturgy. The presence of the council further stimulated the practice of polyphony and made famous the two-manual organ built by Kaspar Zimmermann between 1532 and 1536 in S Maria Maggiore, where many council meetings were held. The Verona organist Simone Martinelli (1633–60) was responsible for the regular introduction of strings into liturgical music in Trent Cathedral, complemented by wind instruments

in the 18th century. F.A. Bonporti (1672–1749), the most important musician to be born in the city, played in the cathedral orchestra, though he never held an official position. In the 19th century the taste for opera was reflected in a further expansion of the instrumental forces. The cathedral orchestra, administrated by the Società Filarmonica from 1851 to 1890, was eventually suppressed under the influence of the Cecilian movement, which was active in the city from 1890. The diocesan school of sacred music, founded in 1927, also played a part in the spread of the movement.

In the field of secular music, the presence of *piffari* and trumpet players in Trent is recorded from the 14th century onwards. In the 16th century music flourished at the courts of the prince-bishops Bernardo Clesio (1514–39) and Cristoforo Madruzzo (1539–67), where musicians such as Antonio del Cornetto, Cerbonio Besozzi and Giovani Contino served. In the 18th century noble families made only sporadic contributions to musical life. The single exception was Count Pio Fedele Wolkenstein, who held a regular series of musical academies in his palace between 1771 and 1778. In contrast, the 19th century saw a growth in musical associations through the activities of the Società Filarmonica (founded in 1795), which provided an orchestra and organized academies, and of the Banda, founded 1801.

The first opera known to have been performed in the city was Martinelli's *Alcina* (before 1649). Subsequently opera was given mainly in the Jesuit college and, from 1766, at the Teatro Osele, until the opening of the Teatro Mazzurana (later Teatro Sociale) in 1819. The opera seasons at the Mazzurana, one in spring to coincide with the feast of the city's patron saint, Vigilio, and one in the autumn, both lasted a month, and consisted of three productions. The theatre was also used for plays, concerts and, in the 20th century, for films; it was closed for restoration in 1983.

Musical life in the city today consists of orchestral and chamber concert seasons (the regional Orchestra Sinfonica 'Haydn', Società Filarmonica) and festival performances. The Civico Liceo Musicale Pareggiato Vincenzo Gianferrari, the city conservatory, was brought under state control in 1980, and Trent hosts an international conductors' competition. In 1976, under the auspices of the Società Filarmonica, Clemente Lunelli initiated a 'Collana per la storia della musica nel Trentino', with 19 volumes published up to 1995. In the same year the library of Lorenzo Feininger, an important collection for sacred music studies, was housed at the Castello del Buonconsiglio. The Coro della Società Alpinisti Tridentini, founded in 1926, is especially well known for its performance of Dolomite folksongs.

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ANTONIO CARLINI

Trent, Council of. Council convened by Pope Paul III in 1545 to clarify doctrinal beliefs and legislate for disciplinary and musical reforms within the Church as a result of the Protestant Reformation; *see* PLAINCHANT, §9(i), and ROMAN CATHOLIC CHURCH MUSIC, §II, 1.

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Trenti, Madame. *See* CORNELYS, THERESA.

Trento (It.). *See* TRENT.

Trento, Vittorio (*b* Venice, *c*1761; *d* ?Lisbon, 1833). Italian composer. After studying under Bertoni at the Conservatorio dei Mendicanti in Venice, he began his career there as a composer of the ballets that were usually performed between the acts of an opera. According to Fétis, his first was *Mastino della Scala* (1783). He composed about 50 of these, mostly before 1803, for various theatres in Venice, where he became *maestro al cembalo* firstly at the Teatro S Samuele and later at La Fenice. At Lucca for the opera season of August to October 1787, he was paid 16 testoni for composing the dances (Roncaglia, the castrato, received 240 testoni for singing 38 performances of the opera). His most successful ballet, and his best-known work, was *Triumph of Love* (or *La forza dell'amore*), composed in 1797 for Drury Lane at the invitation of Dragonetti.

Trento had first attempted opera in 1789 with *Orfeo negli Elisi*, an *azione teatrale* performed privately in Verona. From 1791 he produced a large number for the public theatres, specializing in farces and comedies. In 1801 came his one great success, the *farsa Quanti casi in un sol giorno*, which for 20 years was performed all over Europe under different titles and in various forms. Later he turned more often to the *opera seria*, but with only moderate success. In 1806 he went to Amsterdam as *maestro concertatore* of the Italian opera company of Nicola Miarteni and in 1809 to Lisbon in the same capacity. In 1811–12 he was in London, where his opera *La Climène* was performed at the King's Theatre as a benefit for Angelica Catalani. In 1815 he seems to have contributed one opera each in Munich and Lisbon. From there he returned to Italy in 1817 and produced several

new works, mostly unsuccessful, for Naples, Rome and Venice. According to Fétis he returned to Lisbon in February 1821 where he was music director of the opera house until 1823. He returned to Italy that September and wrote two more operas before abandoning the composition of stage works. Trento never became a major figure in Italian opera, and in his later years his works, like those of so many of his contemporaries, were overshadowed by the success of Rossini and he was soon forgotten.

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for fuller list of operas see GroveO (A. Lanza)

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Quanti casi in un sol giorno, ossia Gli assassini (farsa, 1, Artusi), Venice, S Benedetto, Dec 1801; rev. (commedia per musica, 2, with some Neapolitan dialect by G. Palomba), Naples, Fiorentini, sum. 1817; *Fc, Mc*, Nc, Pl, PAc, Rmassimo* [also perf. as Gli assassini, Roberto l'assassino, Roberto capo d'assassini, La foresta di Nicobar]
Teresa vedova (farsa, 1, Artusi), Venice, S Benedetto, 13 Jan 1802, *F-Pc, I-Fc*
Le nozze dei Morlacchi (os, 2), Padua, Nuovo, June 1802, excerpts in *Fc* and *Vnm*
La baronessa immaginaria (dg, 2), Rome, Capranica, carn. 1804, *Fc*
Ifigenia in Aulide (os, 2, G. Pagliuca), Naples, S Carlo, 4 Nov 1804, *Nc*
Andromeda (os, 2, G. Schmidt), Naples, S Carlo, 30 May 1805, *Nc*
I vecchi delusi, ossia La burla (farsa, 1, A.L. Tottola, after Palomba), Naples, Nuovo, aut. 1805, *Nc*
La Climène (op eroi-comica, 2, G. Caravita), London, King's, 25 April 1811, *GB-Lbl* (partly autograph), excerpts (London, 1811)
Emilia di Laverpaut [Il ritiro, ossia Emilia] (dramma sentimentale, 2), Naples, Fiorentini, sum. 1817, *I-Nc*
Le gelosie villane [La comunità di Castel Formicolone] (ob, 2, ?J. Ferretti, after T. Grandi: *Le gelosie villane*), Livorno, Carlo Lodovico, carn. 1824; Florence, Cocomero, 2 Nov 1825, *Gl*

2 drammi sacri: Il diluvio universale (L. Buonavoglia), Amsterdam, 1807; I sette Maccabei (3, F. Tarducci), Rome, Valle, 25 May 1818, *Fc, PAc*
33 other operas
Numerous ballets, mostly perf. Venice, many of those before 1800 listed in Wiel

OTHER WORKS

5 cants, 2 *I-Fc*; 6 duets, 2 vn, *US-BEm*; 6 str qts, *BEm*; Strofe per le tre ore di agonia di N.S.G.C., 4vv, orch, *I-Fc*; Ave regina coelorum, 4vv, *Bc*; L'affare non è per tutto, ossia La forza delle combinazioni armoniche: operetta curiosa ed istruttiva, vv, bc (Florence, n.d.)

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ANDREA LANZA

Trentsensky & Vieweg. Austrian firm of music publishers. *See under* CAPPI.

Trepak (from Russ. *trepat*: 'break', 'beat'). A Russian dance of Cossack origin in animated 2/4 time. It is performed by men and features the *prisiadka* (kicking the legs from a squatting position). Perhaps the best-known example in art music is the trepak in Tchaikovsky's *Nutcracker* suite. □

Treptow, Günther (Otto Walther) (*b* Berlin, 22 Oct 1907; *d* Berlin, 28 March 1981). German tenor. He studied in Berlin, where he made his début at the Deutsche Oper in 1936 as the Italian Tenor in *Der Rosenkavalier*. Despite being on the 'forbidden' list of non-Aryan musicians, he managed to remain a member of the company until 1942, by which time he was singing such parts as Florestan, Pedro (*Tiefland*), Max and Otello. In 1942 he joined the Staatsoper in Munich, where he was heard chiefly in the Wagner repertory. After the war he returned to Berlin, first to the Staatsoper and then to the Deutsche Oper, where he created La Rocca in *Der junge Lord* (1965). He made regular guest appearances in Vienna. He sang Siegmund at Bayreuth in 1951 and 1952; Siegmund, Florestan and Tristan at the Metropolitan, 1951; and Siegfried at Covent Garden in 1953. His repertory included Adolar (*Euryanthe*), Tannhäuser and Parsifal. Treptow's dramatic intensity compensated for his occasional lapses in technique. His true Heldentenor voice can be heard in his recordings of Walther (*Die Meistersinger*) and Tristan, both under Knappertsbusch, and as Siegmund in Furtwängler's live recording of *Die Walküre* at La Scala.

HAROLD ROSENTHAL/ALAN BLYTH

Treschault, Gregorius. *See* TREHOU, GREGORIUS.

Tresche (Fr.). *See* CAROLE.

Tresillo (Sp.). *See* TRIPLET.

Tresoniers. *See* TRAZEGNIES family.

Tresor [Tresure], **Jonas** (*fl* 1650–60). French or Flemish composer. He probably went to England during the reign of Charles I. He is known only from his harpsichord music, most of which survives in English manuscripts of the Commonwealth period. The musical style, which shows a strong French influence, is similar to that of other English composers of this period, though less advanced than the music of Locke or Bryne.

WORKS

5 corants (1 also attrib. La Barre and O. Gibbons), ayre, saraband (doubtful), hpd, *F-Pc, GB-Och, S-SK*
8 corants (2 also attrib. La Barre), 2 almains (one a corant), hpd, *GB-Lbl, US-NYp*
Almain, corant and saraband, e, hpd, *NH*
Almain, saraband, d, hpd *S-SK*
Allemand Tresoor in Klavierboek of Anna Maria van Eijl, 1671, hpd, ed. in MMN, ii (1959), doubtful
Saraband, a, hpd, *NL-Uim, S-Uu*, ed. in MMN, iii (1961)
10 other kbd works, doubtful, *US-NYp, GB-Ob, NL-Uim*
Kbd music, ?lost (may be in Japan), listed in W.H. Cummings's sale catalogue

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B.A.R. COOPER

Tresti, Flaminio (*b* Lodi, *c*1560; *d* after 1613). Italian composer. According to the titles and dedications of his printed works, he was in Cremona in 1585 and 1587, Casale Monferrato in 1590, at Lodi in 1594 and 1596, and he was organist at the church of S Pietro in Bergolio, Alessandria, in 1613. During his wanderings across

northern Italy he must have had opportunities for gaining favour, particularly as a madrigal composer, from such influential men as Ranuccio Farnese, Duke of Parma, and Vincenzo Gonzaga, Duke of Mantua and Monferrato, to each of whom he dedicated a volume of madrigals. Gonzaga, who was himself a musician, had heard the madrigals before they were printed 'with great pleasure in S Salvatore' (according to the dedication). Beyond the surviving works, Tresti also published *Motetti a 4 voci*, dedicated to the Abbot Cornelio Pozzo of Alessandria (a fact which may be learnt from the dedication to the abbot of the *Messe a cinque voci, libro primo*); a set of *Canzoni francesi* for organ are mentioned by Adriano Banchieri as examples of a gay and pleasing style by a celebrated organist.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1585)
Il secondo libro de madrigali, 5vv (Venice, 1587)
Vespertini concentus, 6vv (Milan, 1589)
Il terzo libro de madrigali, 5vv (Venice, 1590), inc.
Il primo libro delle canzonette, 3vv (Venice, 1594), inc.
Il quarto libro de madrigali, 5vv (Venice, 1596)
Sacrae cantiones seu moteta, 4vv (Frankfurt, 1610), ?lost, formerly in *D-Hs*
Messe libro primo, 4vv, bc (org) (Milan, 1613)
Messe libro primo, 5vv, bc (org) (Venice, 1613)
Further vocal and instrumental pieces, 1597[20], 1607[29], A. Coppini: Il secondo libro della musica di C. Monteverde e d'altri autori (Milan, 1608), 1617[24], 1628[2]

LOST WORKS

Messe libro primo, 8vv, Mischiati no.V:713
Sacrae cantiones seu moteta, 4vv (Frankfurt, 1610), ?lost, formerly in *D-Hs*
Motetti, 4vv [?=Sacrae Cantiones, 1610]
Canzoni francesi, org; cited in Banchieri

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MARIANGELA DONÀ

Tresure, Jonas. *See* TRESOR, JONAS.

Tret'yakov, Viktor Viktorovich (*b* Krasnoyarsk, 17 Oct 1946). Russian violinist. He studied with Yury Yankelevich at the Central Music School in Moscow (1954–65) and at the Moscow Conservatory (1965–70). He began giving concerts in 1963 and gained wider acclaim after winning the Tchaikovsky International Competition in Moscow in 1966. In 1967 he was appointed soloist of the Moscow State PO. He has since toured internationally, and made his British début with the RPO in 1967 and his American début in 1969 at Carnegie Hall. He has appeared with Richter, Yury Bashmet, Natal'ya Gutman and the Borodin Quartet in chamber music concerts, and has made notable recordings of the concertos of Tchaikovsky, Brahms, Sibelius and Bruch. He was appointed professor at the Moscow Conservatory in 1984, and was made People's Artist of the USSR in 1987. He is a true virtuoso whose playing is notable for emotional range, breadth and magnificent artistry.

I.M. YAMPOL'SKY/MARGARET CAMPBELL

Tretzel. *See* DRETZEL family.

Tretzscher, Matthias (*b* Lichtenstadt [now Horžnětín], Bohemia, 23 March 1626; *d* Kulmbach, Upper Franconia, 9 April 1686). German organ builder. He was the son of Paul Tretzscher (*d* 1633) and Susanne Schott, who in 1636 married the organ builder Jakob Schedlich of Joachimsthal. In 1641 Matthias Tretzscher was apprenticed to his step-brother, Andreas Schedlich; subsequently he worked in Nuremberg for 21 months with David Schedlich, a relative of Hans Leo Hassler. He returned to Joachimsthal in 1644, to work under Jakob Schedlich (his step-father), who made him a journeyman in 1647. On Maundy Thursday 1650 Tretzscher had to leave Joachimsthal because of his religious beliefs, and between 1651 and 1652 was organist in Marienberg, in the Ore mountains. In 1653 he built an organ in Bayreuth (Stadtkirche). In the same year he moved to Kulmbach where he became organ builder at the court of the Margrave of Brandenburg; in 1654 he became a citizen there, in 1674 an alderman and in 1684 a churchwarden.

Tretzscher's organs are similar to those of his teacher, Schedlich, though they differed from Schedlich's in having the stops distributed between Great and Choir in the same manner as those of Esaias BECK. Tretzscher was the most important organ builder of the 17th century in Franconia. He made more than 60 organs and taught many organ builders in Franconia and Saxony, including Christoph Donati, Tobias Dressel, Hans Gruber, Hans Purrucker and D.F. Streit. The magnificent casings of Tretzscher's organs came mostly from the Kulmbach workshop of J. Brenck (Brenk) and H.G. Schlehendorf. His most important organs, built between 1653 and 1686, include those at Bayreuth, Heilsbronn (monastery), Kulmbach (St Peter), Schweinfurt (St Johannis), Strasbourg Cathedral, Coburg (Moritzkirche), Cheb (St Nicholas), Kaisheim (monastery), Bamberg (St Michael), Maria Bildhausen Abbey and Münsterschwarzach Abbey.

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H. Fischer and T. Wohnhaas, eds.: *Lexicon süddeutscher Orgelbauer* (Wilhelmshaven, 1994)

HANS KLOTZ/HERMANN FISCHER

Treu [Trew], **Abdias** (*b* Ansbach, 29 July 1597; *d* Altdorf, nr Nuremberg, 12 April 1669). German music theorist. He attended the grammar school at Heilbronn from 1611 to 1618, when he enrolled at the University of Wittenberg with a scholarship from the Margrave of Brandenburg. Two years later he defended a thesis, *De vero et falso*, and in March 1621 was awarded a master's degree. After working briefly as an assistant at Heidenheim (in 1622) and as a deacon at Markt Erlbach, near Nuremberg (in 1623), he became chancellor of the Lateinschule at Ansbach in 1625. Because of the Thirty Years War his salary was not regularly paid, and he sought other employment in order to support his large family: he accepted the chair of mathematics at the University of Nuremberg at Altdorf in 1636. During his years there he became well known as a competent though conservative mathematician and scientist.

Treu's first published work was a musical treatise, *Janitor Lycaei musici* (Rothenburg ob der Tauber, 1635), in which he explained his attempt to devise an accurate temperament in terms of the monochord. This book, highly praised by his contemporaries, was his only major work on music, though he discussed it in two of his mathematical works: *Manuale geometriae practicae* (Nuremberg, 1636) and *Directorium mathematicum* (Altdorf, 1657). His abiding interest in music is reflected, however, in the work of his students, among them W.C. Printz and Tobias Mayr, who produced a number of treatises on such subjects as the nature of music, consonance and dissonance and temperament.

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CECIL ADKINS

Treu [Trew], **Daniel Gottlob** [Fedele, Daniele Teofilo] (*b* Stuttgart, 1695; *d* Breslau [now Wrocław], Aug 1749). German composer. What is known of his life comes largely from an autobiography in Mattheson's *Grundlage einer Ehren-Pforte*. According to Walther he was a grandson of Abdias Treu. Early in his childhood, after he had learnt to sing and to play the violin and keyboard instruments, he was taught double counterpoint and other aspects of composition from his uncle on his mother's side, J.S. Kusser. His first compositions were published when he was 12: three *Ouvertures sur le violon avec les quatres parties d'instrumens*. About the same time he composed several German operas to his own librettos, but these were not performed. At 21, as the result of a performance of his birthday cantata for Duke Eberhard Ludwig of Württemberg, Treu was given financial support to study in Venice with Vivaldi and Antonio Biffi.

In less than a year Treu's fame as an instrumentalist gave him entry into the homes of many Venetian noble families. In 1725 he was employed as the Kapellmeister to an Italian opera company which went to Breslau, where he produced four of his own operas: *Astarto* (1725), *Caio Martio Coriolano* (1726), *Ulisse e Telemacco* (1726) and *Don Chisciotte* (1727). In 1727 he moved to Prague and in subsequent years served as Kapellmeister, composer and performer to a number of noble families there as well as in Vienna and at Silesian courts. He also returned to Breslau periodically, first at the request of Cardinal von Sintzendorf, Bishop of Breslau, to write music for the cathedral. In 1740 he became Kapellmeister at the court of Karl Schaffgotsch of Hirschberg (Silesia). In subsequent years, according to Mattheson, Treu was again living in Breslau with a family of several children.

Treu was a prolific composer but almost all his music is apparently lost. His works include (besides those already mentioned) a mass (1732) and other church music, arias (some in *D-Bsb* and *SWl*), several serenatas (one in *ROu*), 12 sonatas *a* 4 and 12 *a* 6, wind partitas and violin concertos. Mattheson, in comments to Treu's autobiography, praised him highly as a performer and composer. Two manuscript treatises (also lost), *Palatium harmonicum* and *De musica universali*, are cited by Mattheson, who gives a description by chapter titles.

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GEORGE J. BUELOW

Trèves (Fr.). *See* TRIER.

Treviso. Italian city in the Veneto region. Musical life in Treviso developed during the 13th and 14th centuries, when Italian and Provençal troubadours, fleeing from hostile political conditions, chose the district of Treviso as their centre. Among them were Uc de Saint Circ and Sordello, who settled for a time with the Da Romano family. The Ars Nova reached Treviso through the growing frequency of contacts between Florence and the cities of the Veneto. Nicolò de Rossi, a magistrate living in Treviso in the first half of the 14th century, confirmed the strong influence of Tuscan poetry, and the music associated with it, on the region; in one of his sonnets he mentioned about 20 composers, nearly all Tuscan.

The cathedral choir, which developed from an earlier choir school during the first half of the 14th century, provided a firm basis for the musical life of the city. A document of 1363 refers to an organ in the cathedral; a new organ was installed in 1483, and was itself replaced in 1773 by another, constructed by Callido. During the 14th century *sacre rappresentazioni* took place in the cathedral on the feasts of the Annunciation and of St Liberalis, patron saint of Treviso. A powerful impetus was given to the choir in 1437, when the bishop, Lodovico Barbo, allotted part of the revenue from the Ospedale di S Giacomo del Schirial for the maintenance of 12 clerical singers. Flemish musicians were active in Treviso during the 15th century, as a result of cultural links with nearby Venice; the first Flemish *cantore* and *maestro di canto* to work at the cathedral was Nicolaus Simonis of Liège (1411–12). From 1412 to 1460 both Italian (from Venice, Rome and Mantua) and Flemish *cantori* were employed. In 1463 the Flemish-born Gerardo di Lisa, an important figure in the cultural life of Treviso, was appointed *cantore*. He was responsible for the introduction of printing in Treviso, and published an edition of an early musical dictionary, *Terminorum musicae diffinitorium* by Tinctoris.

During the 16th century the choir reached its peak through the efforts of its excellent directors and the efficiency of its *cantori* (among them Zanin Bisan), though the war against the League of Cambrai (1509–13) reduced its activities. The Flemish director Jan Nasco (1551–61) was succeeded by several other worthy *maestri di cappella*: Barges (also Flemish, 1562–5), Chamaterò (1565–7), Pietr'Antonio Spalenza (1573–7), Asola (1577–8) and, at the end of the century, Clinio (1584–5, 1592–7 and 1599–1601) and Giorgio Florio (1588–9). As early as 1521 the practice of *cori spezzati*, introduced to the city by Francesco Santa Croce (cathedral *maestro* 1520–27 and 1537–51), was in regular use. At the same time secular music became more widespread, and in 1552 a group of six players of 'Lire e lironi' was formed to give concerts.

With the development of the Baroque style during the early 17th century, the supremacy of Italian choirs began

to decline. The *maestri* at Treviso at this time were relatively obscure figures: G. Kreysello (1603–5), P. de Cavalieri (1605–6), Antonio da Bologna (1608–13), Amadio Freddi (1615–26) and Giovanni Moroni (1628–33). The cathedral chapter suspended the choir's activities in 1633 because of a lack of funds for its maintenance. Archives relating to the choir, which contained many manuscripts of Gregorian chant, were largely destroyed by bombing in 1944.

During the 17th century the first theatres opened in Treviso. The earliest was one near S Margherita belonging to the Bensi-Zecchini family; it functioned from 1678 to about 1693. Another theatre, the property of Count Onigo, opened in 1692; it was in use until 1714, when performances were suspended until Count Guglielmo d'Onigo had the theatre rebuilt in 1765. It reopened the following year with a performance of Caldara's *Demofoonte*. While the Teatro Onigo was closed the Dolfin family built a very small theatre (1721), which survived into the 20th century. In the 18th and early 19th centuries these two theatres were the focal points of the city's musical life. In 1844 Count Onigo ceded the management of his theatre to an association of box-holders, and it became the Teatro Sociale; in 1868 it was burnt down. The theatre was rebuilt and opened in 1869 with a production of Gounod's *Faust*.

In 1931 the Teatro Sociale became the property of the municipality of Treviso and was renamed the Teatro Comunale, and it is now the city's only concert hall, although the churches of S Nicolò and of S Francesco are used for chamber music recitals. Every autumn the Teatro Comunale promotes a season of music, the Autunno Trevigiano, which has featured important premières, including Malipiero's *Il marescaclo* (1969) and Bussotti's *La rarità, potente* (1979); each June it organizes an international singing competition. During November, a national competition for pianists and piano compositions is held. Two large choral associations are active in the city: the chorus formed for the autumn music festival, and the cathedral choir.

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FRANCESCO VALLERANI/R

Trevor, C(aleb) H(enry) (*b* Much Wenlock, Shropshire, 17 March 1895; *d* London, 16 June 1976). English organist, editor and teacher. Virtually self-taught, he held a number of posts, among them director of music at Sherborne School, sub-organist of Wells Cathedral, organist of St Paul's Cathedral, Calcutta, and organist of St Peter's, Eaton Square, London (1937–64), and of Lincoln's Inn Chapel. As a broadcasting recitalist in the 1930s his lucidity and sense of style brought much unfamiliar music to life, notably that of Reger, whose organ works were then little known in England. Highly regarded as a teacher at the RAM (1936–64), where his pupils included Simon Preston and Barry Rose, his abiding legacy is in the large number of series of graded anthologies of organ music he edited. These contain works of all periods, many of them by composers then largely unknown to British organists. Trevor's *Oxford Organ Method* became an overnight bestseller and remains one of the most widely used tutors.

STANLEY WEBB/PAUL HALE

Trew, Abdias. *See* TREU, ABDIAS.

Trew, Daniel Gottlob. *See* TREU, DANIEL GOTTLOB.

T. Rex [Tyrannosaurus Rex]. Pop group led by MARC BOLAN.

Treybenreif, Peter. *See* TRITONIUS, PETRUS.

Triad (Ger. *Dreiklang*). A chord consisting of three notes which can be arranged to form two superimposed 3rds. If the lower 3rd is major and the upper 3rd is minor, the triad is said to be major (C–E–G); if the lower 3rd is minor and the upper 3rd is major, the triad is minor (C–E♭–G). If both 3rds are major the triad is augmented (C–E–G♯), and if both 3rds are minor the triad is diminished (C–E♭–G♭).

See HARMONY, §2.

Trial. French family of musicians and actors.

(1) Jean-Claude Trial (*b* Avignon, 13 Dec 1732; *d* Paris, 23 June 1771). Violinist, composer and theatre director. He attracted local attention at an early age for his precocity both as a violinist (at the Concert d'Avignon and later at the Montpellier theatre) and as a composer of violin pieces. He went to Paris for the sole purpose of asking Rameau's advice, intending to return to the south of France, where he was assured succession to the post of music master for the province of Languedoc. Parisian musical life enticed him, however, and he became first violin at the Opéra-Comique, then second violin and later director of the Prince of Conti's private orchestra. On 1 April 1767 he was named co-director of the Opéra, with Pierre Berton, theoretically for 30 years. Although their administration achieved successful reorganization of the orchestra and choruses, they were badly received by both critics and public, and in 1769, during a financial crisis, the city of Paris assumed administrative control.

Trial's violin pieces were widely played in his days and at least one of his compositions for the theatre, *Silvie*, had considerable success. He also wrote overtures, chamber music, *ariettes*, religious music and cantatas, in which he is said to have been the first French composer to have written for the female contralto voice (the *bas-dessus*).

WORKS

printed works published in Paris

STAGE

Le tonnelier (oc, 1, N.-M. Audinot and A.F. Quétant, after La Fonataine: *Le cuvier*), Paris, Comédie-Italienne (Bourgogne), 16 March 1765 (*c*1767), collab. Alexandre, Ciapalanti, Gossec, Kohaut, F.-A.D. Philidor and J. Schobert
Renaud d'Ast (cmda, 2, P.-R. Lemonnier), Fontainebleau, 12 Oct 1765, collab. P. Vachon; ov., arr. 2 vn (n.d.)
Silvie (opéra, prol, 3, P. Laujon), Fontainebleau, 17 Oct 1765 (1767), excerpts also pubd, collab. P.-M. Berton

Esope à Cythère (cmda, 1, L.-J.-H. Dancourt), Paris, Comédie-Italienne (Bourgogne), 15 Dec 1766, excerpts (n.d.), collab. Vachon [according to Brenner, perf. Bourdeaux, 1762]
Théonis, ou Le toucher (pastorale-héroïque, 1, A.-A.-H. Poinsinet), Paris, Opéra, 11 Oct 1767, *F-Pc*, *Po*; (n.d.), collab. Berton and L. Granier [2nd entrée of Poinsinet: *Fragments nouveaux*]
La fête de Flore (pastorale-héroïque, 1, J.-P.-A. Razins de Saint-Marc), Fontainebleau, 13 Nov 1770 (n.d.), excerpts also pubd
La chercheuse d'esprit (cmda, C.S. Favart), after 1756
Linus (op, 5, C.-A. La Bruère), inc., *F-Pn*, collab. Berton and A. Dauvergne

OTHER WORKS

Sacred: Miserere mei Deus quoniam in te confidi, motet, choir, 1756, *F-Pc*
Cants.: Hypolite, Bar/A, orch (n.d.); Le triomphe de l'amour, Tr, ?orch (n.d.); Le triomphe de Renaud, Bar/A, ?orch (n.d.)
Ariettes (all 1v, orch): La petite Annette (?1767); Le portrait d'Ismène (n.d.); Le matin (n.d.); L'amour absent (n.d.); Le père de famille, Bar, ?orch; others
Inst: ovs., orch; divertissements, orch; airs for dancing in Rameau: Zaïs, J.-J. Mouret: La provençale; Petits airs, arr. str qt, *c*1775; pieces for vn, lost

(2) **Antoine Trial** (*b* Avignon, 1737; *d* Paris, 5 Feb 1795). Tenor and actor, brother of (1) Jean-Claude Trial. He was educated at the *maîtrise* of Avignon Cathedral and first appeared in provincial theatres. He followed his brother to Paris and joined the troupe of the Prince of Conti. On 4 July 1764 he made his Paris début at the Comédie-Italienne as Bastien in Philidor's *Le sorcier*. Despite his thin, nasal voice, he achieved success, mostly through his acting, and interested himself from then on in the interpretation of peasants' and simpletons' roles; his name remained associated with this genre, qualified sometimes as 'singer without voice' or more usually 'singer Trial'. His most famous roles were Bertrand in *Le déserteur* (Monsigny), Ali in *Zémire et Azor* (Grétry), André in *L'épreuve villageoise* (Grétry) and Crispin in *La mélomanie* (Champein). During the Revolution he sided with Robespierre and was an active agent of the Terror; after Robespierre's fall (1794) he had to renounce the theatre because of the hostile attitude of the public, who reproached him for his political position. In desperation he poisoned himself.

(3) **Marie-Jeanne Trial** [née Milon] (*b* Paris, 1 Aug 1746; *d* Versailles, 13 Feb 1818). Soprano and actress, wife of (2) Antoine Trial. Her first husband, a royal functionary named Comolet, had discovered and cultivated her singing talent and arranged her début at the Théâtre-Italien (Paris) in 1766 under the stage name Félicité Mandeville. She was Antoine Trial's most brilliant pupil, and she married him after Comolet's death. Poor health caused her to leave the theatre in 1786 and after Trial's death she married a certain de Montion. Her ability was particularly remarkable in vocalises and roulades; she is remembered as the best interpreter of Grétry and Monsigny.

(4) **Armand-Emmanuel Trial** [*fils*] (*b* Paris, 1 March 1771; *d* Paris, 9 Sept 1803). Pianist and composer, son of (2) Antoine Trial and (3) Marie-Jeanne Trial. At the age of 17 he attracted attention with an *opéra comique*, *Julien et Colette*, presented by the Comédie-Italienne. A remarkable accompanist, he became director of singing at the Théâtre Lyrique in 1797. He married an actress, Jeanne Rigorey-Méon, who left him when he embarked on a life of debauchery, a primary cause of his early death. His music for several stage works did not fulfil the promise of *Julien et Colette*: with time, his inspiration had turned to banality and was only occasionally redeemed by well-written choruses.

WORKS

all first performanced in Paris

Julien et Colette, ou La milice (cmda, 1, P.-G. Parisau), Comédie-Italienne (Favart), 3 March 1788 (Paris, n.d.)
Adélaïde et Mirval, ou La vengeance paternelle (J. Patrat), Comédie-Italienne (Favart), 6 June 1791
Les deux petits aveugles (oc, 1, Noël), Comédie-Italienne (Favart), 28 July 1792
Cécile et Julien, ou Le siège de Lille (cmda, 3, Joigny), OC (Favart), 21 Nov 1792
La cause et les effets, ou Le réveil du peuple (oc, Joigny), OC (Favart), 17 Aug 1793
Le congrès des rois (cmda, 3, Desmaillot [A.F. Eve]), OC (Favart), 26 Feb 1794, collab. Dalayrac, Grétry, Méhul and 8 others

Excerpts from stage works (by himself and others) arr. pf, or various inst ensembles

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ROGER COTTE

Triana, Juan de (*fl* 1477–90). Iberian composer. A papal bull dated 9 February 1478, which he presented to the chapter of Seville Cathedral, confirmed his title as a prebendary, a position he had held from at least a year previously. At some time before 1483 he transferred to Toledo Cathedral where he was Master of the Boy Choristers, responsible for their welfare and for teaching them polyphony. Lacunae in the documentation make it difficult to piece together Triana's subsequent career, but he may have held his position at Toledo until 1490 when he would have been succeeded by Pedro de Lagarto.

Of the 20 pieces attributed to Triana in the Cancionero Musical de la Colombina, five are sacred pieces and three of these can be described as song motets, a form not commonly encountered in the surviving polyphonic sources from the Iberian peninsula. One of the Spanish-texted pieces, *Juysio fuerte será dado*, is a setting of the Song of the Sibyl, traditionally sung on Christmas Eve in some churches in the peninsula: it was part of the duties of the choirmaster at Toledo to provide the music for this occasion.

Triana's setting of courtly love poems are in canción form. His melodies are melismatic and the lower voices rhythmically active in the song idiom characteristic of Iberian composers of the generation before Juan del Encina. The florid contra he added to a duet by Cornago is typical. Among various settings of popular texts are a *cosaute* and a villancico, *Aquella buena muger*, which has an *estribillo* with canon-like imitation at the octave between tenor and superius. In an unusual through-composed piece, *¿Querer vieja yo?/Non puedo dexar/ Que non sé filar*, each part has a different text. The superius, perhaps freely composed, is combined with a popular tenor and a quodlibet contra.

WORKS

numbering of pieces is the same in both editions

Editions: *Die weltliche Vokalmusik in Spanien um 1500*, ed. G. Haberkamp (Tutzing, 1968)
Cancionero musical de la Colombina, ed. M. Querol Gavaldá, MME, xxxiii (1971)

SACRED

Benedicamus Domino, 3vv, no.80; Benedicamus Domino, 3vv, no.81; Deus in adiutorum advenias, 3vv, no.66; Juste Judex, Jesu Christe, 3vv, no.82

Juysio fuerte será dado, 4vv, no.91

SECULAR

Aquella buena muger, 3vv, no.89; Con temor vivo, ojos tristes, 3vv, no.19; De mi perdida esperança, 3vv, no.23; Dinos, madre del donsel, 3vv, no.90; La moça que las cabras cría, 3vv, no.71; Maravíllome, 3vv, no.69; No consiento ni me plaze, 3vv, no.43; No puedes quexar, amor, 3vv, no.28; O pena que me combates, 3vv, no.5; Pínguele, rrespinguete, 3vv, no.70; Por beber, comadre, 3vv, no.88; ¿Querer vieja yo?/Non puedo dexar/Que non sé filar, 3vv, no.86; Quién vos dió tal señorío, 3vv, no. 34; Señora qual soy venido, 3vv, no.22 (arr. of Cornago's duet); Ya de amor era partido, 3vv, no.35

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ISABEL POPE/TESS KNIGHTON

Triangle (Fr. *triangle*; Ger. *Triangel*; It. *triangolo*). An instrument much used in the modern orchestra, consisting of a steel rod bent into the shape of an equilateral (or isosceles) triangle, but open at one angle (it is classified as an idiophone: percussion stick). It is struck with a steel beater which is occasionally tapered to give a heavier or lighter stroke – at the performer's discretion – or occasionally with a wooden drumstick. Because of its numerous high dissonant partials which obscure the fundamental note, its pitch remains indeterminate, though it invariably appears to belong to the prevailing tonality of the orchestra. (If the corners of the triangle were closed it would have a definite pitch.)



1. Triangle in trapeziform shape with rings, and cymbala, S-shaped trumpet, psaltery and harp: miniature from an English Bible, late 14th century (GB-Lbl Roy.1.E.IX, f.151)

In its medieval form the triangle had rings strung on the lower bar (fig.1). The shape varied considerably: equilateral with closed or open ends (as shown by Praetorius and Mersenne); trapeziform; or resembling a medieval stirrup (hence the German *Stegereif* and the Italian *staffa*). An early mention of the triangle is found in a 10th-century manuscript. Here the instrument is without rings. A triangle without rings is depicted in the Wenceslas Bible (*c*1390–95) and again on a 15th-century window in the Beauchamp Chapel, St Mary's, Warwick. The Warwick specimen has a remarkably modern appearance, except that at the top angle the bar is twisted into a loop through which the thumb of the performer (an angel) passes. In many cases the medieval triangle (and its beater) is depicted as a larger instrument than the modern orchestral triangle. It was clearly used for religious purposes in medieval churches, and is frequently illustrated in the hands of angels, who sing as they play. It had a place also in secular music, and is seen occasionally (with and without rings) as an accompaniment to the pipe (fig.2). Its use as such continued throughout the Middle Ages and the Renaissance.



2. Triangle with pipe and tabor, ?shawm and straight trumpet: detail of miniature from the Breviary of Isabella the Catholic, Spanish (with Flemish illuminations), late 15th century (GB-Lbl Add.18851, f.184v)

In 1710 the triangle was reported to be in use at the Hamburg Opera, and in 1717 two triangles were purchased for the Dresden Opera. It appeared as an orchestral instrument in an overture in G by J.F. Fasch,

about the middle of the 18th century. It was employed by Mozart (*Die Entführung aus dem Serail*, 1782), Haydn ('Military' Symphony, 1794) and Beethoven (Ninth Symphony, 1822–4), who included it in their representations of the JANISSARY MUSIC which swept Europe during the 18th century. It is possible that the triangle used in the music of these composers was not always equipped with rings, though the accoutrement did not finally vanish until the middle of the 19th century, by which time the instrument had become a permanent member of the orchestra.

Until the end of the 18th century the orchestral triangle was used mainly to provide rhythm. In 1853 it was raised to the rank of a solo instrument by Liszt in his Piano Concerto in E♭. As with many innovations, Liszt's cunning use of the (so-called) humble triangle caused considerable consternation. Wagner's varied use of the instrument includes the tremolo, e.g. in *Die Meistersinger* (overture), repeated demisemiquavers in *Die Walküre* (ex.1*a*) and

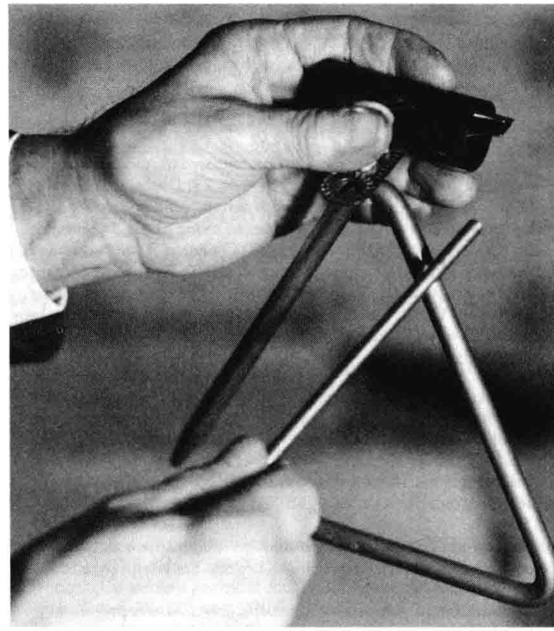
Ex.1



the judicious example of economy in the single stroke to be found at the end of the second act of *Siegfried*. Grieg made use of the triangle roll to add a touch of silver to the orchestral chord announcing Anitra's Dance (*Peer Gynt*). A further example of the exquisite use of a quiet tremolo is in the cadenza of Rimsky-Korsakov's Spanish Capriccio, where the harp is joined by a *pp* tremolo on the triangle.

In the late 20th century the percussionist had available a variety of sizes and weight of triangle, from about 10 to about 30 cm across. Composers have occasionally requested graduated sizes: in William Russell's Fugue for Eight Percussion Instruments (1933) muffled triangles measuring about 10, 15 and 25 cm are required and Messiaen called for sets of three in *Eclairs sur l'Au-delà* (1988–92) and *Concert à quatre* (1990–92, completed Y. Loriod, H. Holliger, G. Benjamin). Unusual uses include Walton's *Façade* (1921–2, rev. 1942; cymbal struck with triangle).

In orchestral performance the triangle is suspended by a loop of thin gut or nylon which passes around the bar, or through a small hole in the upper corner. The instrument is held in one hand or hung on a special stand, or in some cases is suspended from a 'bulldog' paper clip drilled to receive a small loop of gut (fig.3). (This method of suspension allows the instrument to be held in the hand, or attached to a music stand or convenient part of a drum outfit when the use of two beaters is preferable, or during *tacet* periods.) If a triangle is of good-quality hardened steel, properly suspended, and the tone correctly elicited, many and various tones are possible. For normal orchestral purposes the instrument is struck on the outer side, the open or lower end of its closed side being preferred for quiet strokes. The inside of the lower side is used on occasions for *fff* strokes. For the tremolo, the beater is placed in either the top or bottom closed corner of the instrument, and the two sides struck in rapid alternation, the crescendo being effected by moving the beater to operate in a larger area. Beaters of varying weight are used. The sound is terminated by gripping the instrument with the fingers of the non-playing hand (or the other if more convenient).



3. Modern orchestral triangle

The triangle is by no means a simple instrument to play. Composers do not hesitate to allot it complicated rhythms and grace notes, as in, for instance, the 11th variation of Elgar's 'Enigma' Variations, where it is used to depict the tinkle of the medal on the collar of the bulldog Dan as he shakes himself after a plunge into the River Wye, and Respighi's *Trittico botticelliano* (1927). For such figures as grace notes and repeated quavers and semiquavers, etc., two beaters are used, or one is used to strike the inner side of two bars with an alternating back and forth movement.

The triangle is notated on a single line or upper part of the staff and is designated as given above (ex.1*b*).

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JAMES BLADES/JAMES HOLLAND

Tribolet, Marianne de. Singer, wife of Ignaz Willmann (*see* WILLMANN family, (1)).

Tricarico, Antonio. Italian violinist, brother of GIUSEPPE TRICARICO.

Tricarico, Giuseppe (*b* Gallipoli, nr Lecce, 25 June 1623; *d* Gallipoli, 14 Nov 1697). Italian composer and teacher. He received his early training at Naples. In the 1640s and early 50s he lived in Rome, where he published a good deal of church music (much of it now lost) and was active in academies. In 1654 he became *maestro di cappella* of the Accademia dello Spirito Santo, Ferrara. He is designated as such in the libretto of his first opera, *L'Endimione*, but two years later he settled in Vienna and was *maestro di cappella* to the dowager Empress Eleonara. He probably went straight there from Ferrara, following his brother Antonio, a violinist who applied for a position at the imperial court in 1656, but was only accepted by

Eleonora later. Both served her only until 1662, when P.A. Ziani was appointed in Giuseppe's place. The circumstances of his withdrawal are not entirely clear, but it is likely that he left this important position in order to return to Gallipoli, where he was active as a teacher for the remainder of his life. His extant dated works are confined to the period 1649–70. Well versed and talented in the then current idiom of Roman church music as well as in opera and oratorio, he was most important for his transmission (together with G.F. Sances and other composers) of elements of Italian style to the Habsburg court, which was largely dominated by musicians from northern Italy for many years to come.

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music lost unless otherwise stated

L'Endimione (A. Passarelli), Ferrara, 1655
La Virtù guerriera (A. Aureli), Vienna, 9 June 1659
L'Almonte (A. Draghi), Vienna, 9 June 1661
La generosità d'Alessandro (F. Sbarra), Vienna, 15 June 1662, *I-Nc*
L'Endimiro creduto Uranio (P. Russo), Naples, 1670

ORATORIOS AND SEPOLCRI

La gara della Misericordia e Giustizia di Dio (C. Scorano), Vienna, ?14 April 1661, *A-Wn*
La fede trionfante (Draghi), Vienna, ?6 April 1662, music lost
Adamo ed Eva, Vienna, 1662, *I-Nf*

SACRED VOCAL

Concentus ecclesiastici, liber quartus, 2–4vv (Rome, 1649)
Crucifixus, 3vv, A. Kircher: *Musurgia universalis* (Rome, 1650/*R*)
6 motets, 1–4vv, 1654^2, 1655^1, 1656^2, 1663^1, 1664^1
Mass, 8vv; 3 motets, 4, 8vv: *A-Wn*

SECULAR VOCAL

4 madrigals, 3vv, 1652^3, 1653^4
5 cants., 1–2vv, bc; 4 arias, lv, bc: *I-Nc*, *Nf*

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RUDOLF SCHNITZLER (with HERBERT SEIFERT)

Trichet, Pierre (*b* Bordeaux, 1586–7; *d* Bordeaux, before 1649). French author, theorist, collector and lawyer. By profession a lawyer in the Parliament of Bordeaux he made use of the humanistic education he had received from his uncle, Jean d'Avril, by publishing during his lifetime two tragedies, a book on witchcraft and two volumes of epigrams. He was also a collector of books, printed portraits, medals, naturalia, ethnographic objects and mathematical and musical instruments; an inventory of the entire collection was printed in his *Synopsis rerum variarum* and translated in his *Dénombrement*. His interest in music is further demonstrated by the inclusion, among his publications, of poems in praise of two composers active in or near Bordeaux: the Spaniard Juan d'Escobar and Hugues de Fontenay. About 1630, or perhaps earlier, he began work on his *Traité des instruments de musique*. It was not published during his lifetime, possibly because he was not able to perfect it according to his own standards before he died. In his *Traité* Trichet divided musical instruments into three classes: wind instruments, string instruments and lastly percussion. For each instrument he first explained the etymology of its name, gave a brief history of its origins and then described its use. The variety of source material upon which he drew reveals the wide range of his own reading; he cited not only ancient authors but also contemporary historians, poets, travellers and men of science. To the dense series of references both ancient and modern he sometimes added trenchant and sensible observations drawn from his own experience (for example, he heard the 'Sourdeline' played by Langlois in Bordeaux in 1626). His treatise is neither as complete and systematic nor as useful to modern scholars and performers as the two best-known books of the time on musical instruments, those by Praetorius and Mersenne, with the latter of whom he corresponded. The *Traité* is the work of a provincial antiquarian and scholar; nevertheless it sometimes supplies information not otherwise available.

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HOWARD MAYER BROWN/FLORENCE GÉTREAU

Trichord. A grouping (or set) of three notes of different pitch (or pitch classes). There is no standard scalar arrangement of three notes in traditional theory (as with HEXACHORD and TETRACHORD), nor is the trichord necessarily a harmonic entity (a triad is a trichord, but a trichord need not be a triad). The term 'trichord' is derived by analogy from the 20th-century use of 'tetrachord'. In *The Structure of Atonal Music* (New Haven, CT, 1973), Forte identified the 12 possible trichords (plus inversional equivalents) from the 12 notes of the tempered scale, labelling them 3–1 (0, 1, 2 or adjacent semitones) to 3–12 (0, 4, 8, or the augmented triad). Webern in his Concerto op.24 employed a 12-note row consisting of a trichord (B–B♭–D) and three permutations (E♭–G–F♯; G♯–E–F; C–C♯–A); by use of transposition, inversion, and retrograde, any trichord can generate a 12-note row in this fashion (this is not true of tetrachords).

JULIAN RUSHTON

Trichterregal (Ger.: 'funnel regal'). A term applied to regal pipes with resonators in the shape of an inverted cone. *See* REGALS. *See also* ORGAN STOP (*Regal*).

Tricinium (from Lat. *tri-*: 'three times' and *canere*: 'to sing' or 'to play'). A term applied by many modern scholars to any three-part vocal or instrumental composition of the Renaissance or early Baroque. Less frequently found than 'bicinium', it was not often used in contemporary sources to designate a similar pedagogical repertory. Although it was first employed in manuscript in 1540 (Jan z Lublina's *Tabulatura*, *PL-Kp* 1716; *see* CHYBIŃSKI) and in print in 1542 (Rhau's *Tricinia ... latina, germanica, brabantica*

& gallica), earlier publishers, Formschneider, Kugelmann and Petreius, had already provided tricinia, compositions suitable for performance in Lutheran schools and homes and by small church choirs (see Noblitt, 1989). These large collections contain a somewhat more contemporary repertory than the bicinium publications, including French chansons published between 1520 and 1536, as well as a few conservative Franco-Flemish trios (often in cantus firmus style and frequently with moralizing biblical contrafacta). Contemporary Italian and French publications do not use the term (although they were sources for the Lutheran editors; see Bernstein, 1980), but later Catholic composers including Castro, Aichinger and Hagius did. A broader meaning, without didactic intentions, is implicit in Praetorius's calling Monteverdi's *Scherzi musicali* 'tricinia jocosa' (*Syntagma musicum*, iii, p.129) and in numerous German publications by Regnart, Kauffmann, Franck and others who printed villanellas as tricinia 'nach italiänischer Art'. The appearance of both text and continuo figures in the third voice of some Praetorius, Dilliger and Grimm trios indicates a further amalgamation of bicinium and tricinium textures into the *geistliches Konzert* (see Adrio).

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(*selective list*)

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For books with trio examples and later uses of the term 'tricinium' *see* BICINIUM.

BRUCE A. BELLINGHAM

Tricklir [Trickler, Triklir], **Jean Balthasar** (*b* Dijon, 1750; *d* Dresden, 29 Nov 1813). French cellist and composer of German descent. As a child he was destined to the priesthood, and received violin and cello lessons as part of his ecclesiastical training. However, at the age of 15 he left Dijon for Mannheim, where he continued his musical studies until about 1768. He made three trips to Italy and performed at the Concert Spirituel in Paris in May 1776. In 1782 he became chamber virtuoso at the court at Mainz where he played quartets and double concertos of his own composition with the violinist Ernst Schick. In the following year he entered the service of the Elector of Saxony in Dresden, where apart from concert tours to England and France he remained most of his life.

Tricklir was well regarded by his contemporaries as a music theorist and composer; he was praised in *Correspondance des amateurs musiciens* (19 November 1803) and J.-B.S. Bréval's *Traité du violoncelle* (Paris, 1804). His works were published in Germany and France and his fourth concerto was performed in Paris at the Concert Spirituel by J.-L. Duport, who later published his own edited version of the work. In his unpublished treatise, *Le microcosme musical* (1785), Tricklir described a device for preventing the effects of atmospheric changes on the tuning of string instruments; discussion of the device appeared in Cramer's *Magazin der Musik*. Tricklir also taught the cello, and his pupils included Dominique Bideau.

Tricklir's compositions display an interesting combination of French and German performing practices. His French training is revealed in his carefully crafted bowings and use of natural harmonics, the latter being explored particularly in the 'nouveau' concertos. An invaluable source for the study of contemporary cello performance, all concertos use the cello's full range; the technical demands for the upper register include thumb-position octave and 10th figurations played across adjacent strings, with double stops integrated into the lower positions. His sonatas contain diverse use of dynamic contrasts, with Mannheim influences also apparent in his fingering method; Tricklir was an important link between Anton

Fils and B.H. Romberg. Tricklir's thumb-position technique, notated in most of his publications, is based on the use of stationary, block-hand positions with inclusion of the fourth finger. He not only preceded Romberg in the use of such fingerings, but was also one of the first composers to publish cello music using bass, tenor and treble clefs at pitch.

WORKS

Vc concs.: 2, B♭, G (Berlin and Amsterdam, 1779); 3, C, F, E, op.1 (Berlin and Amsterdam, 1783); C (Berlin and Amsterdam, *c*1783); 3, D, a, G, op.2 (Berlin and Amsterdam, 1783); A (Paris, *c*1787); 4th conc., D, ed. J.-L. Duport (Paris, 1787); 5th conc., E (Paris, 1787); 6th conc., G (Paris, 1787); 7th conc., B♭, *F-Pc*, *US-Wc*; 1er nouveau conc., f♯ (Paris, *c*1789); 2me nouveau conc., a (Paris, *c*1789)

Vn concs.: 3, C, F, e (Berlin and Amsterdam, 1782)

Vc sonatas: 6, vc, bc (Paris, *c*1783/*R*1991 in ECCS, viii); as 6 Solos (London, *c*1785); as op.3 (Berlin and Amsterdam, 1787)

THEORETICAL WORKS

Le microcosme musical ouvrage: phylosogéometry musical fondé sur l'indiscordabilité, invention concourant avec le present système à la perfection de la musique (MS, 1785, *D-Dl*)

Discours analytique sur la cohérence imperturbable de l'unité du principe des trois premières parties intégrantes de la théorie musicale (Dresden, 1795)

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MARY CYR/VALERIE WALDEN

Trico, Simon (*b* Châtelet, nr Charleroi, bap. 11 Jan 1678; *d* Maastricht, 9 Jan 1757). Dutch composer and singer. He studied in Liège, where he received major ordination, and his musical career as a singer began in the choir of St Denis there. In 1709 he became a prebend of the Chapter of Onze-Lieve-Vrouwekerk in Maastricht. His first known compositions date from this year. From 1726 to 28 May 1751 he was cantor *unanimi voce* there. Trico's music is strongly influenced by the musical style of the Liégeois church composers from the last quarter of the 17th century, characterized by simple, transparent harmony, a preference for homophony and the avoidance of graces. The two pieces (in *B-Lc*) which Auda attributed to Trico are, in fact, from the second half of the 18th century and may be by Trico's nephew, Charles Théodore Trico (*fl* *c*1740–69).

WORKS

all MSS in Maastricht, Municipal Record Office

15 vespers, SATB, bc, 1709

17 ants, SATB, bc, *c*1730, 4 inc.

15 Hymni, SATB, 2 vv, bc, *c*1730, inc.

Te Deum, a, SATB, 2 vv, bc, *c*1715, inc.

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HANS VAN DIJK

Tricotet [tricotée, triquotée] (Fr.). A word, often used in the plural, applied mainly during the 16th and 17th centuries to a number of different tunes and dances. It enjoyed particular vogue in France and England (as 'trickatee'), appearing in various forms among the texts of numerous chansons, and, eventually, in the titles of instrumental compositions. The word 'tricotet' derives from *tricot* ('stick') and *faire tricoté quelqu'un* ('to make someone dance by beating him with a stick'); another meaning was *faire l'amour*. The modern association of the word with *tricoter* ('to knit') was acquired no earlier than the late 16th century. Bernard de Lamonnoye (*Glossaire des noels*), referring to the early 18th-century dance, said that it was thus named because the movement of the feet was as fast as that of the hands in knitting.

The earliest extant source of a *tricotet* tune is the tenor of an anonymous three-part chanson, *Belles tenés-moi – La triquotée* (*I-Bc* Q15, *olim* 37; ed. in Brown, *Music in the French Secular Theater*, p.251). Josquin quoted two fragments of the tune and its text, 'La tricoton, la belle tricotée', in his well-known five-part chanson *Je me complains de mon amy*. The tune, though much altered, is still recognizable in a simple keyboard piece of the late 16th century entitled *Almande trycottee* (*GB-Lbl* Add.29485; ed. in MMN, iii, 37). It may be an ancestor of the 'branle couppé nommé Cassandre' mentioned by Arbeau (*Orchesographie*, 1588), which achieved popularity as a *voix de ville* with the text 'Vive Henri IV'.

In the 17th century two principal melodies were known under this title: *vieux tricotets* and *tricotets nouveaux* (*D-Mbs* Mus.1511, ff.2, 27). Both show a preference for three-bar phrases, a feature they share with the earliest *menuets* (*de Poitou*) and the *branles de Poitou*. Both tunes survive in printed and manuscript dance collections of the end of the 17th century and the first half of the 18th (e.g. Jean Le Clerc, *Premier recueil de contredanses*, *c*1729; late 17th-century lute versions are in *GB-Lbl* Add.16889 and the Besançon lute manuscript). One choreography survives: *Les tricotets*, a social dance for two gentlemen and two ladies, accompanied by an anonymous set of four airs, was published by Malpied in about 1780, and republished with amendments by Guilemin in 1784 (Little and Marsh, no.8180).

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MARY CYR/MEREDITH ELLIS LITTLE

Triddel [Tridel], **John.** *See* TRYDELL, JOHN.

Triebensee [Trübensee], **Josef** (*b* Wittingau [now Třeboň], 21 Nov 1772; *d* Prague, 22 April 1846). Bohemian composer and oboist. He studied composition with Albrechtsberger and the oboe with his father (Johann) Georg Triebensee (*b* Herrndorf, 28 July 1746; *d* Vienna, 14 June 1813); Georg was first oboist in the service of Prince Schwarzenberg at Wittingau and Vienna until 1782, first oboist in the emperor's Harmonie (retired 1806), and from 1777, concurrently with his other employment, first oboist with the Nationaltheater at Vienna. In 1791 the younger Triebensee, as second oboist at the Theater auf der Wieden in Vienna, took part in the première of *Die Zauberflöte* under Mozart's direction; he

frequently performed as a soloist in the Tonkünstler-Sozietät concerts in Vienna. In 1793 he became second oboist at the Kärntnertortheater, and in 1794 first oboist and Kapellmeister to Prince Liechtenstein's Harmonie at Feldsberg (now Valtice); he left when the band was dissolved in June 1809. In 1811 he was in the service of Count Hunyady in Vienna and also worked as a theatre composer in Brno; in 1816 he succeeded Weber as director of the Prague Opera, a post he held until his retirement on 31 December 1836. Edward Holmes encountered him during his tenure, and wrote thus of him:

> The present maestro (in Prague) is a little wizened old man, remarkable for the quaint singularity of his dress, and his long hair, parted and streaming over his shoulders. Having found that his compositions will not do for the people of Prague, he ensconseth himself in his stronghold as singing-master, in which capacity he is really excellent. With a counterfeit surliness in his voice and look, he sometimes sits in the orchestra eyeing a poor girl on the stage, and as she sings doubtingly, points to some particular inch of the throat from which the sound proceeds; but he does not quit his remarks nor renewed beginnings until the tone comes forth from the proper quarters.

Triebensee was a prolific composer; his most notable works are two sets of Harmoniemusik, including both original and arranged pieces. The first was advertised in the *Wiener Zeitung* for 16 November 1803, and the other, entitled *Miscellanées de musique* and probably commissioned for the emperor's Harmonie, appeared in 32 instalments of ten or more movements from June 1809. He also wrote 12 comic operas for Vienna and Prague stages, as well as a number of smaller vocal pieces, orchestral and chamber works.

WORKS

most MSS lost

STAGE

Die Liebe macht kurzen Prozess, oder Heirat auf gewisse Art (pasticcio, 2, J. Perinet), Vienna, Wieden, 26 March 1798, collab. Haibel, Henneberg, Hoffmeister, Seyfried, Stegmayer, Süssmayr, Woelfl, vs (Brunswick, *c*1800)

Der rote Geist im Donnergebirge (heroische Oper, 2, M. Stegmayer), Vienna, Wieden, 5 June 1799 [1 act by I. Seyfried], duet in *D-Rp*

Die wilde Jagd (op, S.W. Schiessler), Prague, Estates, 8 March 1820, ov. arr. pf (Prague, n.d.)

Die Ehemänner nach der Mode (komische Oper, 3, J. von Seyfried), Prague, Estates, 31 Jan 1821, ov. arr. pf (Prague, n.d.)

Telemach auf der Insel Ogygia (op, 2, K.J. Schikaneder), Prague, Estates, 10 Jan 1824, *Bsb*

7 others, 1792–1828

VOCAL

2 Amen, 4vv, org, *I-Bc*; Ode auf den Tod Ihrer Majest, der Kaiserin Maria Theresia, 1807, *A-Wgm*; Alles Erdenleiden ist der Liebe klein, Cantus, T, insts, *Wn*; recit, orch acc., *D-Bsb*; Die Höhle auf dem Lorenzberge in Prag im Herbste, 1792, 1v, pf, *A-Wgm*; Sieh mit rosigen gefinden, *GB-Lbl*; Wir huldigen dir in freudigsten Thörne, *F-Pc*; others, incl. 2 cants., 6 choruses, songs; arr. works by Haydn, Mozart, Salieri, Auber

INSTRUMENTAL

Orch: Hpd Conc., *A-Wgm*; 5 concs., 2 syms., ov., march; Concertino, also arr. pf, Harmonie

Harmonie, mostly 2 ob, 2 cl, 2 hn, 2 bn, dbn: partitas, minuets, Deutsche, other dances; Opern und Ballete wie auch Originalparthieen, 1803, with some arrs., *CZ-K*; Miscellanées de musique (Feldsberg, 1809–12), mainly arrs.; other collections *A-Wn*, *CZ-Pnm*, *D-Mbs*; arr. works by Mozart, Wranitzky, Gyrowetz, others

Chbr: Qnt, pf, vn, 2 va, vc (Vienna, n.d.); Qnt, pf, cl, eng hn, basset hn, bn (Vienna, n.d.); Terzette, 2 vn, b, *A-Wgm*; 6 variations, 2 fl, eng hn, *Wgm*; 6 variations on Tyrolean air, pf, ob, gui (Vienna, n.d.); Sonata, pf, ob/vn (Vienna, n.d.); 4 trios, 2 ob, eng hn, *CZ-K*, 1 ed. A. Myslik (Basle, 1975); 12 Exercices en variation, bn, vc, *A-Wgm*; 24 variations, fl, *Wgm*; Rondo, gui

Pf: Sonate, *A-Wgm*; 12 variations (Vienna, n.d.); Ekossaise, in Ernst und Tändeley, no.17 (Vienna, 1828); others

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ROGER HELLYER

Triébert. French family of woodwind instrument makers. Their work may be said to have established the definitive characteristics of the French-style oboe.

In addition to their various individual improvements in the French oboe, the Triéberts carried out work to the requirements of a number of celebrated players, notably A.M.-R. Barret (who is known to have consulted them closely). In 1855 they produced a version of the Boehm system oboe and made improvements to the French bassoon. (2) Charles-Louis Triébert also compiled fingering charts for oboes with 10 and 15 keys (this being the *système 4*, which he personally favoured), while (3) Frédéric Triébert compiled others for Boehm-system instruments.

Besides instruments, the Triébert showrooms offered perhaps the most extensive stock of oboe music available on the Continent during the 19th century; the 1866 catalogue shows that it catered specifically for French taste, offering many works available nowhere else, and included chamber works for oboe by Charles-Louis and Frédéric. These works were available in print for about fifty years from the 1840s onwards. Many of the works by Frédéric have been falsely attributed in secondary sources to his more famous brother.

After the death of (3) Frédéric, the firm's stock and assets passed for a time into other hands, but were finally bought up in 1881, together with the trademark, by the firm of Gautrot. The natural successor to Frédéric Triébert was in fact François LORÉE, who had been his foreman since 1867. He set up on his own in 1881 and by further experiments with the last Triébert model, and his own superb workmanship, evolved one of the most highly esteemed of all oboes. Later generations of the Triébert family have also produced distinguished instrumentalists.

For illustration *see* OBOE, fig.2*b*.

(1) (Georges-Louis-)Guillaume Triébert [Georg Ludwig Wilhelm Triebert] (*b* Sterndorf bei Alsfeld, Hesse, 24 Feb 1770; *d* Paris, 5 June 1848). He trained as a cabinet maker, perhaps in Laubach, and by 1804 had travelled on foot to Paris, where he pursued his craft before entering the workshop of the celebrated flutemaker Winnen. By 1810 he was *maître-facteur*, had married and opened his

own business. In 1811 he was granted French citizenship. The jury at the Paris Exhibition of 1834 declared his oboes to be superior to all others there. This maker is normally known by the French form of his name.

(2) **Charles-Louis Triébert** (*b* Paris, 31 Oct 1810; *d* Gravelle, Seine, 18 July 1867). Elder son of (1) Guillaume Triébert. He took a minor part in the family business, preferring the life of a performer and composer; he did, however, contribute much to the technical developments introduced by the firm. He won the *premier prix* for oboe at the Conservatoire in 1829 and held many important orchestral appointments. In 1863 he succeeded Verroust as professor at the Conservatoire, a position he held until his death. Compositions by Charles-Louis include 6 *melodies extraites des études caractéristiques de Decourcelles* (oboe solo), *Fantaisie sur un air limousin* (oboe and piano) and numerous fantaisies on operatic themes.

(3) **Frédéric Triébert** (*b* Paris, 8 May 1813; *d* Paris, 19 March 1878). Second son of (1) Guillaume Triébert. He did not at first take up music, but studied metal engraving with Lecoq from 1826 to 1830. He then followed his brother as an oboist, becoming second oboe at the Opéra-Comique in 1839. About 1846 he gave up professional playing to assist in running the family firm, and took over the management on his father's death. Frédéric's compositions include two works for oboe and piano, *Air pastoral* and *L'Illusion valse*; he also composed songs on texts by G. Chatinot, *Les Bergers d'autrefois* (voice, oboe and piano) and *Leucade* (voice, piano and oboe or English horn).

(4) **(Auguste-)Raoul Triébert** (*b* Paris, 1845; *d* after 1894). Son of (3) Frédéric. He studied oboe with his uncle, winning the Conservatoire *premier prix* in 1864, playing in the *garde républicaine* and at the Paris Opéra (1867–95). He was described as the rightful successor to the talents of his uncle, whose music he often performed at meetings of the Société académique des Enfants d'Apollon.

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PHILIP BATE/GEOFFREY BURGESS

Trient (Ger.). *See* TRENT.

Trier (Fr. Trèves). City in Western Germany, the oldest in the country (15 BCE). Under Constantine (286–337) it became the capital of the western Roman Empire. St Ambrose, later Bishop of Milan, was born in Trier in about 339–40; he was important in the history of Western music both for the introduction of antiphonal singing and for the writing of hymn texts, and possibly of the *Te Deum* itself. Bishop Nicetius (*d* 566) was active in Trier in 527; as the author of *De laude et utilitate spiritualium canticorum ... seu de psalmodiae bono* he was the first German writer on music. Towards the end of the Carolingian era Regino of Prüm (*d* Trier, 915) wrote his treatise *De harmonice institutione*, to which a tonary in Messine neumes is appended.

In the Middle Ages the institutions responsible for the promotion of music were the abbeys, the cathedral chapter and the cathedral school, which was dependent on the chapter; in all these the liberal arts, including music, were taught. The cathedral Kantor, assisted by a succentor (or occasionally two), was responsible for the cathedral choir; the earliest known Kantor, Otter, was appointed in 924. *Chorales* (choirboys) assisted in the choral singing (a tradition that has continued into the 20th century), instructed by the succentors who were musically the most skilled. The most famous succentor was Leonhard Lascens, Kapellmeister at the electoral court of Trier at Ehrenbreitstein (near Koblenz) in 1668. Evidence of Trier's ancient tradition of singing, the *cantus trevirense*, can be found in manuscripts in the Stadtbibliothek and in the Bistumsarchiv, some with neumes (staffed and staffless) and some in Gothic or Roman notation.

From the 17th century cantus figuralis (polyphony) was cultivated as well as cantus planus. In the 19th century the leaders of church music reform in Trier were Johann Baptist Schneider, Stefan Lück and Heinrich Oberhoffer. The revival of the *cantus trevirense* was brought about by Peter Bohn and particularly by Michael Hermesdorff, whose pupil Peter Wagner did some significant research on the subject. The Bantus seminary, a centre for choral and instrumental music in the 18th century, became the Musikinstitut in 1802 and was converted into a cathedral music school by Bishop Mannay in 1808. The Bischöfliche Kirchenmusikschule was founded in 1904, and the Trier Cathedral choir reached a peak under the Kapellmeister Wilhelm Stockhausen (1900–34) and Johannes Klassen (1934–57).

Meister Everhart (*fl* 1364) was the first organ builder in Trier. The earliest information about the cathedral organ dates from 1387–8 (Meister Matthias); it was enlarged in 1464 by Peter von Trier and the carpenter Nicolas von Metz, and reconstructed in 1537 by Peter Breisiger, who brought to Trier the style of organ building of the Netherlands and north Brabant. Their successors were Florentius Hocque (*fl* 1590) and his son Nicolas (1617), Thomas Dupré (1624) and Jean Nollet and his sons, who introduced French influence (*c*1717). In the 19th century Breidenfeld was the leading firm of organ builders in Trier.

The university, founded in 1473, was closed by the French in 1798 and was not re-established until 1970. Music was an accepted field of study in the department of arts, and in the 18th century dancing-masters taught there. In 1794 Trier was occupied by the French, on whose initiative the Stadttheater was installed in the secularized Capuchin monastery (1802–5). German and French operas, operettas, vaudevilles and Viennese farces were performed in preference to plays, with musicians supplied by the Musikinstitut. Under Heinz Tietjen (1907–22) the theatre flourished, with many performances of Wagner operas. The present Theater der Stadt Trier opened in 1964.

In the 18th century, through the influence of opera, orchestral music became popular in Trier. A Hofkapelle had been established in 1654, but the court musicians were mostly active in Koblenz, and the cathedral chapter founded its own orchestra. In the 19th century the city (under Prussian administration from 1815) relied almost exclusively on private initiative for its concert life.

Amateur instrumental and vocal societies were founded, such as the Trierische Liedertafel (1837) and the Allgemeiner (later the Trier) Musikverein (1846); both remain active. From 1919 the city has had a professional orchestra. The military bands of the Trier garrison also take an active part in the city's musical life. Outstanding directors of music in the city have been Stephan Dunst (1787–1838), Nikolaus Dunst (1805–85), the Theaterkapellmeister Josef Stern (1817–18) and Josef Eschborn (1818–20).

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GUSTAV BERETHS/R

Trier, Johann (*b* Themar, Thuringia, 2 Sept 1716; *d* Zittau, Saxony, bur. 6 Jan 1790). German organist and composer. He matriculated at the University of Leipzig on 2 June 1741. During the following years he probably studied with J.S. Bach and by the mid-1740s had become a prominent participant in several of Leipzig's musical societies. By 1 May 1746 he had assumed the direction of the collegium musicum formerly led by G.P. Telemann and J.S. Bach; he probably remained in this position until 1747. Although he failed in his attempt to succeed J.S. Bach as Thomaskantor in 1750, Trier was unanimously chosen in 1753 from nine applicants (including C.P.E. and W.F. Bach) for the important position of music director and organist of the Johanniskirche in Zittau, which he held from 1754 until his death. Two of his pupils, J.G. Schicht and J.G. Schneider (the elder), achieved some eminence.

Trier was esteemed during his lifetime mainly as 'one of our greatest masters of the organ' (Gerber). However, he was also the composer of a variety of polonaises and preludes for clavier and organ and of at least two cycles of cantatas for the church year. His organ and church works are in the late Baroque polyphonic style.

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Cants.: Auf Geister, zeigt die frohen Triebe, vv, insts, 1786, *B-Bc*; O Freudenfest, o Tag voller Wonne, vv, insts, *Bc*; Jesus ward aufgehoben, for the Ascension, vv, insts, *Bc*; Drei sind, die da zeugen, vv, insts, *Bc*; 44 sacred cants., solo vv, choir, insts, formerly Königsberg University Library, lost; 2 cycles, of cants. for the church year mentioned in *GerberNL*, lost

Kbd: 3 short preludes [?frags.], ed. K.E. Hering, *Orgelmusik für Unterricht, Kirche und Schule*; Polonaise, *B-Bc*; Präludium auf drei Orgeln in der hl. Christnacht, 1755 mentioned by Sietz, present location unknown; Prelude, a, mentioned by Sietz, present location unknown; 7 short polonaises, inc.

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ROBERT L. MARSHALL

Trieste. Italian city, capital of the Friuli-Venezia Giulia region. In the Middle Ages it was governed by a count-bishop and the Patriarch of Aquileia; between 1382 and 1918 it was part of the Habsburg empire and in 1954, after years of contention with Yugoslavia, it was annexed to Italy.

1. Cathedral *cappella*. 2. Opera. 3. Concert life. 4. Education and publishing. 5. Minority cultures.

1. CATHEDRAL 'CAPPELLA'. The earliest documentation relating to the organ in the cathedral of S Giusto dates from 1473, and two breviaries from 1348 and 1509 (in *I-TSci* 1–22) contain the liturgical drama *Visitatio sepulchri* in the version of the Aquileian rite, which the Council of Udine eliminated in 1596.

The first documented reference to the *maestro di civica cappella* of S Giusto was in 1538, and between 1560 and 1642 the post was held by Bartolomeo Rovere, Giulio Zacchino, Silao Casentini, Gabriello Puliti and Martino Naimon. When the newly built Palazzo Comunale was opened in 1707 the *maestro* was also given responsibility for conducting opera performances there, an arrangement that lasted until 1860. During the early 18th century, under Giambattista Arcari and Giacomo Notte, the *cappella* was endowed with a group of four violinists and four singers. At the beginning of the 19th century the opera composers Giuseppe Farinelli and Luigi Ricci alternated as directors of the institution. The subsequent spread of the Cecilian movement, timidly accepted by Giuseppe Rota, led to the suppression of the orchestra under Carlo Painich in 1922. After World War II Giuseppe Radole and, subsequently, Marco Sofianopulo brought an innovatory impetus to the institution.

2. OPERA. After the mystery plays *Il mistero di San Giusto* (1534) and *La passione di nostro Signore il giovedì santo* (1536), the first record of staged musical drama is *La fidutia in Dio* by Pietro Rossetti, performed in 1683 to celebrate the defeat of the Turks. However, it was only in the 18th century that operatic activity began to develop in Trieste, with the intermezzos *La contadina* by Hasse (1721) and *Serpilla e Bacocco* by Orlandini (1730). The latter was staged in the same year that a commercial fair was instituted in the city. In 1752 the Palazzo Comunale was transformed into the Teatro di S Pietro whose repertory alternated works by Fischietti, Gazzaniga, Piccinni, Paisiello and Mozart with those by resident composers such as Notte, Domenico Della Maria and Farinelli. In 1801 the Teatro Nouvo was inaugurated with two new operas: Mayr's *Ginevra di Scozia*, and Salieri's *Annibale in Capua*. The theatre became the Teatro Grande in 1821 and the Teatro Comunale in 1861. In the early 19th century, during the three periods

of French occupation, there was a predilection for the *farse* of Generali, Pavesi and Mayr; later in the century, alongside pieces by local composers (Ricci, Strmić, Manna), the directors showed a preference for established successes, though two new works were commissioned from Verdi: *Il corsaro* (1848) and *Stiffelio* (1850). Around 1876 Trieste audiences developed a passion for Wagner, and in 1883 Angelo Neumann's company, under Anton Seidl, performed the entire *Ring* at the new Politeama Rossetti, inaugurated in 1878. Antonio Smareglia spent the latter years of his life in Trieste, collaborating with the librettist Silvio Benco, and his *Nozze istriane* (1895) received its première in the city. The Teatro Comunale was renamed the Teatro Comunale Giuseppe Verdi in 1901.

Operetta, now the subject of an important festival, was first seen at the Teatro Armonia in 1866, with music by Offenbach and Suppé. Lehár was frequently in contact with the city, writing marches and songs (*Sangue triestin*, *Miramare*) and in 1907 staging *Die lustige Witwe* at the Teatro Filodrammatico.

3. Concert life. The opening of the free port in 1719 and the consequent immigration of merchants from central Europe and the Mediterranean (Slavs, Germans, Jews and Greeks) contributed to the formation of a cosmopolitan population, showing a middle European taste in the arts. As in other cities in the Habsburg empire, *Hausmusik* and musical evenings became popular during the early 19th century, initiating a tradition of chamber music. In 1763 concerts were inaugurated at the Casino dei Nobili, transferring to the Gabinetto di Minerva in 1810 and then the Teatro Mauroner, where Giuseppe Scaramelli appeared in a quartet in 1828. Scaramelli, an admirer of Haydn, was Konzertmeister at the Teatro Grande and wrote a *Saggio sopra i doveri di un primo violino direttore d'orchestra* (1811) in which he deplored the practice of conducting in tandem with the harpsichordist and advocated that the first violin alone carry out the conductor's role. Danced pantomimes and pieces for orchestra and smaller groups of instruments were habitually inserted between the acts of plays, and until the early 20th century international stars visited the city: Paganini in 1816 and 1824, Liszt in 1839 and Mahler in 1905 and 1907 (the printed copy of Mahler's Fifth Symphony housed in the Trieste Conservatory contains modifications in the composer's hand, made for the concert of 1905).

In 1829 the musical activities of the Società Filarmonico-drammatica were inaugurated and after the revolutionary uprising of 1848 the Schillerverein (1850–1918) was formed to promote German culture. The Hungarian violinist Julius Heller was appointed conductor in 1860 and introduced all Beethoven's symphonies into the orchestra's repertory. He then formed a quartet, which served as a model for Augusto Jancovich's Quartetto Triestino (1903) and the Quartetto Barison (1919), but only the Trio di Trieste (1933) achieved an international reputation. The Società dei Concerti, founded in 1932, today provides a healthy concert life, while in the field of contemporary music there is the Premio Città di Trieste (1949) and the festival organized by the Chromas association (1986) under the composer Giampaolo Coral.

4. Education and publishing. The first academy of music in Trieste was the Liceo, directed by Giuseppe Cervellini from 1822 to 1825; it was followed by the municipal school founded by the pianist Eduard Jaell (1838–43) and the school of choral singing (1843, from 1864 the Civica Scuola) run by Francesco Sinico. Following on from the singing schools founded by Luigi Ricci and Francesco Zingerle were the Liceo Musicale, opened under Arturo Vram in 1884, the Conservatorio Verdi and the Liceo Tartini (1904), amalgamated into a single institution, the Ateneo Musicale Triestino, in 1932; this in turn became the Conservatorio di Musica Giuseppe Tartini in 1953.

In 1893 Giangiacomo Manzutto founded the *Rivista musicale illustrata* and Busoni, critic on the daily *L'indipendente* from 1884 to 1885, had his *Entwurf einer neuen Aesthetik der Tonkunst* published by Carlo Schmidl, himself a musicologist and the founder of a valuable collection of music and documents now held in the Museo Teatrale which is named after him (*I-TSmt*).

5. Minority cultures. The story of music among the minority religions in Trieste (Greek Orthodox, Jewish, Protestant) is still to be written. There is more information on the Serbian Orthodox church, which preserves music by Galuppi, Berezovsky, Bortnyansky and Turchaninov, brought from St Petersburg. Francesco Sinico was the first to compose for this church, following the Old Slavonic liturgy. However, the roots of organized Slav culture lie in the Slavjanski Zbor (Slavic Society) which brought together Slovenes, Croats and Serbs. Following the example of the Czechs, after 1848 native Slovenes formed a Slavjanka Narodna Čitalnica (Slovenian Reading Room), directed by the Bohemian Jan Lego in the manner of the *besedy* of Prague and Zagreb. In 1873 the Čitalnica formed a permanent choir under the direction of Anton Hajdrič and Hrabroslav Volarič began to publish choral pieces and folksongs for piano (*Narodne pesme*, 1887; *Slovenske pesmi*, 1891, 1894), which were performed by choirs in surrounding villages and in those parts of city which had always been inhabited by Slovenes. In 1890 groups of players of the *tanburice* (a plucked instrument) were formed; in 1907 the Slovensko Gledališče (Slovenian Theatre) was opened in the Narodni Dom, where works by Czech and Croat composers were performed, and in 1909 the Glasbena Matica (Slovenian Music School) was founded. With the exception of the *tanburice* groups, these institutions were revived after the fall of fascism, which between 1922 and 1945 had pursued a brutal policy of aggression towards the region's Slav population.

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Triflauto (It.). A designation for an instrument, known only from a stage direction in Peri's *Euridice* (Florence, 1600): 'Tirsi Viene in scena sonando la presente Zinfonia con un Triflauto, e canta la seguente stanza'. The score at this point comprises a ritornello on three staves, all with soprano clefs. The top two parts (*e′–e″*) are written predominantly in parallel thirds, while the lowest is a drone alternating between only four notes.

The direction may simply refer to a stage-prop, perhaps an instrument comparable to the *flauto harmonico* or *armonia di flauto*. The latter was a kind of recorder with five pipes (four of which served only as a drone) made by Manfredo Settala about 1650; the only surviving instrument is in the Civico Museo Bibliografico Musicale, Bologna. The music could have been played on recorders, as prescribed by Francesca Caccini for a very similar ritornello in her opera *La liberazione di Ruggiero* (Florence, 1625). In another very similar scene, inscribed 'al modo antico', in Emilio de' Cavalieri's *Rappresentatione di Anima, e di Corpo* (Rome, 1600), recorders are expressly directed to be used solely as substitutes if *sordelline* are unavailable; the latter are meant to imitate 'tibie all'antica'. Mersenne described the keyed *sordellina* (a complex bellows-blown BAGPIPE), and they are also listed in contemporary Medici inventories, so it is possible that the term *triflauto* is an abbreviation denoting 'sordellina con tre flauti'.

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Trigon (from Gk. *trigōnos*, Lat. *trigonus*: 'triangular'). In Western chant notations a neume signifying three notes, the first two the same and the third lower, or, more rarely, the second higher than the others. Its name refers to its usual shape, three dots set as the points of a triangle. The exact significance of the *trigon* is obscure. Wagner thought that the first note might have been lower than the second by an interval of less than a semitone, hence the differences between scribes writing it on the fixed staff. Cardine suggested that it indicated a peculiarity of performing practice and that it should be sung lightly. (For illustration *see* NOTATION, Table 1.)

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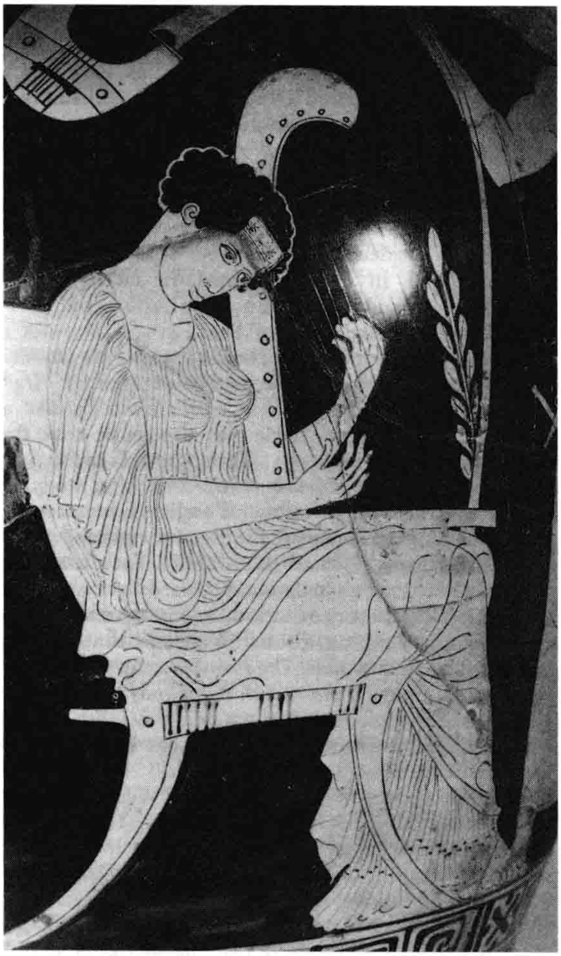
DAVID HILEY

Trigōnon (Gk.: 'three-cornered'). A term for the Greek HARP (a CHORDOPHONE). It is the least ambiguous of the names used for this instrument, the other terms for which include PĒKTIS, MAGADIS, SAMBUCA and PSALTERY. Associating any of these terms with a specific type of harp is difficult, as there seems to have been no consistency of usage among the Greeks themselves. Indeed, as Maas and Snyder have suggested, the term *trigōnon*, which originated only in the 5th century BCE, may have been coined as a generic term 'for various instruments that bore foreign names and were still relatively unfamiliar to Athenian (if not Eastern) Greeks'.

The Greek harp, which generally took the form of an angular harp as opposed to the arched harp of the Egyptians, appears in three types. By far the most common is the open 'vertical angular' harp (see illustration). The neck of the instrument is the horizontal member, resting on the knee of the seated player. The resonator is the vertical member, rising at an angle away from the body of the player to about the height of the head, where it frequently hooks forwards. Sometimes it grows thicker towards the top, thus affording greater resonance to the longer strings. Harps are generally depicted with considerably more strings than lyres and kitharas; a range of at least two octaves was probably not uncommon. The strings extended vertically, with the shorter strings closer to the body of the player. They were probably tuned similarly to those of the lyra and kithara; representations of the harp show protuberances on the post which may represent *kollopes* (*see* LYRA (i), §2). The second type of Greek harp is a less common variant of the first – the so-called frame harp, which has a supporting forepillar extending from the ends of the resonator and neck. The third type is the comparatively rare 'spindle' harp, an instrument with a resonator that is wider in the middle and narrower at the ends; the resonator of this type is usually depicted away from the player.

Players of Greek harps are generally depicted as females, both amateur and professional. They play the instruments by plucking them with the thumb and forefingers of both hands, usually with the left hand extending further outwards to the longer strings. That harps were played by plucking with the fingers (*psallein*) as opposed to 'striking' (*kruein*) with the plectrum gave rise to the later term for the harp *psaltērion*. Similarly derived is the term *psaltria*, a female harpist, although this term came to be used for female string players in general.

The angular harp was known to the pre-Greek inhabitants of the Cyclades, as attested by a number of marble statuettes dating from the period about 2800–2300 BCE that depict a male figure playing a frame harp. There is,



Trigōnon player, with a kithara (upper left): detail from a Greek amphora, Attic Red-figure style, c440 BCE *(British Museum, London)*

however, no more evidence of harps in the Aegean area until the appearance of several references to the instrument in the poetry of 6th-century Eastern Greek authors such as ALCAEUS, ANACREON and SAPPHO. These writers generally use the term *pēktis* and associate it with Lydia. Harps came to be mentioned in Athens in the 5th century and are pictured with some frequency in Attic vase paintings of the second half of the century, but not nearly so often as lyres and kitharas. Harps of the period retained their foreign associations and are among the instruments that Plato and Aristotle excluded from their ideal states.

See also GREECE, §I, 5(iii)(b).

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Trihoris (Fr., ?from Lat. *saltatio trichorica*: 'a leaping dance of three steps'). A Breton dance of the 15th and 16th centuries. 16th-century sources of information about it include du Fail and Arbeau. Du Fail's description is vague, but he offers the Latin equivalent given above. The extant musical repertory for the trihoris amounts to a single phrase in Arbeau seven semibreves long. Arbeau's step pattern can be repeated with a slight variation. The dancers always move to the left and use kicks and hops in addition to branle steps. According to Guilcher, whose account of the trihoris is extensive, dances similar to it are still danced in Brittany.

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ERICH SCHWANDT

Triklir, Jean Balthasar. *See* TRICKLIR, JEAN BALTHASAR.

Trill (Ger. *Triller*; It. *trillo*; Sp. *trinado*, *trino*). A type of embellishment that consists in a more or less rapid alternation of the main note with the one a tone or semitone above it. Different types of trill, or shake, are distinguished according to the way they begin, how long they last and how they end. *See* ORNAMENTS.

Triller (Ger.). Trill. *See* ORNAMENTS, §8.

Triller, Valentin (*b* Guhrau [now Góra], Lower Silesia; *d* probably at Oberpanthenau, nr Nimptsch [now Niemcza], Silesia, probably in 1573). German clergyman and hymnbook compiler. He was a Protestant clergyman at Oberpanthenau from 1555 to 1573. He compiled the first Lutheran hymnbook in Silesia, *Ein schlesich Singebüchlein aus göttlicher Schrifft, von den fürnemsten Festen des Jares, und sonst von andern Gesengen und Psalmen, gestelt auff viel alte gewönliche Melodien, so zum teil vorhin Lateinisch, zum teil Deutsch, mit geistlichen oder auch weltlichen Texten gesungen seind* (Breslau, 1555, 2/1559 with a rather different title, *Ein christlich Singebuch fur Layen und Gelerten, Kinder und Alten, daheim und in Kirchen zu singen*). Though its influence on the Silesian people was not great, it is of some importance because many of its hymns were reprinted by other compilers; for instance, Johannes Leisentrit used several of them in his Catholic hymnbook (1567), and Michael Praetorius included 11 in the seventh volume of his *Musae Sionae* (1609). Triller's sources were psalms and biblical texts, and he changed 13 psalms into German songs; nearly half of his hymns are intended for feasts. He used both secular and sacred tunes; there are 90 unharmonized melodies as well as seven others in two-part versions and 43 in three-part versions. There is no reliable evidence for the assertion, often found in secondary literature, that he subscribed to the teachings of Kaspar Schwenckfeld.

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MARTIN ELSTE

Trilletto (It.). A type of ornament. *See* ORNAMENTS, §8.

Trillo (It.). A term used to denote various types of trill or tremolo, but more often a rapid reiteration of a single note, a hallmark of early Baroque Italian vocal style. *See* ORNAMENTS, §4.

Trimble, Joan (*b* Enniskillen, 18 June 1915; *d* Enniskillen, 6 Aug 2000). Irish composer. She was awarded piano, violin and composition scholarships while studying at the Royal Irish Academy of Music, Dublin (1930–36). She received the BA (1936) and MusB (1937) from Trinity College, Dublin, and went on to study at the RCM with Vaughan Williams and Howells (composition) and Arthur Benjamin (piano). In 1940 her *Phantasy Trio* won the RCM Cobbett Prize and she was also awarded the RCM Sullivan Prize for composition. With her sister Valerie she formed a two-piano duo, which was to have a long and distinguished performing history. Her many compositions for the medium include the Sonatina (1940). Commissions for the BBC included *Érin Go Bragh*, a march-rhapsody for brass band (1943), *Ulster Airs* (arrangements, 1939–40) for the BBC Northern Ireland Orchestra (Ulster Airs Scheme), and the television opera *Blind Raftery* (1957). Her setting for voice and orchestra *How dear to me the hour when daylight dies* won the Radio Éireann Centenary Prize in 1953. *Three Diversions for Wind Quintet* (1990) was commissioned by the Arts Council of Northern Ireland for her 75th birthday. An Irish idiom informs her distinctive style, giving it both a rhythmic and rhapsodic quality. Her compositions also convey something of the colour and clarity of French music.

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SARAH M. BURN

Trimble, Lester (Albert) (*b* Bangor, WI, 29 Aug 1923; *d* New York, 31 Dec 1986). American composer and music critic. Encouraged by Schoenberg, who had seen some of his scores, Trimble entered the Carnegie Institute of Technology (BFA in violin and composition, 1948; MFA in composition), where he studied with Lopatnikoff and Dorian. At the Berkshire Music Center he studied with Milhaud and Copland and, in 1950 in Paris, with Boulanger, Milhaud and Honegger. He returned from Paris in 1952 and settled in New York, where he was managing editor of *Musical America* (1960–61) and executive director of the American Music Center (1961–3). From 1963 to 1968 he was professor of composition at the University of Maryland and then was appointed composer-in-residence with the New York PO by Bernstein (1967–8). In 1971 he joined the faculty of the Juilliard School and in 1973 he became the first composer-in-residence at Wolf Trap Farm Park.

Trimble wrote criticism for the *Pittsburgh Post-Gazette* while still a student. In 1952 he was engaged by Virgil Thomson as a critic for the *New York Herald Tribune*, a post he held for ten years. He was also music critic for *The Nation* (1957–62), the Washington *Evening Star* (1963–8) and *Stereo Review* (1968–74). After studying with Lopatnikoff he withdrew his earliest compositions; the first catalogued works are the Duo for viola and piano and the First String Quartet (both 1949). These and later works demonstrate an inclination towards lyricism, with close-knit thematic organization, intense harmonic and instrumental coloration, distinctive melodic contours and original formal structures. The *Five Episodes for Orchestra* (also in a version for piano) is his only work to use 12-note techniques, but in character it is more closely related to the music of Ives than to that of the Second Viennese School.

Trimble's concern with thematic unity culminated in the composition of his Second Symphony (1968), based entirely on elements from a single lyrical theme. He later sought to create a different structural technique – one which would allow him freedom of improvisation, montage and aleatory procedures without relinquishing a tight control over all the compositional elements. In this the 'drip' paintings of Jackson Pollock and Trimble's own work at the Columbia-Princeton Electronic Music Center were catalysts, and the result was a series of eight diverse instrumental works, which he called *Panels*.

WORKS

Dramatic: Little Clay Cart (incid music), ob, perc, 1953; The Tragical History of Dr. Faustus (incid music, C. Marlowe), 5 ww, perc, 1954; Boccaccio's Nightingale (op, 2, G.M. Ross, after Boccaccio), 1958–62, rev. 1983; 3 film scores
Orch: Sym. in 2 Movts, 1951; Conc., wind, str, 1954; Closing Piece, 1957, rev. as Sonic Landscape, 1967; 5 Episodes, orch/pf, 1961–2; Concert Piece, band, 1965; Serious Song, band, 1965; Notturno, str, 1967 [arr. from Str Qt no.2]; Duo concertante, 2 vn, orch, 1968; Sym. no.2, 1968; Panels I, 11 insts, 1969–70; Panels II, 13 insts, 1971–2; Panels IV, 16 insts, 1973–4 [orig. ballet score]; Panels for Orch, 1976, rev. 1983; Vn Conc., 1976–81; Hpd Conc., 1978; Sym. no.3, 1984–5
Chbr and solo inst: Duo, va, pf, 1949; Str Qt no.1, 1949; Ww Serenade, 1952; Str Qt no.2 (Pastorale), 1955; Double Conc., inst ens, 1964; Solo for a Virtuoso, vn, 1971; Panels III, vn, va, hpd, hp, perc, 1973, rev. 1979; Music for Tpt, 1974; Panels V (Str Qt no.3), 1974–5; Panels VI (Quadraphonics), perc qt, 1974–5; Panels VII (Serenade), ob, cl, hn, hp, hpd, vn, va, vc, perc, 1975; A Velasquez Portrait, pf, 1977 [derived from film score]; Fantasy, gui, 1978
Vocal: Nantucket (W.C. Williams), high v, pf, 1949; 4 Fragments from the Canterbury Tales, high v, fl, cl, hpd/pf, 1958; Alas myn Hertes Queene (G. Chaucer), unacc. male chorus, 1959, arr. male chorus, fl, cl, bn, vn, va, vc, 1960; In Praise of Diplomacy and Common Sense (news items), B-Bar, 2 vv, male chorus, 6 perc, 1965; A Cradle Song (W. Blake), SSAA, 1967; Petit concert (Blake, W. Shakespeare), medium v, ob, vn, hpd, 1967; Credo (R.

Herrick) and Psalm xciii, SATB, 1973; Early Mornings (M. Swenson), song cycle, high v, gui/pf, 1980; a few others
Elec: Eden I, 1971; Hatteras, elec, perc, 1971
Arr. J.S. Bach: Fugue, c♯ [from Das wohltemperirte Clavier], str, 1967–8

Principal publishers: ACA, Belwin-Mills, Duchess, Leeds, Peters, Presser

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ALLEN HUGHES

Trinado (Sp.). Trill. *See* ORNAMENTS, §2.

Trinidad and Tobago, Republic of. Country consisting of an archipelago situated off the coast of South America. The two main islands of the republic are the most southerly of the Caribbean islands, lying 12 km off the Venezuelan coast. Trinidad and Tobago gained independence from Britain in 1962 and remains a member of the British Commonwealth. Trinidad's so-called plural society (pop. 1,340,000, 2000 estimate) has two main racial groups: African (43%) and East Indian (40%); minorities include Europeans, Chinese, Venezuelans, Syrians and Lebanese. The indigenous Amerindian population (Arawak) died tragically from European-born viruses during the period of Spanish dominance (1498–1797). Tobago was not settled before the arrival of Columbus (1498). During British rule, slaves from West Africa (until emancipation in 1838) and then East Indian indentured labourers (1845–1917) were conscribed to work on the islands' sugar-cane plantations. These immigrants contributed their languages, religions and musics to the modern cultural mosaic. While English is the official language, French patois (Creole) and Bhojpuri (a Hindi dialect) are still popular in song and colloquial speech, particularly in rural areas. The statistics for religion are as follows: Roman Catholic (32%), Protestant (29%), Hindu (25%) and Muslim (6%). The mixed ethnic composition, the multiplicity of religions and the contrasting cultural backgrounds of the islands' peoples have drawn generations of anthropologists and ethnomusicologists to study these popular tropical tourist resort islands.

1. AMERINDIAN HERITAGE. Archaeological excavations indicate that Trinidad's Neolithic Arawak population engaged in agriculture, ceramics and weaving; no musical instruments have been unearthed, possibly indicating their music was primarily vocal. 19th-century historical sources mention an Arawak dance, the *arectoe*, performed at sporting events and accompanied by choral groups, drums and conch trumpets. Some researchers, with scant evidence, have argued that calypso has its roots in the topical, humorous Arawak *carieto* (*arieto*) songs, but no trace of ancient Arawak music is evident in modern times.

2. SHANGO AND SYNCRETIZED CULTS. The musical history of Trinidad is riddled with contradictions and problems of nomenclature: the 'Indian' music of the island is of Hindu immigrants from India, not Amerindian groups; the Hispanic influences derive from recent trade and migration with Venezuela, not from the centuries of Spanish rule; and Muslim music is performed by Asians and Africans alike.
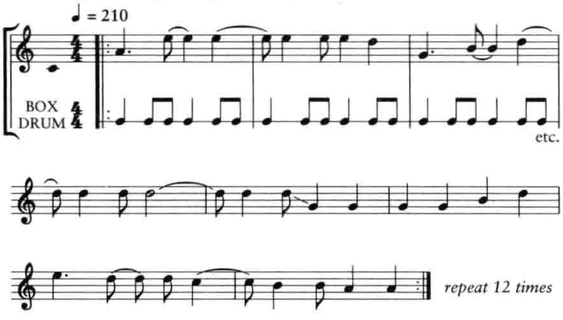
But without dispute, the most well-known and widespread music of Trinidad and Tobago is that of the African-derived population, comprising over half a million creoles, most of a mixed ancestry of black slaves and their white landowners. From the 16th century to the 19th, slaves were brought to Trinidad from the Guinea coast (groups such as the Fon, Ewe and Yoruba), western Sudan (Nupe, Hausa and Mandinka) and the Congo area (Kongo). Following emancipation in 1838, former slaves continued to migrate to Trinidad from the French and Hispanic Caribbean, and free blacks from West Africa. In the 1940s the anthropologist M.J. Herskovits explained the unique music and culture of these 'New World Negroes' in new terms including 'acculturation', 'cultural focus', 'survival', 'reinterpretation' and 'syncretism', contentious ideas about culture change that spirited the debate of his scholarly generation (and beyond). In *The Myth of the Negro Past* and *Trinidad Village*, Herskovits discussed African musical retentions of the Spiritual ('Shouter') Baptists and the Shango cult of the isolated north-eastern coastal village of Toco.

Shango exemplifies acculturation, combining Nigerian Yoruba religion with Christianity. Herskovits grouped Shango with other New World syncretic cults, including Haitian Vodou, Cuban Santería and Brazilian Shango (or Xangô). These worshippers all believe in spirit possession, animal sacrifice and a combination of African and Christian deities. Each deity in Shango is identified by songs and drum patterns: Abatala, Ajaja, Elephon, Emanjah, Eshu, Mama Latay, Ogun, Osain, Oshun, Oya and Shango (of African derivation); Gabriel, Raphael, St Anthony, St George, St Joseph and St Peter (of Christian derivation).

Herskovits emphasized African retentions in Shango song style, including body-swaying during singing, leader-chorus form, the use of rattles, hand-clapping (with cupped, rather than flattened, palms), polyrhythm and double-headed drums which resemble Yoruban *bata* drums. The two larger Shango drums, the *bemba* and the *congo*, are beaten with one stick, the smaller *oumalay* (or *omele*) with two. Drums are usually accompanied by the *shak-shak*, a small calabash rattle. Cult members believe the two larger drums can speak to St Michael and St John the Baptist (Catholic equivalents of Ogun and Shango). Other songs are accompanied with a single-headed box drum (ex.1).

Other African-derived Trinidadian genres are the *bongo*, the *bele* and the reel, all dance styles accompanied by creole songs. The all-night performance of *bongo* at a wake is thought to placate the spirit of the deceased; the *bele* and reel are also performed at wakes as well as on holidays. Herskovits noted that *bele* performances were vigorously opposed by local Christian priests: *bele* singing, he explained, is led by a 'captain' who makes offerings of rum and rice, then slays a sacrificial goat or fowl (or both). The drummers, singers and other mourners sip the sacrificial blood while the sacrificial meat is cooked and

Ex.1 Shango cult song, Toco (Waterman, 1943)



eaten. *Bele* dance songs (like Shango songs) show the retention of the West African leader-chorus style (ex.2).

Herskovits assumed that most 'survivals' dated from the pre-emancipation period. Some Africanisms of contemporary Trinidad cult music, however, were introduced by free blacks who came to the islands in the second half of the 19th century. Alan Merriam, a student of Herskovits, found African traits retained in the music of the Rada cult, a community from Benin (formerly Dahomey), founded in Trinidad in 1855 by a free African *bokono* (diviner). Richard Waterman, also a Herskovits student, analysed African musical survivals in Trinidad (1963), drawing on the concepts of reinterpretation (assigning new values to borrowed cultural forms) and syncretism (similarities between distinct cultural forms providing a basis for their fusion). He pointed out that 'since there was little reason, in terms of pressure from the rest of the [New World] culture, to change many diagnostic elements of the West African musical style, it changed only through the incorporation of new musical elements that could be reinterpreted to fit it'.

3. Creole music.

(i) 'Mas', street marches and the band system. Calypso, the hallmark of Trinidadian art, developed in the 19th century, blending Hispanic, British, French and African influences to form a uniquely creole expression that has spread from its original source in Trinidad to the entire circum-Caribbean area. The history of calypso is linked with the celebration of Carnival in Port of Spain. During the 18th century Trinidadian Carnival was organized by the European ruling classes. But following emancipation it was taken over by blacks, creoles and Spanish peasants, who transformed the sedate Christian holiday into a rowdy, disorderly festival, introducing *canboulay* (*cannes brûlées*, 'cane burning'), a night-time torchlight procession including wild stick fights between *batonniers*, and the robust singing of French patois *kalindas*, the antecedent of the calypso. *Kalindas* celebrated black liberation and the starring singers, *chantuelles* (*shantelles*, *shantwells*), were accompanied by the din of horns, conch shells, rattles and African-type hourglass drums (*doun doun*).

In the 1850s and 60s the white ruling classes suppressed these often violent and riotous masquerades and revelries ('mas'), protesting against the obscenity of the *kalindas*, with their lewd dancing and noisy instruments. In 1881 conflict between blacks and whites resulted in two days of rioting in Port of Spain and led to the prohibition of torchlight processions. The Peace Preservation Act of 1884 banned African-style drums, but time has proven that these prudish laws could not prevent the growth of Carnival into a national (and eventually international) celebration.

From 1890 to 1900 the 'band system' developed. Masqueraders from Port of Spain neighbourhoods organized large groups of revellers wearing highly-styled costumes based on themes from history and current events. To circumvent the ban on African drums, *tamboo bamboo* bands were improvised by raucous groups banging together stamping tubes (various lengths of bamboo), knocking them with pieces of wood or metal, or pounding them against the ground. Late 19th-century songs, in the popular tongue of Creole English, dealt with topical events from the illustrious Port of Spain underworld, the lyrics commenting on political gossip and scandal.

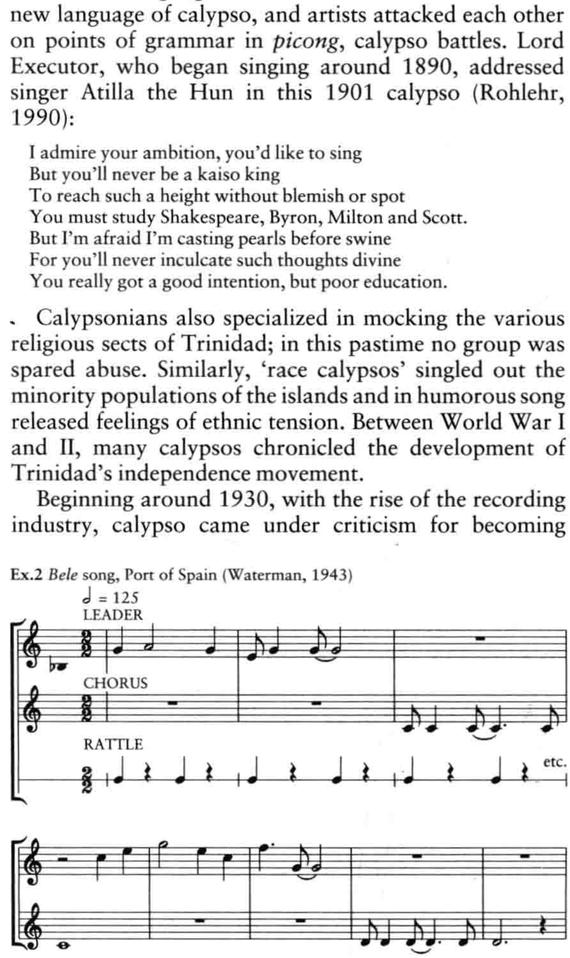
(ii) Calypso and social commentary. Like many West African songs, calypso has response patterns, litany forms and short repeated phrases. The calypso melodies, however, are mainly European-derived (some 50 melodies are continually being set to new texts). This eclectic genre is accompanied by the Hispanic *cuatro*, a small four-string Venezuelan guitar. Social criticism and satire, a hallmark of West African praise singing, is still the most acerbic trademark of modern calypso. The history of Trinidad and Tobago and the complex social relations within this plural society have, over the decades, been described in calypso. Around the beginning of the 20th century, the fashionable language of the white landowners became the new language of calypso, and artists attacked each other on points of grammar in *picong*, calypso battles. Lord Executor, who began singing around 1890, addressed singer Atilla the Hun in this 1901 calypso (Rohlehr, 1990):

I admire your ambition, you'd like to sing
But you'll never be a kaiso king
To reach such a height without blemish or spot
You must study Shakespeare, Byron, Milton and Scott.
But I'm afraid I'm casting pearls before swine
For you'll never inculcate such thoughts divine
You really got a good intention, but poor education.

Calypsonians also specialized in mocking the various religious sects of Trinidad; in this pastime no group was spared abuse. Similarly, 'race calypsos' singled out the minority populations of the islands and in humorous song released feelings of ethnic tension. Between World War I and II, many calypsos chronicled the development of Trinidad's independence movement.

Beginning around 1930, with the rise of the recording industry, calypso came under criticism for becoming

Ex.2 *Bele* song, Port of Spain (Waterman, 1943)



commercialized; but as many calypsonians achieved international reputations (including Lord Executor, Lord Beginner, Atilla the Hun, the Mighty Sparrow and Edward the Confessor), commercialization became another distinguishing trait of this Trinidadian musical contribution. Nonetheless, the Ordinance of 7 December 1934 instituted measures for protecting the 'public safety' from calypso lyrics, followed by official censor of calypso records in 1938.

(iii) Steel bands. Poverty and a local ban on drums dating from the 19th century inspired lower-class rebellious teens to contrive this unique melodiously percussive ensemble. The STEEL BAND (see illustration) seems to have evolved from masquerade bands of Carnival processions, particularly the *tamboo bamboo* bands of 'Hell-Yard', Port of Spain, that had enlarged by the 1930s to include such ad hoc instruments as soap boxes, biscuit tins, dustbins, gin bottles and odd bits of iron. After World War II, bandsmen developed a technique whereby the discarded American 55-gallon oil drums littering the island could be fashioned into a tuned idiophone whose tempered steel extended the range and musical versatility of their groups. Bandsmen became local stars in their own right as the 'Bar-20' players: 'Batman', Anderson, 'Scribo' Maloney, 'Red Ozzie' Campbell, 'Big-Head John' Pierre and his brother 'Bitter-Man'. The 'band wars' of 1945 between 'Hell Yard' and 'John-John' led to widespread street fights between rival bands, a notorious urban problem, whereby membership in a band was thence forward interpreted as hooliganism signalling creole disdain for European norms. A 1963 survey by the Ministry of Community Development reported that steel bands drew their members from teenage groups that mistrusted the upper classes and showed a high incidence of delinquency and unemployment.

The manufacture of pans (steel drums) is a highly specialized skill. Instruments are not standardized, as the fierce competition between rival bands has fostered innovation and experimentation in pan design and tuning. Drums are made in families; bass pans (formerly called tuned-booms), rhythm pans (including double second pans, double guitar pans, treble guitar pans and cello pans; formerly tune boom or kittle), and tenor pans (formerly ping-pongs) for the melody. The layout of the pitches on the surface of the head usually varies from maker to maker.

Modern steel bands have added further percussion instruments such as vibraphones, cow bells, congas,



Steel band of 'sailors' processing in Port of Spain; two sets of bass pans are in the foreground, with two sets of cello pans (each with three pans; centre left), and double seconds and double tenors (background)

bongo and triangles to the basic pan family. In Carnival processions, the small high drums are slung from the player's neck, and large drums are mounted on enormous movable frames.

By the 1970s, an estimated 200 bands with some 5000 players were established in Trinidad. Steel bands no longer have an antisocial stigma, and island-wide, government-sponsored competitions have led to rigorous standards of performance in both village and city groups and to virtuoso overseas performances, with programmes including well-known pieces from the Western art music repertory. Trinidad creoles have introduced their music and lively Carnival celebrations to cities in Britain, Canada and the US, while calypso and steel bands have also permeated most other Caribbean islands, where they have become important tourist attractions.

4. Parang and other Hispanic forms. Trinidad's Venezuelan minority in the towns of Lopinot, Santa Cruz, Gran Curucaye and Penal maintain Hispanic customs, for instance the *veiquoix* (*velorio de la cruz*, 'wake of the cross'), which includes the competitive singing of *décimas* and the Venezuelan *fandang* dance. But *parang*, the typical Hispanic Christmas songs of the island, which evolved during the 18th and 19th centuries among the African-Spanish cocoa workers, are popular throughout Trinidad. The term derives from the Venezuelan-Spanish *parada* ('to stop' or 'to put up'), signifying the strolling of four to six men, serenading from house to house and accompanied by *cuatro*, violin, mandolin, guitar and *shak-shak*, with ballroom-style dancing, all-night celebrations and ginger-beer drinking.

The centre of Venezuelan music was Cedros village, at the south-western tip of the island, in sight of the Venezuelan mainland. Traditional *parang* sessions included the Spanish genres, most in leader-chorus style, such as the *aguinaldo pasión* (*serenaldo*, *serenal*) about the birth of Christ, *joropo* with dancing, *galerón*, *estrebio*, *paseo*, *manzanare* and the triple-metre *castillian*. Before Independence, *parang* flourished mainly in the villages of Trinidad. During Advent 1967, the first *parang* competition was held, with five contestant groups; in 1969 the 'National Parang Champions' contest was staged in Woodford Square in Port of Spain, drawing big audiences and various groups with commercial sponsorship.

In modern Trinidad, *parang* is growing in popularity, thanks to radio, television, the local record industry and island-wide competitions. With national acclaim from those of both African and East Indian descent, *parang* style has become more unified, including less village serenading, more standardized hit tunes and rehearsed shows on city stages.

5. Music of the Muslim community. 6% of the population is Muslim, and Islamic devotional forms, including the call to prayer and Qur'anic chant, are performed in city and village mosques and in Muslim elementary schools where children sing *kaseeda* (*qaṣīda*), devotional songs.

Around Carnival time, the Muslim festival of Hosay is celebrated in full splendour in Port of Spain, San Fernando and the smaller Trinidad cities. This special ritual, called Ta'ziye in the Middle East, commemorates the martyrdom in 684 CE of Imam Hussein, the grandson of Muḥammed. The festival is held on the tenth day of the Islamic lunar month of Muḥarram and is a solemn and mournful ritual incorporating breast-beating, wailing and self-flagellation with small whips.

In Trinidad, during the 1850s, Hosay became the outlet for East Indian national feeling (both Hindu and Muslim), culminating in the San Fernando Hosay Riots of 1884. In modern times, Trinidad Muslims have transformed Hosay into a high-spirited season that vies with Christian Carnival and Hindu Holī for colour, drama and excitement. Families or neighbourhoods set up tents, in which they erect elaborate floats of paper rosettes decorating a bamboo frame 3 to 6 m high. These complicated constructions, replicas of the tomb of Hussein, take some six weeks to construct, are decorated with giant birds, columns, turrets and cornices, and are topped with a large dome. They are brought out for between three and seven days, and the festival concludes with a procession to the nearest stream or river where the floats are immersed in the water and pushed out to sea. In modern processions, trained men carry large shining half-moon cutouts across their shoulders and bedazzle onlookers with swirling dances. The march is accompanied by *gatak* stick fighting, jumping-up and rum drinking, all to the rhythm of *tassa* drummers, the same groups who perform at Hindu weddings. The rhythmic patterns for Hosay, however, are unique, including *sada mahatam*, signifying the preparation for the battle of Karbela, *tin chopa*, indicating the beginning of the battle, *chalta mahatam*, suggesting the full rage of the battle and *nabbie sarrwar*, the solemn pattern that marked the burial procession for Imam Hussein.

Hindu and Muslim festivals were incorporated into the Trinidad national calendar in the 1960s. In this festival-infatuated society, the sectarian nature of these street celebrations has broken down as people of all religions join in for fun.

6. East Indian music. The abolition of slavery throughout the Empire in 1838 triggered a labour shortage that brought the Trinidad economy to near ruin, a crisis averted with the introduction to the British Caribbean colonies of indentured labourers from India. The forebears of today's 525,000 Trinidadian East Indians (a significant segment of the 8·5 million South Asians living overseas) were brought between 1845 and 1917; many remained, and at the turn of the millennium their descendants still occupied the swamp land along the western coast and the central interior county of Caroni. Nearly all Trinidadian Indians speak English as their first language, yet they sing songs in an Indian language: Hindi, Sanskrit or Bhojpuri (the Hindi dialect that served as a *lingua franca* on the old plantations).

The music of these impoverished immigrants is first described in logs of the ships that transported labourers from the ports of Calcutta and Madras to Port of Spain. Over the 150 years since this community was established in the New World, they have abandoned caste and the *jajmānī* patronage system.

(i) The Bhojpuri repertory. North Indian village songs in Bhojpuri were still sung in Trinidad as recently as the 1960s and 70s, including *byāh ke gīt* and *lāchārī* (wedding songs), *godna* (for the ritual tattooing of the bride), *sohar* (after childbirth), *kajarī* (for the rainy season) and *chautāl* (for the springtime festival of Holī). Vestiges of these songs remain.

The traditional Hindu three-day marriage ceremony includes 30 to 40 unaccompanied *byāh ke gīt*, describing

the marriage of Rāma and Sita as told in the Hindu epic, the *Rāmcharitmānas* ('The Lake of the Acts of Rāma') by the illustrious Goṣvamī Tulsī Dās (1552–1623). The strophic texts of wedding songs are in leader-chorus style, as sung by groups of older women in an older and creolized form of Bhojpuri. The songs typically have undulating melodies of a limited range, in duple metre or an easy swinging alternation of twos and threes (as with *kaharwā tāl*, eight beats, or *dīpchandī tāl*, 14 beats). Women singing at weddings use a full-throated style with a low tessitura, typical of village singing in India.

The Bhojpuri wedding songs of Trinidad are strikingly similar to those of Ghazipur, Gorakhpur, Ballia, Varanasi and Azamgarh districts of Uttar Pradesh, India, including that for the ceremony of *kanyādān* (the giving of the virgin daughter), for the dusting of the blood-red *sindū* (vermilion) powder in the parting of the bride's hair, and for the couple entering the *kohobar*.

Lachārī, amusing and gently teasing songs performed by half-a-dozen to a dozen women, are sung during cooking, the wedding feasts and long delays while the rites are being performed. *Lachārī* derive from a 19th-century Indian genre, and in Uttar Pradesh they are now mostly replaced by *gāli* (rough and funny songs of sexual abuse). *Lachārī* (cognate or corresponding with the north-eastern Indian forms as *lachī*, *nakaṭā* and *jhūmar*) are accompanied by the double-headed *ḍholak* drum, and such simple instruments as *manjīrā* finger cymbals, the *ḍhantāl* stick idiophone, tambourines and *shak-shak* rattles, played by the singers. However these traditional folksong genres are slowly being forgotten in Trinidad, as are some of the ceremonials they accompanied.

Wedding processions and dancing are still accompanied by a *tassa* ensemble of two kettledrums of Islamic derivation, with goat-skin heads (tuned over an open fire), and an extremely heavy cylindrical, double-headed 'bass' drum. *Tassa* drums are played with a pair of sticks ('chupes') and their repertory consists of a series of 'hands' comparable to some of the duple-metre *tāl* of north India. *Tassa* hands are named after song genres, Indian festivals or West Indian matters: *tillāna*, *chautāl*, *kabīr*, *ulārā*, 'wedding', 'one-way drum', 'calypso-steel band' and 'olé'.

Around Carnival time, East Indian Hindus celebrate their springtime festival, Phāguā or Holī, with lively men's songs, *chautāl*, accompanied by vigorous *ḍholak* drumming and clanging of pairs of *jhāl* (cymbals). *Chautāl* songs proclaim the victory formula (*jaykārā*): 'Shout victory to King Rāmachandra! This is the happiness of salvation. Oh, as the sun rises, darkness fails, as the bee of the pond was caught out of love, oh, praise Sita and Rāma!' With rice-planting time and the rainy season, the village women of Trinidad remember *kajarī*, songs of love and longing reminiscent of the oriental monsoon.

Some Bhojpuri songs of Trinidad have been forgotten in north-eastern India, the land of their origin. Certain Indian singers, when listening to recordings of Trinidad ladies, explained that these songs are '*bahut purana*' ('very old') and no longer sung, an example of marginal survival whereby old traditions are preserved by isolated immigrant communities.

The *ḍhantāl* (metre-long iron rod, struck with a curved metal beater), used to accompany *lachārī* and local classical songs, is an other example of marginal survival. The *ḍhantāl* is common in Trinidad, but has disappeared from eastern Uttar Pradesh where it was once used to accompany men's *birahā* (song-stories). Although *birahā* singers in north-eastern India recall such an instrument being played formerly, they now use iron clappers (*kartāl*).

(ii) The devotional repertory. During the 'Hindu Renaissance' of the late 19th and early 20th centuries, reformist organizations in India sent Hindu missions to overseas diaspora groups. In 1917, missionaries from the Bombay-based Ārya Samāj ('Society of Aryans'), including Pandit Mehta Jaiman and Pandit Ayodhya Prasad visited Trinidad with the intent of reconverting Presbyterian East Indians to Hinduism. They taught the Vedic *sandhyā* and *havan* (*homa*) rituals, together with Vedic chants in Sanskrit (accompanied by drone-producing instruments such as the harmonium or *tambura*) and a new repertory of *bhajan*, Hindu devotional songs.

Beginning in the 1960s, Hindi *bhajan* and Vedic mantras have been taught in the Hindu primary schools. Trinidad *bhajan* have unconventional leader-chorus forms with 'cue lines' by the leader to signal the refrain or new verse for the chorus; many praise Rāma while the texts of *nām kīrtan*, a *bhajan* type, repeat the various names and epithets of the deity.

In 1974, the Sai Baba movement of India reached Trinidad and brought another style of worship and a repertory of short catchy *kīrtan* songs. Trinidadians reported miracles in their homes (*vibūthī*, 'sacred ashes') and tears of honey flowing from portraits of the contemporary saint, Satya Sai Baba. The energetic, highly repetitive Sai Baba songs emphasize accelerando and crescendo as the excitement of the *kīrtan* builds, then enthusiastic hand-clapping with the loud accompaniment of small percussion instruments as well as *ḍholak* and harmonium, all amplified by an in-house public address system. The melodious tunes and short texts serve well for a Hindu population whose grip on Hindi has deteriorated over the decades (by the 1970s, most East Indians in Trinidad spoke only English).

(iii) Local classical music. During the early years of the 20th century, a distinctive form of local classical singing developed in Trinidad, with genres carrying such names as *sargam*, *ghazal*, *ṭhumrī*, *dhrupad*, *tillānā* and *dōha*. Most formal singing during the 19th and early 20th century took place at night, with public contests between rival artists sometimes lasting until dawn. Song duels, still popular in Uttar Pradesh villages, were fought out by the early 'songsters' (in Bhojpuri, *gayak*, 'singer'). Each hour of the night had a prescribed song form, just as the theory of classical Indian music assigns each *rāg* to a particular time. Trinidadian scholars explain that the function of the *rāg* as a modal form was not followed in Trinidad, where performers used *rāg* names to identify melodies or well-known compositions, hence 'a *bhairavī*' or 'a *kāfī*'. A 'Quawal Song' recorded by Sayyeed Mohammed in the 1940s says: 'Let us go to a foreign land, my love, without you my heart is trembling, I found myself in the whirlpool of love.' An unusual example recorded in the 1930s by local star Jugrue Quawal praises the Rajasthani Hindu queen and poet Mirabai and the Muslim prophet Muḥammad in this 'Quawali Song': 'Among all prophets the great Mirabai is the greatest, you drank poison from the blessed bowl. Oh, Muḥammad you are the greatest of God's prophets, the beloved of everyone.' Another songster, Benny Sewnath, recorded this *bhajan*: 'You will find Shyām [Krishna] inside, not in your grandfather, nor in stone icons, nor in sacrifice, nor in the corner of the

temple. You will find Shyām within yourself.' European and American scholars who have characterized this 'local classical' music of Trinidad as a corrupted or distorted version of the classical music of India (even taunting it as 'tattered rags') have missed the charm of New World transformation and mistakenly assumed that Trinidadian composers knew of Indian classical music before it hit the Americas in the 1960s.

(iv) Film and popular music. In 1935, *Bāla Joban*, the first Indian talkie, opened in San Fernando, inaugurating a wave of local composition and the development of an island music industry. Month by month from the 1940s onward, Hindi films became a source for singers to enliven their repertory, albeit from the glitzy Bollywood studios, themselves much influenced by the Latin American and US pop scenes.

In 1936, the first shipment of Indian records reached Trinidad, together with a new set of 'light classical' pieces: *ghazal* and *ṭhumrī*. In 1947, Radio Trinidad (the island's first station) opened, and by September of that year a regular programme of local Indian music was aired. By the 1960s dozens of Indian orchestras played film music arrangements at weddings, parties and bazaars, on radio and on the weekly television programme *Mastana Bahaar*. These ensembles include electric guitars and keyboards, a drum set, sometimes mandolin, *congo* drums, bongos, trumpet, violin and saxophone, as well as the occasional traditional Indian instrument (the *bānsuri* (flute), *ḍholak* and *tablā* drums).

Indian classical music *per se* was introduced to the island in 1966 by artist H.S. Adesh, and tens of students have since studied *sitār*, *tablā* and Hindustani classical vocal music.

(v) Chutney. The popular hot songs of the 1990s youth culture are CHUTNEY, also known as Indian soca (soul plus calypso); they draw on the old local classical repertory and traditional instruments but with a disco beat and accompany drinking and dancing in a nightclub setting. Sharlene Boodram's 1994 competition-winning hit 'Chutney Time' is typical, with its driving intensity, rap style and English text with occasional use of Hindi vocabulary: 'Tie your *dhōti* man, tie it up cause *chutney* down it extremely hot, we say come down! Form a little ring man, and I do a little thing man, and a wiggle of your body, and I make your waist thin!' *Chutney* rap, *chutney jhūmar*, *chutney lambada*: the scene is alive with innovation as Caribbean styles are mixed with Bombay film music and US pop, and suggestive titles are commonplace. Disco artists from India, notably the singer Kanchan and her husband Babla, have made hit arrangements of Trinidad soca and of *chutney* songs, adding to them the studio techniques of Hindi film songs. The local recording industry thrives in Trinidad, with many small private labels as well as the widely distributed releases of Windsor Records, Port of Spain. East Indian recordings from Trinidad are available from New York distributors who provide prompt mail-order service for the expatriate Trinidadian East Indian immigrants in the US and Canada.

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HELEN MYERS

Trinity Carol Roll (*GB-Ctc* 0.3.58). *See* SOURCES, MS, §IX, 4.

Trinity College of Music. London conservatory founded in 1872. *See* LONDON (i), §VIII, 3(iii).

Trino (Sp.). Trill. *See* ORNAMENTS, §2.

Trio (It., from *tre*, formed in imitation of *duo*). (1) A piece of music for three players. The commonest types are the PIANO TRIO (piano, violin, cello) and the STRING TRIO (violin, viola, cello); *see also* CHAMBER MUSIC, TRIO SONATA and (for vocal music) TERZET.

(2) In the 18th century, the term 'trio' was applied to an instrumental piece for three obbligato voices, without further accompaniment, in strict style. Many such pieces belong to the realm of academic music, being used by theorists to demonstrate rules of counterpoint and composition. There are, however, trios of this kind in the keyboard music of J.S. Bach, notably in his organ sonatas and his sinfonias (or three-part inventions), where all three voices are equally important and all three are continuously engaged in working out the musical ideas. The canons of the Goldberg Variations, except that at the 9th, are trios. Trios are also prominent in his organ chorales, where the variety in treating various combinations of voices is striking.

Related to the strict trio is the permutation fugue, cultivated in 17th- and 18th-century Germany by such composers as J.A. Reincken and J.S. Bach. In this technique neither episodes nor harmonic digression are allowed, but rather a subject and two countersubjects are presented continuously, as the voices exchange material. Reincken's Trio Sonata in A minor (1697) has as its second movement a textbook example of a permutation fugue; the sonata was transcribed by Bach as the keyboard sonata BWV965.

(3) From the 17th century onwards, the second of two alternating dances was called a 'trio' whether or not it is actually scored for three voices; a typical form is minuet–trio–minuet da capo. The trio of this kind is a common feature of 17th- and 18th-century music for dancing; its main purpose is to provide enough music for the figures of an entire dance (for an ordinary minuet may require more than 120 bars of music). The alternation of two dances provides opportunity for variety in texture and sonority. Lully alternated two minuets in the Prologue to *Armide*; the first, in his normal five-part string scoring, is followed by a trio for two oboes and bassoon. In the prologue to *Persée*, a passepied *en trio* is played (two oboes and bassoon) and sung (two sopranos and continuo) in alternation a total of five times to provide enough music for the dancers.

An analogous use of the term is Georg Muffat's, in *Ausserlesene Instrumental-Music* (Passau, 1701; Eng. trans. in *StrunkSR1*), a set of 12 concerti grossi, where 'trio' signifies 'concertino' or 'petit choeur'. The ripieno is for five-part string orchestra and the trio or concertino is for two oboes and bassoon or strings. There are many dance movements in Muffat's concertos, but the trio scoring is used not for long-range contrast (as in the dance suite) but for dynamic contrast within a single dance: he often started a dance movement with the wind trio playing alone; the repeat is then written out with much fuller scoring. Muffat said in his foreword that in the sudden contrast 'of loud and soft, the ear is ravished by a singular astonishment'.

The suites of J.S. Bach contain many bourrées, gavottes, minuets and passepieds alternating with trios which, although as likely to be in two or four voices as in three, are still labelled 'trio'. There are also many independent dances in three voices: an example is the sarabande *en trio* in his Suite in E♭ BWV819. Two or even more different dances may be used in alternation: the minuet of Bach's Brandenburg Concerto no.1 alternates with a trio (oboes and bassoon), a polacca or polonaise in 3/8 (strings) and a second trio in 2/4 (two horns and unison oboes). The bourrée from the Prologue to *Achille et Polixène* by Lully and Collasse alternates with a minuet; and Mozart wrote a pair of minuets with alternating contredanses (K463/448*c*).

Most trios of the 17th and early 18th centuries are in the same key as the movements to which they belong, though they often involve a contrast between major and minor modes. During the Classical period composers often cast trio sections in remoter keys, particularly Haydn (for example the trios in E♭ and D♭, to movements in G and F respectively in the op.77 string quartets) and Beethoven (Symphony no.7, trio in D to a movement in F). Trios of this period are usually lightly scored: in the trios of his late symphonies Haydn often wrote a woodwind melody with a simple accompaniment, and in several Beethoven symphonies (e.g. nos.1, 3, 4, 8 and 9) the trio is given a distinctive character by the prominent use of wind instruments and lighter textures. Mozart (Serenade K361/370*a*, Symphony no.36) and particularly Schubert (Symphony no.5) often gave their trios a ländler-like character. Several composers, including Mozart (Serenade K361/370*a*, Clarinet Quintet) and Schumann (Symphonies nos.1 and 2) used two different trios, providing more extended movements in the form *ABACA*; Beethoven (Symphonies nos.4 and 7) has a single trio recur, as does Schumann (Symphony no.4), in the form *ABABA*. Several composers from the time of Beethoven (Symphonies nos.6 and 9) onwards used contrasting metres in their trio sections. The term 'trio' was still used in symphonic works by Brahms, Tchaikovsky, Bruckner and Mahler, and the concept of a contrasting or lightly scored middle section to a scherzo-type movement, even without the term, persisted well into the 20th century.

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ERICH SCHWANDT

Triole (Ger.; Fr. *triolet*). *See* TRIPLET.

Trionfo. A type of partsong. *See* CANTI CARNASCIALESCHI.

Trio sonata. A term applied to Baroque sonatas for two or three melody instruments and continuo. Many trio sonatas are for strings, but wind instruments (cornetto, oboe, flute, recorder, bassoon) are also found. The melodic parts are usually of equal importance, although the bass may be less active. Trio sonatas were perhaps the most popular instrumental music of the period, written by composers throughout Europe and eagerly consumed, especially by amateurs. Their three-part texture could also be rendered by a single melodic instrument and obbligato keyboard, and some sonatas exist in both formats; Bach's organ trios (BWV525–30) demonstrate the transfer of the idiom to two manuals and pedal.

In the 17th century, Italian church sonatas *a due* and *a tre* were composed for two (ss, bb, sb) or three (ssb, sbb and sss) instruments and continuo; melodic bass instruments participated fully in the contrapuntal dialogue, which was simplified in the chordal continuo. From Rossi to Corelli secular trios ordinarily had a single bass part, played by a chordal or melodic instrument (chitarrone in Rossi's trios, bowed string in Buonamente's). Corelli's sonatas conform to this pattern, opp.1 and 3 requiring four instruments (two violins, violone or archlute, and organ), opp.2 and 4 needing only three (two violins and violone or harpsichord). After 1700, most English and Dutch editions treated church and chamber sonatas identically; thus Roger's version of Corelli's op.2 has four partbooks (two identical ones for the bass) and is entitled *Suonate da camera à tre, due violini e violone, col basso per l'organo* (Amsterdam, *c*1706).



Title-page of six trio sonatas, op.5 (for the combination, rare in England, of violin, cello and continuo) by James Lates (London: C. & S. Thomson, c1775)

From the late 17th century, composers strongly favoured scorings for two treble instruments, with or without bass; moreover, melodic bass and continuo were less and less independent, although Buxtehude still wrote virtuoso sonatas for violin, bass and continuo. In his description of the trio and quartet, Hohaun Quantz recognized the dual function of the continuo bass (it must participate fully in any fugal passages, yet must have a true bass quality) and included it as he counted the parts (*Versuch*, 1752, chap.18). Thus, his quartet is identical with the earlier trio for three treble instruments, or two treble and one bass, with continuo. Similarly, Quantz's trio has two principal parts and continuo, just like the earlier sonata *a* 2.

See also SONATA, §II.

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SANDRA MANGSEN

Trip hop. A form of 20th-century club dance music. It owes part of its sound to hip hop, although it is considerably slower, generally using lugubrious, loping 4/4 rhythms, and also takes in influences from electro, jazz and techno. Early trip hop from 1994 was heavily based on hip hop, with artists such as RPM, La Funk Mob and DJ Shadow manipulating hip hop beats with scratching and sampling. The following year, the sound developed further and, with the advent of artists such as Tricky and Portishead, became more song- than sound-based. Instrumentation tended to be sparse: keyboards and percussion were common, but a string section, guitars or a DJ less so. There was an emphasis on the bass line, either electronically generated or from a bass guitar, and on the slowed-down hip hop rhythms. It was frequently repetitive, riff-based and in the minor key, and also differed from earlier trip hop in that it used vocalists, frequently both rappers and singers. The groove-based *Protection* by Massive Attack, Portishead's song-based eponymous début album and *Maxinquaye* by Tricky, which mixed both approaches, are the three albums that best define the style. The term itself soon became despised by those labelled with it, and the core of artists from whom the phrase had been coined developed a less generic sound, arguably to rid themselves of the tag. However, it continued to influence mainstream pop music, particularly through its rhythms and tempos, until the end of the 1990s.

WILL FULFORD-JONES

Tripla (Lat.: 'triple'). In early music theory, the ratio 3:1. In terms of musical pitch, two lengths of the string of the monochord in this ratio sounded the interval of a 12th. In the system of PROPORTIONAL NOTATION of the late Middle Ages and Renaissance, *proportio tripla* indicates a diminution in the relative value of each note shape in the ratio 3:1. As the most frequently used proportion involving a triple mensuration was the *sesquialtera* (3/2),

the simple *tripla* sign (3) was often used to denote this proportion. It was in this sense that *Proportz tripla*, or merely *Proportz*, was used as the name of a *Nachtanz* derived from a preceding duple-time movement in 16th- and 17th-century Germany. In modern practice, triple time has three beats to the bar.

PETER WRIGHT

Triple apostrophe. *See* DISTROPHA, TRISTROPHA.

Triple counterpoint. Three-part INVERTIBLE COUNTERPOINT.

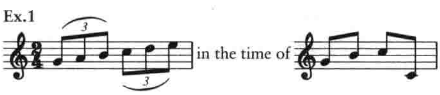
Triple croche (Fr.). *See* DEMISEMIQUAVER (32nd-note). *See also* NOTE VALUES.

Triple fugue. A fugue on three subjects. *See* DOUBLE FUGUE.

Triple punctum. *See* BI-PUNCTUM, TRI-PUNCTUM.

Triplet (Fr. *triolet*; Ger. *Triole*; It. *terzina*; Sp. *tresillo*). A group of three notes to be performed in the time of two of the same kind, or in the time of any number of another kind. They are indicated by a figure *3* usually under a slur (ex.1). The slur and figure may also signify a two-beat

Ex.1



note plus a one-beat note; and rests may take the place of any of the notes. The slur and figure used in this way do occur in the 16th century, but were not common until the 19th.

Triple time. In modern practice, three beats to the bar. *See* TRIPLA.

Triple tonguing. In wind playing, a technique employed for the clean articulation of detached notes in the fastest tempos (*see* TONGUING). The tip and back of the tongue are used alternately, forming the consonants 'T' and 'K' in succession. Thus triplets will be articulated 'T–K–T' or when dotted 'T–T–K'. Many wind players, notably flautists, have worked out their own methods of dealing with different articulations.

PHILIP BATE

Triple virga. *See* BI-VIRGA, TRI-VIRGA.

Triplum, triplex (Lat.: 'triple', 'threefold'). Terms used in medieval theory to denote principally (1) three-voiced polyphony. In 13th-century theoretical writing both terms were used as nouns in this sense, or as adjectives in phrases such as 'organum triplum' and 'triplices conductus' (*see* ORGANUM and CONDUCTUS).

(2) The third voice of a polyphonic composition – an independent voice composed against a tenor and duplum (or motetus). The term 'triplum' was thus used in the 13th century with reference to organum and the motet; it remained in use in the 14th century, and can be found also (together with 'triplex') in the 15th century, although mostly replaced by terms such as 'cantus' and 'superius'. The English form, 'treble', was used in the vernacular early 15th-century treatises on English discant.

(3) 'Triplex' is the name given to the highest of the three partbooks of a set in the 16th and 17th centuries (*see* PARTBOOKS).

(4) Diminution or augmentation by a factor of three ('tripla', 'proportio tripla') in mensural notation of the 14th century to the 16th (*see* PROPORTIONAL NOTATION).

IAN D. BENT

Tripous [tripod]. A triple kithara said by the historian Artemon of Cassandrea (*fl* 2nd century BCE), probably following Aristotle's pupil Dicaearchus (*fl c*326–296 BCE), to have been invented in the 5th century BCE by the music theorist Pythagoras of Zacynthus (Athenaeus, xiv, 637b–f). It had a revolving base, and a touch of the performer's foot made the Dorian, Phrygian or Lydian mode instantly available. Whether or not the instrument (or indeed its inventor) actually existed, Artemon's account of it has importance for modal theory and organology. Sachs pointed out the most obvious inference: the idea of such a multiple instrument can be based only on the assumption that even at this early period modes differed radically from one another. Light is also thrown on the disputed question of the function of the left hand in lyre playing: the placing of the left hand somehow within the upper part of the tripod remains inexplicable, unless it is seen in relation to a standard technique whereby the fingers of this hand damped strings rather than plucked them.

Artemon's description of the tripous inspired Giovanni Battista Doni (1594–1647) to design and build the 'lyra Barberina' or 'amphicord'. He had already written a treatise on ancient Greek music, and his lyra had multiple sets of strings on which all the modes and their transpositions could be played.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Tri-punctum. *See* BI-PUNCTUM, TRI-PUNCTUM.

Triquotée. *See* TRICOTET.

Trisagion (Gk.: 'thrice holy'). An Ordinary chant of the Eastern Christian liturgies. It is found prominently at Lauds (with the Gloria in excelsis), and at Mass (*see* DIVINE LITURGY (BYZANTINE)) before the readings, where it performs a function roughly similar to the Roman introit. The text reads: *Hagios ho Theos, hagios ischyros, hagios athanatos, eleēson hēmas* ('Holy God, holy and mighty, holy and immortal, have mercy on us'). The three invocations of God as 'holy' of the Trisagion should not be confused with those of the ordinary triple Sanctus used in the Canon of the Eucharist in both East and West.

The Trisagion was first mentioned at the time of the Council of Chalcedon (451) and appears to have been introduced into the liturgy not much later. According to legend, it was originally revealed by angelic voices at 5th-century Constantinople: an earthquake threatening the city subsided as the populace took up the new chant. Greek and Slavic melodies of the Trisagion (though very few) survive from the 12th century and later; they all

seem to be amplifications of modal recitatives in the plagal G mode or in the E mode.

In high Byzantine usage, two further texts appeared as substitutes for the Trisagion on special occasions: *Hosoi eis Christon ebaptisthēte* ('Ye who are baptized in Christ'; after *Galatians* iii.27) – the Trisagion for feasts of the Saviour; and *Ton stauron sou proskynoumen* ('Thy cross do we adore'). The Slavic tradition of the asmatikon (*see* LITURGY AND LITURGICAL BOOKS, §IV) transmits an ancient melody for each of these, that for *Hosoi eis Christon* being in the plagal D mode, and that for *Ton stauron sou* in the plagal E mode. The common function of all three texts is reflected in the fact that the doxologies accompanying them in the asmatikon tradition all have essentially the same music, though they are in different transpositions.

Each of the three eastern chants found its way into various western liturgies. The usual *Hagios ho Theos* was an Ordinary chant in the Gallican liturgy described by Pseudo-Germanus of Paris; various settings of it were prescribed for major feasts in the Mozarabic liturgy; and probably as a result of Gallican influence, a chant for the Trisagion survives in the Gregorian Veneration of the Cross in the Good Friday liturgy, where it is sung alternately in Greek and Latin with the Improperia, or Reproaches of the Saviour. *Hosoi eis Christon* has a musical as well as textual translation in the chant *Omnes qui in Christo* found as an offertory or communion for the Easter Vigil and its octave at Ravenna, Benevento and Rome. *Ton stauron sou*, translated as *Crucem tuam adoramus*, appears as an antiphon for feasts of the cross, particularly the Veneration of the Cross on Good Friday, in the repertories of Benevento, Rome and Milan.

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KENNETH LEVY/JAMES W. McKINNON

Tristabocca, Pasquale (*b* Aquila, *fl* 1586–91). Italian composer. His *Secondo libro di madrigali a cinque voci* (RISM 1586[20]) is dedicated to the Grand Duchess of Tuscany, and includes a three-sectioned work, *Cantai un tempo*, by Giovanni de' Bardi, Count of Vernio, who was closely connected with musical activities at the Medici court. The book consists chiefly of light pieces in the canzonetta style particularly fashionable in Florence at the time, although it also contains a small number of pieces in a more serious vein, such as the setting of *Misera che farò* with well-managed 'pathetic' effects in its opening bars. The dedication of this work refers to an earlier book of five-voice madrigals, of which no copies have survived. According to the title-page the book of four-voice masses was intended to reflect Tridentine reforms. A copy of the five-voice masses had entered the library of the Marienkirche in Danzig by 1600 (see M. Morell: 'George Knopf: Bibliophile and Devotee of Italian Music in Late 16th-Century Danzig', *Music in the German Renaissance: Sources, Styles and Contexts*, ed. J. Kmetz, Cambridge, 1994, 125).

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IAIN FENLON

'Tristan' chord (Ger. *Tristanakkord*). The first chord in Wagner's *Tristan und Isolde, f–b–d♯′–g♯′*, or an enharmonic spelling of it. The name has often been used for any four-note chord made up of a minor 3rd, a diminished 5th and a minor 7th, reckoned upward from the lowest note; a generic term sometimes used for this chord is HALF-DIMINISHED SEVENTH CHORD. Apart from its dramatic importance, as a single vertical sonority which carries all the qualities of a *leitmotif*, the 'Tristan' chord has been viewed (by Kurth and others) as the basis of a 'crisis' in Romantic harmony. For although it can be explained in ordinary functional harmony as an augmented (French) 6th (*f–b–d♯′–a′*) with the *g♯′* as a long appoggiatura to the *a′*, or alternatively as an added 6th chord in first inversion with chromatic alterations (e.g. *d–f–a* + *b*, inverted to *f–a–b–d′* with lowered 3rd and raised 6th = *f–a♭–b–d♯′*), it seems to have its own harmonic significance in this work and later operas of Wagner (especially *Parsifal*). It played an important role in the last developments of chromatic harmony in the late 19th century and the early 20th, and seems to have been crucial to the limitation of the applicability of functional theory to harmonic analysis.

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Tristani. Ascription or designation of a three-voice virelai, *Or m'assaut paour*, in the Bolognese fragment *I-Bu 596* (no.3), probably written in the late 14th century. Its skilful style reveals pronounced French features.

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KURT VON FISCHER

Tristano, Lennie [Leonard] (**Joseph**) (*b* Chicago, 19 March 1919; *d* New York, 18 Nov 1978). American jazz pianist and teacher. He first studied with his mother, an amateur pianist and opera singer, and later at a school for the blind, where from 1928 to 1938 he learnt the piano and several wind instruments and received a thorough grounding in music theory. He then entered the American Conservatory in Chicago, and graduated with a BMus in 1943. During these years he played the piano and wind instruments semi-professionally in a wide variety of jazz settings and began teaching jazz privately in Chicago. By 1945 he had attracted his first important pupils – Billy Bauer, Lee Konitz and Bill Russo – and was drawing critical attention with his performances in Chicago clubs.

In 1946 Tristano moved to New York, where he immediately attracted a cult following. He performed with Charlie Parker and Dizzy Gillespie in concerts and broadcasts, issued his first album as a leader and was named *Metronome* magazine's 'musician of the year' for 1947. (He contributed two articles on bop to the magazine during that year.) In 1948 he acquired an important new pupil in Warne Marsh, and when Konitz and Bauer rejoined him shortly thereafter he had the basis of his now famous sextet. The recordings of this group for Capitol in 1949 (including *Wow/Crosscurrent* and *Yesterdays*) are representative of Tristano's powers as an improviser and group leader at the highest level, but they caused controversy among musicians and sold poorly.

Having by then attracted a large number of private students, in 1951 Tristano founded a school of jazz in New York, the first significant institution of its kind. For his teaching staff he used his most important pupils, including Konitz, Marsh, Bauer and Sal Mosca. From this point he increasingly withdrew from public life, appearing rarely and issuing only a few experimental recordings as an adjunct to his teaching. He gradually lost his staff as his pupil-disciples embarked on their own careers, and in 1956 he dissolved his school to live in semi-seclusion as a private teacher on Long Island. He performed occasionally at the Half Note (between 1958 and 1965) and also toured Europe in 1965, but made his last public appearance in the USA in 1968. In 1973 French television broadcast an hour-long documentary interview on his life and work. After his death many of his recordings were reissued and a number of private tapes made by his students became commercially available.

Tristano's music stands apart from the main tradition of modern jazz, representing an alternative to bop which poses severe demands of ensemble precision, intellectual rigour and instrumental virtuosity. Rather than the irregular accents of bop, Tristano preferred an even rhythmic background against which to concentrate on line and focus his complex changes of time signature. Typically, his solos consisted of extraordinarily long, angular strings of almost even quavers provided with subtle rhythmic deviations and abrasive polytonal effects. He was particularly adept in his use of different levels of double time and was a master of the block-chord style of George Shearing, Dave Brubeck and others, carefully gauging the accumulation of dissonance. His experiments in multi-track recording and overdubbing, beginning in 1951 with *Ju-Ju* (on the Jazz label; not issued until 1971), inspired similar performances by Bill Evans and others in the 1960s. With his groups he also explored free collective improvisation, most notably in *Intuition* and *Digression* (both 1949, Cap.). Although he was accused at the time of being wilfully experimental, 'free' performances of this sort were in fact part of Tristano's teaching practice (many were taped privately by Bauer) and pointed the way to similar experiments by Charles Mingus and Ornette Coleman in the late 1950s.

Tristano excelled as a teacher, demanding and receiving firm loyalty from his pupils, many of whom sacrificed more lucrative careers to continue their work with him. His method stressed advanced ear training and a close analysis of the work of several seminal jazz improvisers, including Louis Armstrong, Earl Hines, Roy Eldridge, Charlie Parker and Bud Powell. Because of his knowledge of several instruments and broadminded approach, Tristano attracted players of different instruments and schools, among them such established musicians as Bud Freeman, Art Pepper and Mary Lou Williams. Perhaps more than in his own scant recordings, Tristano's influence is felt most strongly in the work of his best pupils – many of whom also became outstanding teachers – and in his example of high-mindedness and perfectionism, characteristics which presupposed for jazz the highest standards of music as art.

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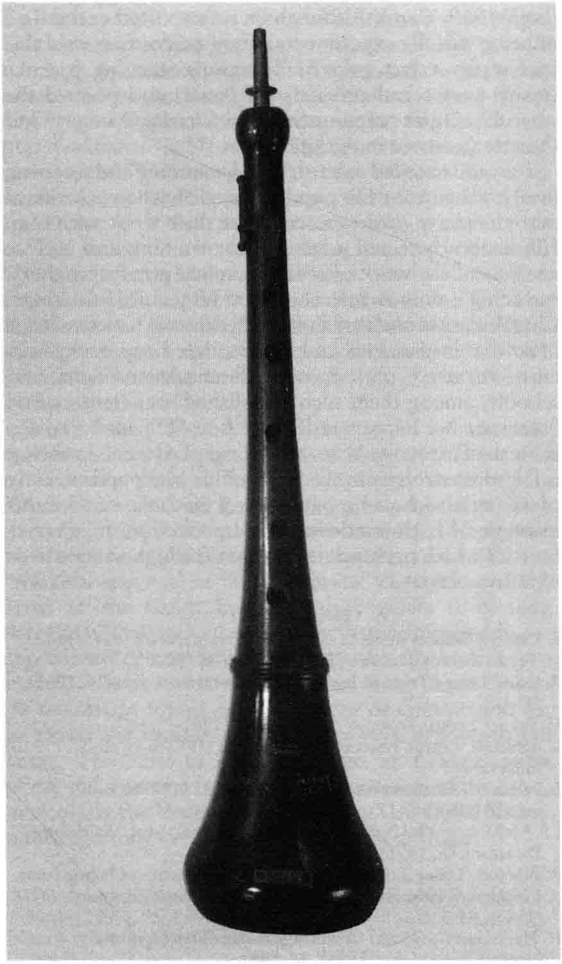
J. BRADFORD ROBINSON

Tristan Schalmei. A woodwind instrument with some of the characteristics of the musette group, designed by the maker Wilhelm Heckel in an attempt to produce the particular timbre imagined by Wagner for the shepherd's rustic pipe in Act 3 of *Tristan und Isolde*. The sound which Wagner had in mind has in all probability been most nearly realized with the HOLZTROMPETE; the TÁROGATÓ, english horn and other instruments have also been used. As originally constructed the Tristan Schalmei had a sharply conical bore terminating in a very wide bell with an in-curved rim after the fashion of many folk instruments (see illustration). Its fundamental was *f'*. The tube was perforated by six plain finger-holes of which the uppermost was provided with a simple 'half-hole' mechanism (*see* SPEAKER KEY). The instrument is apparently no longer in use.

PHILIP BATE

Tristropha. *See* DISTROPHA, TRISTROPHA.

Tritone (Lat. *tritonus*). The INTERVAL equal to the sum of three whole tones. In equal temperament it is exactly half an octave and can therefore be perceived either as an augmented 4th or a diminished 5th. Since the beginnings of polyphony in the early Middle Ages theorists and



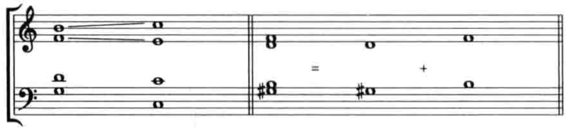
Tristan Schalmei by Wilhelm Heckel, Biebrich am Rhein, 1904

composers have changed their attitudes to the tritone and its use more than to any other interval.

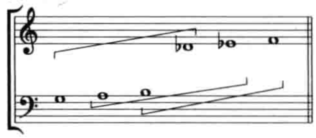
In the medieval system of church modes the tritone was most conspicuous as the interval between the final and the fourth degree of the modes on F, the Lydian and Hypolydian. Conjunct progressions that outline the ascending tritone or the descending diminished 5th F–B are not uncommon in Gregorian chant (although tritone leaps are rare; see Gellnick), and the introduction of B♭ in plainsong notation seems to have been a relatively late development. The first known use of the word 'tritonus' occurs in the 9th- or 10th-century organum treatise *Musica enchiriadis*, though it was not explicitly prohibited until the development of Guido of Arezzo's hexachordal system, which made B♭ a diatonic note, namely as the fourth degree of the hexachord on F. From then until the end of the Renaissance the tritone, nicknamed the 'diabolus in musica', was regarded as an unstable interval and rejected as a consonance by most theorists. In the 13th century it was classified as a *discordantia perfecta*, along with the minor 2nd and major 7th; and by the 15th century the Lydian mode was understood as having a flattened fourth degree (Tinctoris: *Liber de natura … tonorum*, 1476), that is, as being a transposed Ionian mode, as Glarean defined it in the *Dodecachordon* (1547).

Since the 16th century the instability of the tritone has led to developments in two directions. On the one hand, its presence in the dominant 7th chord in four-part counterpoint has made the authentic perfect cadence an even stronger affirmation of the tonality, providing an approach by semitone not only to the tonic degree but also to the 3rd (ex.1*a*). However, because it divides the

Ex.1 The tritone
(**a**) in dominant 7th chord (**b**) in diminished 7th chord

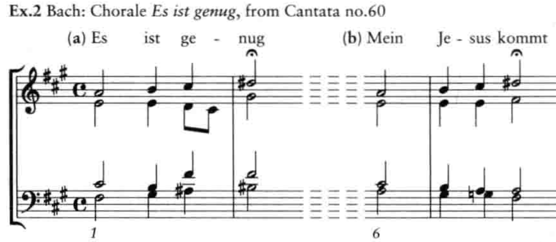


(**c**) in whole-tone scale
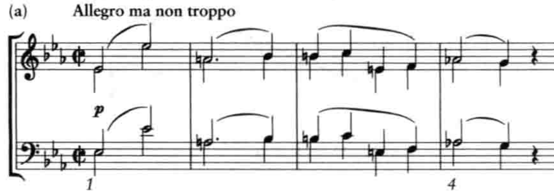


octave into two equal parts, the tritone has also assumed the role of the tonally most ambiguous interval, as opposed to the 5th, which divides the octave into unequal parts and is (apart from the octave itself) the interval most fundamental to tonality: in particular, the tritone has come to be recognized as a basic substructure within the diminished 7th chord and the whole-tone scale (ex.1*b–c*). In the chorale *Es ist genug* (ex.2) Bach used the tritone

Ex.2 Bach: Chorale *Es ist genug*, from Cantata no.60
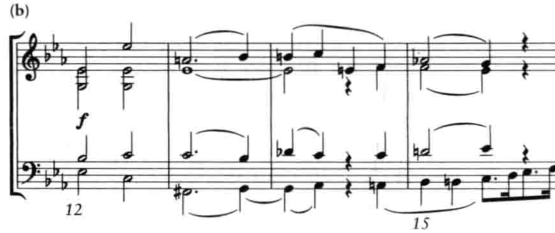


embedded in the major scale to create an ambiguity in the relationship between tonic and dominant. Both Mozart and Beethoven used tritones thematically or motivically to divide the octave into equal parts (exx.3–4). In 19th-century Romantic opera the tritone regularly portrays

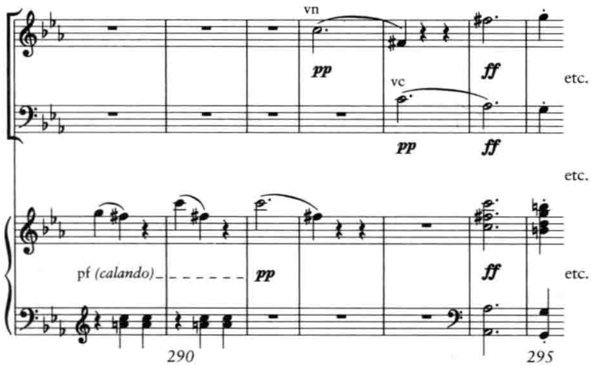
Ex.3 Mozart: String Quartet in E♭ K428/421*b*, 1st movt
(**a**)



(**b**)
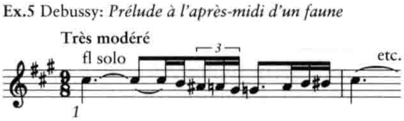


Ex.4 Beethoven: Trio in C minor op.1 no.3, 1st movt



that which is ominous or evil; an early instance is in the dungeon scene in Act 2 of *Fidelio*, for which the timpani are tuned A–E♭. Its importance in dramatic music led to further developments in the extension and suspension of tonality, particularly in Wagner's *Tristan und Isolde* and *Parsifal* (*see also* 'TRISTAN' CHORD), the late piano works of Liszt and the music of Debussy (ex.5). In 12-note

Ex.5 Debussy: *Prélude à l'après-midi d'un faune*



music, the fact that the inversion of the tritone at the interval of an octave yields another tritone (no other interval except the octave has this property) has proved fundamentally significant, both in theory and in practice.

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WILLIAM DRABKIN

Tritonikon. A metal double bassoon, invented by VÁCLAV FRANTIŠEK ČERVENÝ.

Tritonius, Petrus [Treybenreif, Peter] (*b* Bozen [now Bolzano], *c*1465; *d* ?Hall, Tyrol, probably 1525). Austrian composer and humanist. His family came from the Ötztal, Tyrol. He studied at Vienna University in 1486; the records of Ingolstadt University state that 'Petrus Traibenreif ex Posano' matriculated on 23 February 1497. About this time he adopted the Latin name Tritonius, following the custom of humanist scholars of the time. In Ingolstadt he met and probably studied with the famous humanist Conradus Celtis. With Celtis's encouragement and guidance Tritonius composed four-voice settings of Horatian odes in note-against-note style, strictly observing the classical metres and quantities; these were performed after Celtis's lectures on Horace to illustrate the metres. After his studies at Ingolstadt, Tritonius returned to the Tyrol as teacher of Latin and possibly also of music in the cathedral school of Brixen (now Bressanone), from which he wrote letters (still extant) to Celtis dated 3 July 1500 and 21 June 1502. The 1502 letter states that he had just received a doctorate from Padua University; when and how long he had been in Padua before this is not known. Not long afterwards he went to Vienna at Celtis's invitation. There he evidently taught music at Celtis's new College of Poets and Mathematicians at Vienna University and had some connection, possibly informal, with Maximilian's Hofkapelle. After Celtis's death in 1508, Tritonius returned to Bozen and until 1512 directed the Lateinschule, having in 1509 applied without success for a position at Augsburg. In 1513 he was at Hall (Solbad Hall, Austria) and by 1521 he was in Schwaz am Inn. According to Simon Minervius's preface to Senfl's *Varia carminum genera* of 1534, he died before Senfl arrived in Munich in late 1523 or 1524. There is no apparent evidence to support Kroyer's suggestion that Tritonius died in Munich (DTB, v, Jg.iii/2, 1903, p.xxxix); it seems likely that he was back in Hall as a teacher at the Lateinschule and probably died there in the plague of 1525.

Tritonius's settings of Horatian odes were published in 1507 by Erhard Oeglin in Augsburg in the *Melopoiae*, which contains 19 odes by Horace, and three others, evidently by Celtis, all in different poetic metres. Although the title of the publication suggests that others may have composed some of the settings, Tritonius is the only composer named in this edition or in those of 1507, 1532 and 1551. The second edition in 1507 appeared immediately after the first and corrected most of the latter's errors, omitting the odes not by Horace. The 1551 publication was a large collection that included besides Tritonius's compositions other settings of the same Horatian odes as well as a large number of other sacred and secular poems. In his odes, possibly influenced by the *Grammatica brevis* of Franciscus Niger (Venice, 1480), Tritonius used the *brevis* and *semibrevis* to correspond to the long and short quantities of the poetic metres; his strict adherence to these produced irregular musical metres that correspond to neither duple nor triple metre, although the odes had the signature of *tempus perfectum diminutum*. The success of Tritonius's odes is indicated not only by their several reissues but also by the succession of settings modelled on them by other German composers throughout the 16th century. The lutenist Hans Judenkünig published intabulations of 19 of Tritonius's compositions in his *Utilis et compendiaria introductio*. Senfl's collection even retains Tritonius's tenors in otherwise new compositions. Stylistic parallels to Tritonius's odes may be found in Protestant hymn and psalm settings from Luther's time on as well as in the *vers mesurés* settings of French composers later in the 16th century, even though direct influence is questionable in the latter case. The

Melopoiae and its second edition are also significant as the earliest known examples of music printing from movable type in Germany.

The choruses that close each act of Celtis's play, *Ludus Dianae* (1501), are similar in style to the odes of the *Melopoiae*. Tritonius is probably not the composer, however, since he was in Brixen or Padua at that time. Tritonius's *Hymnarius* is the oldest known printed Catholic hymnbook; it contains the Latin texts of 131 hymns with German translations which correspond syllabically to the original texts, and blank staves on which the melodies could be written in. Tritonius is not named in the publication, but Waldner argued convincingly that he was the only person in Schwaz who could have accomplished the labour of editing and translating.

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PETER BERGQUIST/STEPHEN KEYL

Tritonus (Lat.). *See* TRITONE.

Tritto [Tritta], **Giacomo (Domenico Mario Antonio Pasquale Giuseppe)** (*b* Altamura, nr Bari, 2 April 1733; *d* Naples, 16/17 Sept 1824). Italian composer. He studied at the Pietà dei Turchini conservatory, Naples, with Cafaro, whose assistant he later became. While a *maestrino* there he had his first opera performed (1754) but it had no immediate successors. In 1764 he did, however, undertake an abortive stage career. A comic opera performed at the Teatro Nuovo was followed by an intermezzo at a Naples convent in Carnival 1765. In Carnival 1766 he directed the production of Sacchini's *Lucio Vero* at the S Carlo. In 1777 he tried again, addressing petitions to the king and prime minister begging permission to compose an *opera seria* for the S Carlo. This request was denied, with Tritto's lack of experience and reputation given as reasons. He turned to the secondary theatres of Naples and in the summer of 1780 began to provide them with a series of over 30 comic operas. He also started writing comic operas for Rome and later for several other cities. In 1784 he was finally given a commission for an *opera seria*, *L'Artenice*, from the S Carlo. He subsequently wrote 13 more *opere serie* for Naples, Rome and Milan.

On 1 October 1785 Tritto was named *secondo maestro straordinario*, still at the Pietà dei Turchini, and in 1793 *secondo maestro*. After the revolutionary government was put down in 1799, Tritto celebrated the king's return in July with two cantatas. Unlike Paisiello, Cimarosa and many conservatory students, Tritto apparently had not been compromised during the revolutionary period, because on Sala's retirement in October he was made *primo maestro* of the conservatory. On 27 July 1804 he was named *maestro* of the royal chamber. When the two remaining Naples conservatories merged in December 1806 Tritto became, with Fenaroli and Paisiello, one of the three joint *maestri* of the new Real Collegio di Musica. Although Zingarelli was named sole *maestro* in 1813, Tritto continued to hold the chairs of counterpoint and of sacred and profane composition until his death. On 14 July 1816, continuing to show a remarkable suppleness in adapting to changes of regime, he was named *maestro* of the royal chapel and chamber under the restored Bourbon monarchy.

Tritto was perhaps most important as a teacher, having been influential in the formation of several generations of Neapolitan composers; however, his two published didactic works, *Partimenti e regole generali per conoscere qual numerica dar si deve ai vari movimenti del basso* (Milan, 1816), a collection of figured basses with very little accompanying text, and *Scuola di contrappunto, ossia Teorica musicale* (Milan, 1816), in the traditional form of dialogues between master and pupil, are inconsequential. He was undistinguished as a composer of sacred music and *opere serie*. His talent lay primarily in comic operas, where he showed a fine musical dramaturgy, genuine humour and a particular feeling for Neapolitan folk traditions (such as dances and popular song forms). Their strong Neapolitan colouring, however, limited their dissemination, and Tritto's influence remained largely local, confined to Naples and to some extent Rome. That his *opere serie* achieved some prominence in the first decade of the 19th century is an indication less of their own merit than of the impoverishment of the Neapolitan scene by the death or the silence of the leading older figures such as Cimarosa, Paisiello and P.A. Guglielmi. Lippmann emphasized the modern tendencies in Tritto's last opera, *Marco Albino in Siria* (Naples, 1810), pointing to the use of the chorus in the arias and to the multi-tempo forms. However, these were hardly innovatory in 1810, and a slightly earlier work, *Cesare in Egitto*, which was very successful in Rome in 1805 and was also performed in Naples, makes a rather old-fashioned impression, especially in style, but also in its range of forms. While exhibiting an attempt to cater to the Roman taste in the prominence given to wind passages, it is timid in its use of the new formal possibilities and of the chorus and accompanied recitative. According to Florimo, Tritto also worked for several Neapolitan churches, and he composed a considerable amount of church music. His 18 children included Domenico Tritto (1776–1851), an unimportant Neapolitan church musician and dramatic composer who also taught at the conservatory, to which

he sold his father's manuscripts, including scores (mostly autograph) of nearly all his operas and much church music. Other libraries also possess scores of some operas and church works. Michele Costa was a grandson of Giacomo Tritto.

WORKS

OPERAS

Le nozze contraste (ob), Naples, Fiorentini, 1754
La fedeltà in amore (ob, F. Cerlone), Naples, Nuovo, 1764, *I-Nc*
Li furbi (int), Naples, Convento S Chiara, carn. 1765, *Nc**
Il principe riconosciuto (ob, 1, Cerlone), Naples, Nuovo, sum. 1780, *Nc**
La marinella (farsetta, Cerlone), Naples, Nuovo, sum. 1780, *F-Pc**
La francese di spirito, o La viaggiatrice di spirito (ob, G.M. Mililotti), Rome, Argentina, carn. 1781, *I-Nc** (inc.)
La Bellinda, o L'ortolana fedele (ob, 3, Cerlone), Naples, Nuovo, carn. 1781, *H-Bn*, Act 1 *Nc**
Don Procopio in corte del Pretejanni (ob, 3), Naples, Nuovo, carn. 1782, *Nc** (inc.)
Don Papirio (ob, G. Palomba), Naples, Nuovo, 1782
I due gemelli (ob, G. Lorenzi), Naples, Fiorentini, carn. 1783, *F-Lm* (Paris, n.d.)
Il convitato di pietra (op semiseria, 2, Lorenzi), Naples, Fiorentini, carn. 1783, *I-Fc*, *Nc**
La sposa stramba (ob), Naples, Fondo, spr. 1783, *Nc**
La scuola degli amanti (ob, 3, Palomba), Naples, Nuovo, ?aut. 1783, *Nc*
La scuffiara (ob, 1, Lorenzi), Naples, Fiorentini, carn. 1784, *Nc**; perf. with I due gemelli
Il matrimono negli Elisii, ovvero La sposa bizzarra (ob, C.G. Lanfranchi Rossi), Rome, Valle, carn. 1784, *Nc**
L'Artenice (os, 3), Naples, S Carlo, 13 Aug 1784, *Nc**, *P-La*
L'Arminio (os, F. Moretti), Rome, Argentina, Jan 1786, *I-Nc** (inc.)
Le gelosie, ovvero, I due fratelli burlati (farsetta, 2), Rome, Valle, carn. 1786, *Nc**
Li raggiri scoperti (ob, 2), Rome, Valle, carn. 1786, *Nc**, *P-La*
La vergine del sole (os, 3, Lanfranchi Rossi), Naples, Fondo, 26 Dec 1786, *I-Nc**
Armida (os), Naples, Fondo, 1786, aria *PS*
Le vicende amorose (dg, 2, P.A. Timido), Rome, Valle, April 1787, *F-Pn*, *P-La*; also as Le avventure galanti; I raggiri d'amore; Li disprezzatori delle donne o sia Le vicende amorose, *D-Dl*
La molinara spiritosa (ob, F.S. Zini), Naples, Fondo, sum. 1787, Act 2 *I-Nc**
La bella selvaggia (op semiseria, ?after C. Goldoni), Rome, Valle, carn. 1788, *Nc**
La scaltra avventuriera (ob, 2, Palomba), Naples, Fiorentini, ?spr. 1788, *Nc**
Il giuocatore fortunato (ob, G. Petrosellini), Naples, Nuovo, 1788
Il finti padroni (farsa, 2), Rome, Valle, carn. 1789, *Nc**
La pruova reciproca (L'inganno fortunato, ossia La prova reciproca) (ob, 2, Palomba), Naples, Fiorentini, sum. 1789, *Fc*, *Nc**
I servi padroni (farsetta), Rome, Valle, carn. 1790, duet *PAc* (Modena, 1791), aria *MC*
La cantarina (ob, 2, Goldoni), Rome, Valle, carn. 1790, *Nc**
Il cartesiano fantastico (ob, 2, G.M. Diodati), Naples, Nuovo, carn. 1790, *Nc**
Le astuzie in amore (ob, 2, Diodati), Naples, Nuovo, carn. 1790, *Mc*, *Nc**, *Tn*
L'inganno amoroso (?Il doppio inganno) (ob), Madrid, Caños del Peral, 30 Dec 1790
L'equivoco (ov, 2, C. Fiori), Naples, Fondo, carn. or spr. 1791, *Nc**
La creduta selvaggia (farsetta), Rome, Valle, carn. 1792
Gli amici rivali (ob), Vienna, Burg, 5 Nov 1792
Le trame spiritose (commedia, 2, Palomba), Naples, Nuovo, 1792, *Gl*, *Nc** (1787), *PAc*
La fedeltà nelle selve (La fedeltà tra le selve) (ob, M. Prunetti), Venice, S. Moisè, carn. 1793, *Nc** (inc.), also complete copy
Le nozze in garbuglio (op semiseria, 1, Diodati), Naples, Nuovo, aut. 1793, *Nc**
L'ordine dal disordine (ob), Naples, S Ferdinando, aut. 1793
L'impostore smascherato (ob, Diodati), Naples, Nuovo, spr. 1794, *Nc**
Gli amanti in puntiglio (ob, 2, Diodati), Naples, Nuovo, sum. 1794, *Nc**
Apelle e Campaspe (os, 3, A.S. Sografi), Milan, Scala, 26 Dec 1795, *Nc*; also as Alessandro in Efeso; ?Campaspe e Apelle, *Fc*
Il barone in angustie (ob, 2, Palomba), Naples, Fondo, 1 Feb 1797, *Nc**; also as Il barone di Terragialla in angustie
La donna sensibile, o sia Gli amanti riuniti (ob, D. Piccinni), Naples, Fondo, sum. 1798, *Nc**
?La morte di Cesare (os, G. Sertor), Brescia, Nazionale, sum. 1798
Nicaboro in Jucatan (os, 2, Piccinni), Naples, S Carlo, 12 Jan 1799, *Nc**
I matrimoni in contrasto (op semiseria, 3, ?G. Checcherini), Rome, Valle, carn. 1800, *Nc**; also as I matrimonj contrasti
Ginevra e Ariodante (os, 2, Piccinni), Naples, S Carlo, 13 Aug 1801/1803, *Nc**
Gli americani (Gonzalvo, ossia Gli americani) (os, 2, G. Schmidt), Naples, S Carlo, 4 Nov 1802, *Fc*, *Nc*
Cesare in Egitto (os, Schmidt), Rome, Dame, 8 Jan 1805, *F-Pn*, *I-Nc** (inc.), *US-Bp*
Lo specchio dei gelosi (ob), Rome, Valle, carn. 1805
Elpinice e Vologeso (os, 2, Piccinni), Rome, Alibert delle Dame, carn. 1806, *I-Nc**
Andromaca e Pirro (os), Rome, Argentina, carn. 1807, ?*GB-Lbl*; Act 1 *I-Nc**
Marco Albino in Siria (os, 2), Naples, S Carlo, 15 Aug 1810, *Nc**
Impresario in augustie, sextet, *Mc*; Sesostri, aria *Nc*

CANTATAS AND OCCASIONAL WORKS

Componimento poetico da cantarsi (L. Godard), for the coronation of Pope Pius VI, Rome, 7 April 1790
Il disinganno (cant., Diodati), 2vv, for the victory of Ferdinand IV, Naples, on or after 22 July 1799
Componimenti, for return of Ferdinand IV, Naples, 1799
La gara campestre (componimento drammatico), for birthday of Queen Carolina, Naples, 1800
Componimento drammatico, 2vv, for nameday of A. Rossi, Neapolitan lawyer

SACRED

8 masses, 1 requiem, 3 Passions, 7 Dixit Dominus, 6 Salve Regina, 2 TeD, 1 Mag, 13 motets, many other works

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DENNIS LIBBY (text), JAMES L. JACKMAN, MARITA P. McCLYMONDS (work-list)

Tri-virga. *See* BI-VIRGA, TRI-VIRGA.

Trneček, Hanuš [Jan, Johann, Hans] (*b* Prague, 16 May 1858; *d* Prague, 28 March 1914). Czech composer and conductor. He studied the violin with Antonín Bennewitz and the harp with Václav Staněk at the Prague Conservatory (1871–6). In 1882 he appeared as an operetta conductor in Franzensbad (now Františkovy Lázně), and from that year until 1888 he played the harp in the orchestra of the Hoftheater in Schwerin, where his first opera was staged in 1886. Returning to Prague in 1888, he attained an important position in the city's musical life. He became professor of harp and piano at the conservatory, and was chairman of the music section of the Umělecká Beseda (Artistic Society) from 1894 to 1913. He also organized orchestral and chamber concerts, and in 1904 founded the first Czech music festival.

Trneček was a well-educated but self-taught composer. In his operas he often used superficial theatrical effects, most of them taken over from French *grand opéra*. He is known mainly for his operatic transcriptions for harp and piano and for his didactic works.

WORKS

OPERAS

Die Geigenmacher von Cremona (2, L. Günther, after F. Coppé), Schwerin, Hof, 16 April 1886, *CZ-Pnm** [orig. in 1 act]
Amaranta (prol. 3, D. Harnicke, after O. Redwitz), 1884–9, Prague, National, 16 Nov 1890, vs excerpts *Pnm**
Smytá vina [The Expiated Guilt] (2, A. Rostran), 1896, unperf., ?lost
Andrea Crini (3, B. Beneš), 1898, Prague, National, 2 Feb 1900, vs *Pnd*

INSTRUMENTAL

MSS in CZ-Pnm

Orch: 3 syms.; Vn Conc., op.10, perf. 1892 (Leipzig, n.d.); Fl Conc., op.19a; Cl Conc., op.21; Ob Conc., op.39; Pf Conc., op.40, perf. 1893; Vn Conc., op.72; Festive March; other works
Chbr: Capriccio, hp, vn, vc, op.2 (Leipzig, n.d.); Pf Qt, op.27; Notturno, hp, vn, vc, op.29; Sonata, vn, pf, op.37; 2 pf qnts
Hp (most pubd in Bayreuth and Leipzig): Schubert-Fantasie, op.7; Duo, 2 hp, op.23; Novelette, op.30; Fantasia on themes from Smetana's Vltava, op.43; Variations, op.73; Rhapsodie no.1, op.74; Fantasia on themes from Smetana's Dalibor, op.75; Fantasia on themes from Smetana's The Bartered Bride, op.76; Škola pro harfu [School for harp], 5 vols., unpubd; other works
Pf: more than 50 studies (Prague and Leipzig, 1906; Vienna, n.d.), incl. 16 as op.62, 15 as op.63, 20 as op.65; Základové hry klavírní [Fundamentals of Piano Playing] (Prague, 1903), collab. K. Hoffmeister; many solo pieces, paraphrases and adaptations.

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K. Hoffmeister: 'Andrea Crini: úvodem k opeře Hanuše Trnečka' [Andrea Crini: an introduction to the opera by Hanuš Trneček], *Dalibor*, xxii (1900), 17–20
J. Boleška: 'Trneček, Hanuš', *Ottův slovník naučný* [Otto's encyclopedia], xxv (Prague, 1906), 775–6
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K. Stecker: 'In Memoriam: Prof. Hanuš Trneček', *HR*, vii (1914), 334–5
M. Zunová: 'K stému výročí narození H. Trnečka' [On the 100th anniversary of the birth of Trneček], *HRo*, xi (1958), 347

MARTA OTTLOVÁ, MILAN POSPÍŠIL

Trnina, Milka. *See* TERNINA, MILKA.

Trobairitz (Fr.). Female troubadour. *See* TROUBADOURS, TROUVÈRES, §I, 3.

Trochléon. A friction idiophone, designed in 1812 by JOHANN CHRISTIAN DIETZ (i).

Trofeo [De Troffeis], **Ruggier** (*b* Mantua, *c*1550; *d* Turin, 19 Sept 1614). Italian composer and organist. He is represented by one madrigal in an anthology of music by native Mantuan composers (RISM 1588[14]), and in his book of *Canzonette* (1589) he called himself a Mantuan. He was probably a pupil of Rovigo, some of whose compositions he published with his own. During winter 1576–7 he served as organist of the Mantuan cathedral church of S Pietro, deputizing for Annibale Coma, who at the time was on loan to Prince Vincenzo Gonzaga. In 1587 Trofeo was organist of the ducal Basilica Palatina di S Barbara, according to documents recording an event of 10 May 1587 in which the prince found him talking to a woman in the low quarter of Mantua and ordered him away; Trofeo, not recognizing the disguised prince, refused to comply, and was severely wounded. He seems to have escaped further punishment only because of the death of Duke Guglielmo on 14 August 1587; Vincenzo, now duke, apparently made no move against Trofeo, who was still at S Barbara in 1589. He was replaced there by Rovigo in 1590 and by 1596 he was in Milan as organist of S Marco where he had Costanzo Antegnati rebuild the organ with an 'extravagant' number of stops. Picinelli claimed that Trofeo was *maestro di cappella* of S Maria della Scala but confused him with Orfeo Vecchi. In 1604 Trofeo was in Turin, as *maestro della cappella di camera* of the Savoy court. He was also organist of Turin Cathedral, where he was succeeded after his death by his son Giovanni Cristoforo, who in 1656 was organist of the Jesuit church in Turin.

Trofeo's instrumental canzonas, his most important compositions, are lively and inventive pieces, with a transparent texture and well-organized structure. In the four-part canzonas each phrase typically opens with a well-defined point of imitation, which moves vigorously through the various parts, and concludes with a well-prepared and clearly-articulated cadence. Phrases and sections are often repeated, especially the final one, which is often followed up with a brief codetta.

WORKS

Primo libro di canzonette, 6vv (Venice, 1589)
Canzonette leggiadre di Ruggier Trofeo, e Gio. Dom. Rognoni, 3vv (Milan, 1600[17])
1 madrigal, 1588[14]; 6, 1604[12]
2 psalm settings, 1596[1]

Canzoni da suonare di Francesco Rovigo, et Ruggier Trofeo, 4, 8vv (Milan, 1613[16]), ed. IIM, xxii (1988)
Canzonette, 3, 4vv (Milan, 1615), ?lost, mentioned by Picinelli in his entry on Rognoni, p.296, but not in entry on Trofeo, p.484

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THOMAS W. BRIDGES

Trögl-geige (Ger.). *See* KIT.

Troiano, Giovanni (*b* Todi; *fl* 1571–1622). Italian composer. The inclusion of one of his works in the madrigal anthology *Le Gioie* (RISM 1589[7]) indicates membership in the Compagnia dei Musici di Roma who collectively published the volume. He was *maestro di cappella* at Gubbio Cathedral from 1571 to 1573 and at S Maria Maggiore in Rome from 1596 to 1601. An earlier madrigal appeared in 1574 (1574[4]) and two sacred works for double-choir were also published (in 1607[2] and 1622[1]); other pieces for two choirs survive in manuscript (five in *I-Rvat* C.G.XIII/25 and two, incomplete, in *I-Rn* Mss Mus 33–4, 40–6). They are in the most advanced style of the period, with short declamatory phrases using crotchets and quavers, syncopation and voice-pairing. A single surviving concertato motet for two basses (in 1661[1]) is competent if somewhat uninspired.

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NOEL O'REGAN

Troiano [Trojano], **Massimo** (*b* in or near Naples; *d* after 1570). Italian composer, singer, poet and writer on music. On the title-page of his *Primo et secondo libro delle canzoni alla napolitana* he styled himself 'Massimo Troiano di Corduba da Napoli', which probably refers to his birthplace but is not clear; in his fourth book he is described as being 'da Napoli'. The dedication of the third book is signed from Treviso on 10 March 1567, but this does not prove that he was there then. He is heard of for the first time as an alto in the Bavarian Hofkapelle at Munich under Lassus; he received the usual singer's income of 144 gulden for the full year 1568, although he had returned from Venice in mid-April, presumably having stayed there by order of, or with the consent of, his employer. In November 1568 he was in Venice again, and Duke Wilhelm V had to pay his travel expenses and other debts so that he could leave Italy and enter his service. Early in 1569, however, he was still waiting anxiously in Venice for money and a letter of acceptance from Bavaria: hence the signature 'L'infelice M.T.'. Only at the end of April 1569 did he reach Wilhelm's residence at Landshut, but he received his full salary for 1569. This concession and other gifts of money indicate that he was much admired at the Bavarian court; he in turn published in 1569 an anthology of music by members of the Hofkapelle (RISM 1569[19]; ed. in DTB, new ser., iv, 1981). He served there until Easter 1570, when he had to flee because of the murder of a musical colleague. A warrant was unsuccessfully issued for his arrest.

Troiano did not, as has often been maintained, serve in Johann Jakob Fugger's private Kapelle at Augsburg: Fugger did not have his own Kapelle but at that time was a court official and superintendent of court music for the Duke of Bavaria. Nor should Troiano be labelled an actor or even an impresario: we know merely from his own account that he, Lassus and others improvised a *commedia dell'arte* with music on the occasion of Wilhelm's marriage. His *canzoni alla napolitana* are settings of his own texts. More important than these, however, is his account of the wedding of Wilhelm V to Renée of Lorraine, which was celebrated with great splendour at Munich in 1568; it appeared later that year at Munich, and the following year a slightly expanded version was published in Venice, together with a Spanish translation and an introduction in Spanish. The book, written in the form of a dialogue, gives vivid descriptions of music and its performance at the Bavarian court.

WORKS

Il terzo libro delle sue rime e canzoni alla napolitana colla battaglia della gatta e la cornachia con una amascherata alla turchesca et una moresca, 3, 5vv (Venice, 1567)

Il primo et secondo libro delle canzoni alla napolitana, 3vv (Venice, 1568)

Il quarto libro delle sue rime & canzoni alla napolitana con un'aria alla spagnuola, 3, 4vv (Venice, 1569); 1 ed. in Einstein, iii, no.70

Works in 1569[19], 1569[29], 1569[31]

WRITINGS

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HORST LEUCHTMANN

Troili [Trolli, Troli, Paradossi], **Giuseppe** (*b* Bologna; *fl* Bologna, 1695–1706). Italian composer and instrumentalist. He was the son of the painter and stage designer Giulio Troili, from whose *Paradossi per praticare la prospettiva* (Bologna, 1672) he and members of his family derived the surname by which they were often known. With great enthusiasm he briefly popularized the SISTRO, or *timpano musicale*, a kind of glockenspiel, of which he was no doubt a virtuoso exponent. It was invented by G.B. Ariosti, of whose little instruction manual *Modo facile di suonare il sistro nomato il timpano* (Bologna, 1686) he brought out (using the name Paradossi) an enlarged and corrected second edition (Bologna, 1695, repr. 1933, 3/1702). The manual includes 44 dance tunes for the *sistro* in a special numerical notation, and Troili (now using this name) later published in normal notation a separate volume of dances for it, *Balletti capricciosi, e diversi sul timpano musicale accompagnati dal basso* (Bologna, 1705, 2/1706 as *Balletti diversi*).

See also ARIOSTI, GIOVANNI BATTISTA.

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NIGEL FORTUNE

Troilo, Aníbal Carmelo [Pichuco; El Gordo] (*b* Buenos Aires, 11 July 1914; *d* Buenos Aires, 18 May 1975). Argentine tango bandoneon player, bandleader and composer. Largely self-taught, he played full-time in tango bands from the age of 13, working in those of Juan Maglio, the Vardaro-Pugliese Sextet, Julio De Caro and Alfredo Gobbi among others. His own band made its début at the Marabú cabaret in Buenos Aires in July 1937. With Troilo's bandoneon and the piano skills of Orlando Goñi, it was soon recognized as the leading band of its time; the first of its nearly 500 recordings date from 1938. Supremely popular in Buenos Aires, Troilo made relatively few trips abroad, which were always short. His best tango songs were written with the lyricist Homero Manzi, and include *Barrio de tango* and *Sur*, the prime tango classics of the 1940s. In 1953 he wrote music for a long-running musical comedy, *El patio de la morocha*, and he and his musicians appeared in eight Argentine films. From the 1950s to the end of his life Troilo also worked with excellent smaller groups, the Troilo-Grela Quartet (with guitarrist Roberto Grela) and his own Aníbal Troilo Quartet. The records he made with these groups, especially the album Troilo-Grela (1963), display magnificently his bandoneon technique, above all his astonishing sensitivity and his equal skill with both hands. Troilo's affection for strenuous night life and his taste for whisky gradually undermined his health, but he never lost

his status as a popular idol, shown in the public grief occasioned by his death.

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SIMON COLLIER

Troilo, Antonio (*b* Verona; *fl* Vicenza, 1606–8). Italian composer and musician. The title-pages of his three collections of music show that he was a municipal musician at Vicenza; he also seems to have played at the Accademia Olimpica there. The three collections were published at Venice. Two consist of instrumental music: *Il primo libro delle canzoni da sonare con ogni sorte de stromenti* (1606), for four and five instruments and continuo, and *Sinfonie, scherzi, ricercari, capricci et fantasie a due voci per cantar et sonar con ogni sorte di stromenti* (1608). The latter consists of 21 pieces, the last ten apparently intended specifically for violins, which belong to the genre of the pedagogic duo cultivated by a number of composers about this time, among them G.B. Calì and G.B. Bianco. They are short rhythmic pieces with varied textures, reminiscent of the *canzone francese*. Between these two prints Troilo published a volume of church music, *Salmi intieri* (1607), for five voices and organ continuo; he included in it nine psalms by G.B. Biondi. His own nine psalms include homophonic writing such as is found in many works at this period, as well as a good deal of word-painting. A fourth collection, *Alfabetto musicale*, for three voices, was cited in Vincenti's catalogue but it no longer survives.

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NIGEL FORTUNE/RODOBALDO TIBALDI

Troilus à Lessoth, Franciscus Godefridus (*fl* 1612–22). Humanist aristocrat who lived in Prague. He was descended from a family from Rovereto, in the south Tyrol; one of its members was knighted at Vienna on 25 May 1557. In recognition of his services Troilus was named Councillor of the Emperor on 2 May 1617 in Prague, but this title carried no official duties. He assembled in his library a valuable collection of Italian monody published mostly in Venice between 1604 and 1618, and mainly by composers from northern Italy. It is a fairly representative collection of music that cannot have been well known in Bohemia at that time, but it includes nothing by such important figures as Caccini, Marco da Gagliano and Peri. The volume of monodies from Troilus's library is now in the National Library in Prague.

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J. Racek: 'Collezione di monodie italiane primarie alla biblioteca universitaria di Praga', *SPFFBU*, F2 (1958), 5–58

JOHN CLAPHAM

Trojahn, Manfred (*b* Cremlingen, nr Brunswick, 22 Oct 1949). German composer. Initially self-taught as a composer, he gave first performances of his early works while studying the flute in Brunswick (orchestral diploma 1970). After working as an instrumental instructor, he studied composition with Diether de la Motte in Hamburg (from 1971), attended seminars given by György Ligeti and took conducting lessons with Albert Bittner. The 1976 première of his first symphony ushered in a long series of performances of his orchestral works by ensembles such as the New York PO, the Berlin PO, the Cleveland Orchestra and Ensemble Modern. He has conducted his works both in concert and on recordings. In 1991 he accepted a post at the Robert-Schumann-Hochschule, Düsseldorf. His honours include the Stuttgart Förderpreis (1970), prizes from the International Rostrum of Composers, Paris (1978, 1988), stipendiums from the Villa Massimo, Rome (1977, 1979–80) and membership in the Free Academy of the Arts, Hamburg (1993). His published essays and interviews explore aesthetic issues and cultural politics.

Trojahn's passionate musical language quickly developed away from dodecaphony into a personal, freely tonal idiom. In response to what he perceived as the 'ugliness' of avant-garde aesthetics, he made the subjective urge towards expression and communication the focus of his works. Regarding the reception of his music, he has remarked, 'I have my ideas as to what this other person should be like, namely a very qualified listener, who does not feel alienated by me but rather inspired .... For him I compose'. An interest in poetry and other literary materials is also fundamental to his oeuvre, as is demonstrated by his many text settings, from the song cycle *Trakl-Fragmente* (1983–4) for mezzo-soprano and piano the symphonic *Fünf See-Bilder* (1979–81) show. His belief that composition means translating 'one reality into another' eventually led to a concentration on opera. His two stage works, *Enrico* (1989–91) and *Was ihr wollt* (1998), are fully committed to the narrative element, while maintaining a link to the conventions of traditional operatic form.

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(*selective list*)

Ops: Enrico (dramatiche Komödie, 9 scenes, C.H. Henneberg, after L. Pirandello), 1989–91, Schwetzingen, 11 April 1991; Was ihr wollt (op, Henneberg, after W. Shakespeare: *Twelfth Night*), Munich, 24 May 1998

Vocal: Nachwandlung (Trakl), Mez, 14 insts, 1983–4; Requiem, S, Mez, Bar, SATB, chbr orch, 1983–5; Trakl-Frag. (G. Trakl), Mez, pf, 1983–4; Lieder auf der Flucht (I. Bachmann), Bar, gui, 13 insts, 1988–9; Liebeslieder (H. Heine), S, orch, 1997, perf. 1997; Palinsesto (J.W.V. Goethe), S, str qt, 1996 perf. 1997

Orch: Sym. no.1 'Makramee', 1973–4; Sym. no.2, 1978; 5 See-Bilder (G. Heym), Mez, orch, 1979–81; Fl Conc., 1981–3; Sym. no.3, 1984; 5 Epigraphes, 1987; Sym. no.4, T, orch, 1992; Vn Conc., 1999

Chbr: 2 pièces brèves, str qt, 1973; Str Qt no.1, 1976; Str Qt no.2 (Trakl), Mez, cl, str qt, 1979–80; ... une campagne noire de soleil (ballet, 7 scenes), chbr ens, 1982–92; Sonata no.1, vn, pf, 1983; Sonata no.2, vc, pf, 1983; Str Qt no.3, 1983; Soleares, pf, str qt, 1985–8; Frag. für Antigone, str qt, 1988; Sonata no.3, wind qnt, 1991–6

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T. Hirsbrunner: 'Manfred Trojahn: ein Portrait', *Musica*, xlv (1991), 75–8

MICHAEL TÖPEL

Trojan. British record company. One of the principal reggae companies in Britain, it was founded in 1967 by the owners of two existing reggae labels, Chris Blackwell of Island and Lee Gopthal of Pyramid. 'Trojan' was the nickname of the Jamaican producer Duke Reid, and the company issued recordings made by Reid and other leading Jamaican producers including Bunny Lee, Leslie Kong and Lee Perry, whose productions appeared on the Upsetter label from 1969. The company also issued records by British-based performers such as Dandy Livingstone, Judge Dread and Greyhound, often using associated labels such as Down Town, Big Shot and Horse. During the first half of the 1970s a considerable number of Trojan releases were hits in Britain. Several were reggae cover versions of pop or country music ballads. They included Jimmy Cliff's *Wonderful World, Beautiful People*, Ken Boothe's *Everything I own*, John Holt's *Help me make it through the night*, Bob and Marcia's *Pied Piper* and Nicky Thomas's *Love of the Common People*. More conventional reggae performances came from Desmond Dekker, the Pioneers and the Maytals. LP collections of Trojan singles were also best-sellers.

Blackwell sold his interest in the label in 1972; in 1975, the Trojan catalogue was purchased by Marcel Rodd of the Saga group, who began an extensive reissue programme, continued by Colin Newman of Receiver Records who acquired the catalogue in the late 1980s. Compiled and annotated by the reggae archivist Steve Barrow, the Trojan collections on CD are a fitting tribute to an important era of Jamaican music.

DAVE LAING

Trojan, Jan (*b* Brtnice, 31 May 1926). Czech musicologist. He studied musicology with Jan Racek and music education with Bohumír Štědroň at the University of Brno, earning the doctorate in 1951 with a dissertation on the *Musica* of Václav Philomates of Jindřichův Hradec, and the CSc in 1968 with a dissertation on 20th-century oratorio. He was an assistant professor at the University of Brno, a music editor for Brno Radio and a lecturer in the history of music and opera, dramaturgy and opera analysis at the Janáček Academy (1961–89). He was made professor in 1990. Trojan has specialized in stylistic issues of music from the 18th century to the 20th, the performance of 18th-century Czech music, and ethnomusicology (concentrating especially on adaptations of Moravian folk music); he has edited music by Janáček and 18th-century Czech composers, and has been prodigiously active as a critic.

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'Zur Problematik der Volkstümlichkeit im musikdramatischen Werk von Bohuslav Martinů', *The Stage Works of Bohuslav Martinů: Brno I 1966*, 97–114

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'Modální prvky v nástrojové tvorbě P.J. Vejvanovského' [Modal elements in Vejvanovský's instrumental works], *HV*, xv (1978), 234–46 [with Ger. summary]

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'Gustav Mahler a česká lidová tradice' [Mahler and Bohemian folklore tradition], *Příspěvky k hudebním tradicím Pelhřimovska*, ed. J. Tausch (Pelhřimov, 1984), 21–33

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'Villana hanatica: k hanáckým tancům 17.–18. století' [On the dances of 17th- and 18th-century Haná], *Národopisné aktuality*, xxiv (1987), 145–56

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'Realistické prvky v českých pastorelách' [Realistic elements in Bohemian pastorals], *HV*, xxviii (1991), 57–76

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'Orpheus in Sylvis (Christian Hirschmentzel, 1638–1703): zu den literarisch-musikalischen Interessen des Welehrader Zisterziensers', *Musik des 17. Jahrhunderts und Pavel Vejvanovský: Kroměříž 1993*, 80–98

'Pastorella valachica', *Živý odkaz Karla Vetterla*, ed. M. Toncrová and M. Válka (Brno, 1993), 53–75

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'Hlásní a ponocní v Čechách a na Moravě jako zpěváci a hudebníci (17.–19. století)' [Watchmen and nightwatchmen in Bohemia and Moravia as singers and musicians (from the 17th century to the 19th)], *Český lid*, xciii (1996), 103–19

Nové národní písně Františka Bartoše (1889) [František Bartoš's New National Folksongs (1889)] (Zlín, 1996)

'Záhadná píseň ponocného: k ponocenským melodiím v lidové tradici a vánočních pastorelách' [The mysterious song of the nightwatchman: on nightwatchmens' melodies in folklore tradition and Christmas pastorals], *Český lid*, xciv (1997), 315–27

KAREL STEINMETZ

Trojan, Václav (*b* Plzeň, 24 April 1907; *d* Prague, 5 July 1983). Czech composer. At the Prague Conservatory he studied the organ with Wiedermann and conducting with Ostrčil and Dědeček (1923–7) and continued his studies in the composition masterclasses of Suk and Novák until 1929; he also attended Hába's classes in quarter-tone and sixth-tone music. Trojan worked as a music teacher, music manager for Prague Radio (1937–45), composer for the State Cartoon Film Company (1945–6) and, from 1949, lecturer in theatre and film music at the Prague Academy.

Trojan's early compositions were mainly entertainment music, dances and incidental scores; after World War II he focussed his attention on music for animated films, generally in collaboration with the painter Jiří Trnka. This field gave full expression to Trojan's fresh melodic invention, dramatic gift and wit as well as to Trojan's

abilities in musical characterization; he received numerous awards at international film festivals. In 1940 he was given the Czech National Prize for his remarkable children's opera *Kolotoč* ('The Merry-Go-Round'), and in 1960 the K. Gottwald State Prize for his music for *Sen noci svatojanské* ('A Midsummer Night's Dream').

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(*selective list*)

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MILAN KUNA

Trojano, Massimo. *See* TROIANO, MASSIMO.

Trojan [Trajan] **Turnovský, Jan** [Trajanus Turnovinus, Johannes] (*b* Turnov, *c*1550; *d* after 1594). Czech composer. A Utraquist priest, he served in the parishes of Šepekov (1581) and in Netvořice (1595). With Jiří Rychnovský he is the most important Czech composer of the 16th century. He wrote his music for the Czech literary brotherhoods, which came to their fullest flowering during the later 16th century. The relatively small amount of his extant music, which is found in various manuscripts of the last third of the century, consists on the one hand, of arrangements for four and five voices of Czech sacred songs, on the other of polyphonic settings for the Utraquist liturgy. The nature and style of his music were thus conditioned by external influences, and despite the evidence in some of it of his finished polyphonic technique, it is as a result distinguished most by its simple, unpretentious expression, inner serenity and songlike character. According to Branberger, he was the first Czech composer to write four-part music for men's voices. Much still has to be done before a full assessment of his work is possible; for example it is not always easy to decide if a given work is by him, since he can easily be confused with another composer, Gregorides Troianus Turnovinus, who was a close contemporary.

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principal sources CZ-Pk, Pu, HKm

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JIŘÍ SEHNAL

Trolda, Emilián (*b* Prague, 3 June 1871; *d* Jičín, Bohemia, 28 Nov 1949). Czech musicologist. His law studies at Prague University led to a professional career in public administration; it was only after he had held several provincial posts that he was transferred to Prague, where he was able to continue his part-time music studies at the conservatory and the university. He obtained the doctorate with a dissertation on Černohorský in 1926. Through his tireless examination of countless city and country archives Trolda built up his formidable knowledge of Czech music from the 16th to the end of the 18th century. His catalogues and newly unearthed biographical data, and above all his reconstruction of many scores, were decisive in the revival of the Czech Baroque. Notable was his championing of Michna, whose *Česká loutna* ('The Czech Lute') he edited in 1943. He left his valuable collections to the National Museum in Prague.

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JOHN TYRRELL

Trolli, Giuseppe. *See* TROILI, GIUSEPPE.

Tromba (It.). *See* TRUMPET.

Tromba a chiavi (It.). *See* KEYED TRUMPET.

Tromba da caccia (It.). Hunting horn. This name was frequently used in the scores of 18th-century Italian composers, and is evidently derived from the French *trompe de chasse*. *See* HORN.

Tromba da tirarsi (It.). *See* SLIDE TRUMPET.

Tromba marina (It.). *See* TRUMPET MARINE.

Tromba per fanfara per Bersaglieri (It.). *See* BERSAG HORN.

Trombe (i) (Fr.). A string drum. *See* TAMBOURIN DE BÉARN.

Trombe (ii) (Fr.). *See* BASSE-TROMPETTE.

Trombecin, Bartolomeo. *See* TROMBONCINO, BARTOLOMEO.

Trombetta, Teresa. *See* BELLOC-GIORGI, TERESA.

Trombetti, Agostino (*b* Bologna; *fl* 1639). Italian guitarist, singer and composer. He published a two-part collection of pieces for five-course Baroque guitar in the *battute* style, *Intavolatura di sonate nuovamente tradotte sopra la chitarra spagnuola . . . libro primo et secondo* (Bologna, 1639), which consists of accompaniments to popular songs and dances of the period. Most of the pieces in the first part (the first 16 pages are missing in the only surviving copy, in *I-Bc*) are transposed into six different keys, reminiscent of earlier books for guitar ensembles. The second part is more varied in scope with a greater emphasis on songs. It includes a dedicatory piece combining the *battute* and pizzicato techniques, Trombetti's only surviving work in this style. An Agostino Trombetta is listed in the role of Creon in P.A. Ziani's *Le fortune di Rodope e Damira* (libretto published in Bologna, 1658) but it is not known for certain if this is the guitarist.

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ROBERT STRIZICH/GARY R. BOYE

Trombetti [Cavalaro, Cavallari, del Cornetto], **Ascanio** (*b* Bologna, bap. 27 Nov 1544; *d* Bologna, 20 or 21 Sept 1590). Italian composer and instrumentalist. He was a son of Astorre (or Astorgio) Cavallari, and perhaps a relative of Nicolò Cavallaro da Mantova (called Mantovane), who was a singer at S Petronio, Bologna, in 1527, and *maestro di cappella* there from 1551 to 1558. The family was known by its adopted surname evidently because of the outstanding ability of its members in playing wind instruments. Ascanio played the cornett in the civic group of wind players called the Concerto Palatino from 1564 to 1590. He began occasional service in the *cappella musicale* of S Petronio in 1560, with the annual salary of 8 lire and was given a fixed appointment there in 1574 with a monthly wage of 2 lire, raised in 1579 to 4 lire. His name appears regularly in the account books until August 1590. He was also *maestro di cappella* at the church of S Giovanni in Monte from 1583 until 1589. His death was a violent one: he entered into an amorous relationship with the wife of a book dealer and was murdered by the outraged husband.

His madrigals are written in a graceful, melodic and occasionally florid style. The motets for five to twelve voices show a variety of styles ranging from chordal homophony to a more contrapuntal style with elegant melodic lines. The many reprints and transcriptions of his music during the 16th and early 17th centuries attest its popularity.

WORKS

SECULAR

Il primo libro delle napolitane, 3vv (Venice, 1573); ed. in Maestri bolognese, iv (Bologna, 1955)
Il primo libro de madrigali, 5vv (Venice, 1583), inc.
Il primo libro di madrigali, 4vv (Venice, 1586); ed. in Maestri bolognese, v (Bologna, 1958)
Musica fatta sopra le conclusioni di legge difese dall'Illustre Sig. Alessandro Viustini piacentino (Bologna, 1587)
5 pieces, 3vv, in 1570[19]; 1, 3vv, 1571[9]; 1, 3vv, 1575[14]; 1, 6vv, 1583[10]; 1, 5vv, 1590[13]; 2, 5vv, 1590[26]

SACRED

Il primo libro de motetti accomodati per cantare e far concerti a 5–8, 10, 12 (Venice, 1589); 1 intabulation for lute in 1612[18]
2 motets, *PL-PE*; 1 in each of *D-Lr*, *I-Tn*, *PL-Wn*

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Electionum et aliarum ordinationum (1565–79), (MS, *I-Bsp*), ff.15*v*–16 and *Mandati ad annum*
G. Tebaldini: *L'archivio musicale della Cappella lauretana* (Loreto, 1921), 92–3
O. Gambassi: *La cappella musicale di S Petronio: maestri, organisti, cantori e strumentisti dal 1436 al 1920* (Florence, 1987)
O. Gambassi: *Il Concerto Palatino della Signoria di Bologna* (Florence, 1989)

ANNE SCHNOEBELEN

Trombetti [Cavallari], **Girolamo** (*b* Bologna, bap. 7 Dec 1557; *d* Bologna, May 1628). Italian composer, singer and instrumentalist; brother of Ascanio Trombetti. He was a singer at the Santa Casa in Loreto from 1566 to 1575. He succeeded Bartolomeo Spontini in 1582 as trombonist in the *Concerto Palatino* remaining until his death in 1628. In 1591 he succeeded his brother as *maestro di cappella* at S Giovanni in Monte, a post which he also held until his death.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1590[26]), inc.
1 madrigal, 5vv, 1583[18]; 2, 4vv, 1586[21]; 2 motets, 1589[1]

For bibliography *see* TROMBETTI, ASCANIO.

ANNE SCHNOEBELEN

Trombly, Preston (Andrew) (*b* Hartford, CT, 30 Dec 1945). American composer. He studied composition with Whittenberg at the University of Connecticut (BM 1968), with Arel and Davidovsky at Yale (MMA 1972) and with Crumb at the Berkshire Music Center; he also studied conducting with Bernstein and Barzin. Awards he has received include a Guggenheim Fellowship (1974–5), two NEA grants (1976, 1981) and several residencies at the MacDowell Colony. He has had works commissioned by the Fromm Foundation, the Columbia-Princeton Electronic Music Center and leading contemporary music

ensembles. Trombly has held teaching positions at Vassar College, CUNY and the Catholic University of America. In the early 1980s he became increasingly active as a saxophonist and jazz clarinettist, both as a soloist and with jazz ensembles, most notably the Jaki Byard group; he has since also served as a music commentator for several New York radio stations. Besides composition Trombly has shown considerable skill in photography and other visual arts.

The majority of his compositions are for chamber ensembles, several with tape. His works reveal a brilliant sense of instrumental colour with extreme textural contrasts which frequently serve to delineate formal structures. Most of his music is contrapuntally conceived. Early works such as *In memoriam: Igor Stravinsky* (1972) employ counterpoint in which multiple voices comprise figurations based on serialized pitch collections. Works such as *The Bridge* (1979) and *Time of the Supple Iris* (1980) are characterized by impressionistic textures, more easily audible tonal centres and slower harmonic rhythms. His compositions of the early and mid-1980s reflect his activities as a jazz performer with their freer rhythmic notation, use of jazz harmonies and incorporation of improvisatory sections; *Homage to Eric Dolphy* (1981) and *Neanderthal Woman* (1983) are examples of this style. By the late 1980s, however, the improvisatory elements had become assimilated into a completely notated music in which driving, strongly rhythmic sections contrast with expansive lyrical passages. *One Big Marimba* (1987) and *Duo for Flute and Percussion* (1985) show this more direct musical language. His works for tape and instruments unify seemingly disparate elements: *Kinetics III* (1971) achieves coherence through coincidences of rhythm, pitch and timbre, while *The Trumpets of Solitude* (1982) integrates elements of jazz improvisation with music for conventional instruments and tape.

WORKS

Orch: Set for Jazz Orch, 1968; Doubles, 1970; Music for the Theatre, incid music, 1972; Chbr Conc., pf, 11 insts, 1975

Chbr and solo inst: Ww Qnt, 1968; Opera/Septima, fl, ob, b cl, tpt, vn, va, vc, 1969–70; Oh Death, Where is Thy Sting?, S, pf, 1970; Music for Pf, 1970; Music for Vn, Va, Vc, 1970; In memoriam: Igor Stravinsky, ww qt, va, db, 1972; 4 Pieces, vn, vc, 1972; Trio in 3 Movts, fl, db, perc, 1973; Trio da camera, fl, vc, pf, 1975; The Windmills of Paris, fl, cl, vn, vc, pf, 1976; The Bridge: 3 Pieces after Hart Crane, cl, sax, vc, pf, 1979; Str Qt, 1979; Time of the Supple Iris, va, db, ob/eng hn, b cl, perc, 1980; Homage to Eric Dolphy, b cl, pf, 1981; Neanderthal Woman, bar sax, pf + synth, perc, 1983; Aurora Qt, ob, vn, vc, hpd, 1983–4; Duo, fl, perc, 1985; one Big Marimba, 3 mar, b mar, 1987

Tape: Kinetics I, 1969; Sonic Sculpture, 1969; Kinetics II, 1970; Kinetics III, fl, tape, 1971; G. H. M.T.S., fl, cl, db, vib, tape, 1971–2; Fantasy, vc, tape, 1974; Toccata, trbn, tape, 1974; The Trumpets of Solitude, fl, cl, vn, vc, pf, tape, 1982

Principal publisher: ACA

MYRNA S. NACHMAN

Tromboncini (It.). *See under* ORGAN STOP (*Tromboni*).

Tromboncino [Trombonzin, Trombecin etc.], **Bartolomeo** (*b* in or nr Verona, 1470; *d* in or nr Venice, after 1534). Italian composer. He was, with his contemporary Cara, one of the most important frottola composers in the early 16th century.

1. LIFE. Tromboncino's *Scopri, o lingua* was ascribed to 'Bartholomeus Trumboncinus Vero[nensis]' in Petrucci's first book of frottolas (RISM, 1504[4]), and in a letter to the Doge of Venice dated 19 September 1521 he signed himself 'Bortholamio Tromboncin Veronese'. He apparently grew up in Verona, where his father, Bernardino Piffaro ('Bernardino the shawm player'), was a member of the town's municipal wind ensemble. There has been some confusion as to the identity of Tromboncino's father and therefore as to the musical environment in which Bartolomeo was raised. This was because there were two musicians known as Bernardino Piffaro: one in Verona and later in Venice, and another, a native of Mantua (*b* 1445; *d* 2 January 1527), who served in the Mantuan court ensemble from at least 1474. Tromboncino was the son of the Veronese musician, not the Mantuan one, and he was therefore trained in Verona, probably as an apprentice to the ensemble's trombonist. By 1489, however, he was in the services of Francesco II Gonzaga, Marquis of Mantua: on 10 June he wrote to Lorenzo de' Medici, apologizing for being unable to go to Florence as a trombonist because he was needed in Mantua for two feasts.

Tromboncino's name is frequently mentioned in Mantuan documents: in 1497 Alfonso d'Este of Ferrara requested four books of frottolas by him (probably four part books); Michele de Placiola asked for some of his music, referring to him as 'a singular young man'; and Isabella d'Este, Marchioness of Mantua, presented him with several gifts of money. In 1498 Ippolito d'Este requested a book of his songs, and the poet Galeotto del Carretto asked him to set his poetry. He travelled frequently to neighbouring courts. In May 1499, together with other Mantuans, he sang Vespers in Vicenza; in June of the same year he took part in a comedy by Galeotto del Carretto in Casale Monferrato; and he was in Milan and Pavia with Francesco Gonzaga and King Louis XII of France in October of the same year.

At some point shortly after 1490, Tromboncino ceased to be a member of the Mantuan wind ensemble and entered the services of Isabella d'Este herself. He served as a composer and lutenist in her court at the same time his colleague Marchetto Cara functioned in the same capacity in Francesco's court. Bartolomeo apparently served as Isabella's accompanist and tutor as well: on 8 May 1499 she thanked her half-brother Giulio for a group of songs, saying that 'if Tromboncino had not gone to Casale we would have begun to sing them immediately, but as soon as he returns we shall lose no time'. Although Tromboncino was much favoured by Isabella and her husband, his career in Mantua seems to have been a stormy one. He fled to Venice in June 1495, returning in July only at his father's insistence, and in July 1499 he killed his wife Antonia after finding her with her lover. He was apparently pardoned for these two offences, for he is mentioned in Mantuan documents throughout the remainder of 1499 and in 1500, but he fled Mantua again in 1501. On 28 April of that year Francesco Gonzaga wrote to Verona that Tromboncino 'has left our service in a deplorable manner and without permission, even though he was the best paid and had more favours and kindnesses and liberty than any of the courtiers in our house'. He added that Tromboncino 'will be well advised not to leave the territory of St Mark'. In spite of this, the musician seems to have returned to Isabella's service for several years: in February 1502 he sang in the *intermedi* for two comedies by Plautus (*Asinaria* and *Casina*) at the wedding of Lucrezia Borgia to Alfonso I d'Este at Ferrara, and Isabella commented that his performance brought

honour to Mantua. In 1504 he apparently composed at Isabella's behest the earliest known setting of a Petrarchan canzone, *Sì è debile il filo*; this poem was suggested by the poet Niccolò da Correggio in August 1504 and Tromboncino's setting of it appears in Petrucci's seventh book of frottolas (Venice, 1507).

By June 1505 Tromboncino had left Mantua and had entered the service of Lucrezia Borgia in Ferrara. He remained in her employ until at least 1508 and probably through 1510. His name appears in Lucrezia's payment records for the years 1506, 1507 and 1508 (earlier payment records for Lucrezia's stay in Ferrara are missing, and they are entirely lacking after 1517). A letter from Bernardino de' Prosperi to Isabella d'Este of 2 February 1508, stating that Tromboncino had performed in a dramatic eclogue by Ercole Pio, further confirms his presence there. In 1509 and 1510 the court released many musicians due to the expense of the duke's war against Venice and the papacy in the League of Cambrai. Tromboncino, however, did not leave Ferrara. He entered the service of Cardinal Ippolito I d'Este there in 1511. He was paid through 1512 and he probably stayed in Ferrara until at least 1513, when Francesco Gonzaga gave him permission to take back two casks of wine to Ferrara. (Some scholars have claimed that Tromboncino was in Mantua again in 1512, on the strength of a document which mentions merely the 'figluolo' of Bernardino Piffaro, but this is the Mantuan shawm player, not Tromboncino's father.) It is possible that Tromboncino journeyed to Rome with Ippolito in 1513. This would help explain his otherwise problematic setting of Michelangelo's *Come harò, dunque, ardire*.

Tromboncino may have returned to Lucrezia's employ at this point, though he had clearly left by 1518, when he rented a house in Venice and declined her request to return to Ferrara. In Venice, he had set up a school for gentlewomen in his house, presumably to teach them lute and voice. He reported that there was a large demand for his services, so much so that he hoped to get out of debt and bring his wife and family to Venice with him. Tromboncino was apparently successful in this endeavour. Eight years later he was still in Venice. On 19 September 1521 he wrote to the doge asking to be repatriated as a Venetian citizen and to be granted a composer's patent. He was still there in 1530, when he composed a trio for the Carnival season. He is last recorded in 1535, when he wrote from Vicenza to the theorist Giovanni del Lago, sending a copy of his *Se la mia morte brama* (now lost) and mentioning his imminent return to Venice. Tromboncino's reputation lived on through his students, who were apparently among the best lutenist/singers in the Veneto for years after his death. Shortly after the mid 16th century, the singing of several of his students was held up as the model against which the prodigy Irene di Spilimbergo was measured (Lorenzetti, 1994).

2. WORKS. Tromboncino's sacred works – a motet, a setting of the Lamentations of Jeremiah and 17 *laude* – are varied in style. (His *Vergine bella*, although published in a collection of secular music, sets a Petrarchan canzone dedicated to the Virgin and should be considered a *lauda* rather than a frottola.) His motet *Benedictus Dominus Deus* is an *alternatim* setting of the canticle of Zachariah. Odd-numbered verses are set polyphonically, with the even-numbered ones to be sung to plainchant. The cantus firmus appears in long notes in the top part. He made little use of imitation, which was favoured by northern contemporaries such as Obrecht and Antoine Brumel, both of whom he may have encountered in Ferrara. His Lamentations cycle does not use the whole text; he selected verses and used the word 'Jerusalem' as a recurring refrain. The cycle uses the formulae of the sixth psalm tone and is a simple but effective chordal setting of the plainchant. Tromboncino seems most at home in his *laude* (nine in Italian and eight in Latin). Some are nearly homorhythmic, but others show a considerably more complicated texture. *Ave, Maria, regina in cielo*, for example, is texted in all voices and was thus probably intended for voices on all four parts; it is a political prayer asking the Virgin to protect the marquisate of Mantua; *Eterno mio signor*, on the other hand, is a personal prayer in the form of a sonnet and may have been composed for Isabella's performance. Two *laude* are actually contrafacta of secular works: *L'oration è sempre bona* and *Qui per viam pergitis*, both found in the Capetown manuscript. Two others, *Eterno mio signor* and *Sancta Maria, ora pro nobis* also have secular versions, but both of these were probably first composed as *laude*.

Tromboncino is most important, however, as a composer of secular music. He was the most prolific frottolist: 170 frottolas are ascribed to him, although several also appear under other names. In addition, two *barzellette* published anonymously – *Pace, hormai* (1505[6]) and *Lassa, donna, i dolci sguardi* (1506[3]) – can be attributed to him on the basis of a letter written by Galeotto del Carretto on 14 January 1497 asking for Tromboncino's settings of these poems and of two others (*Se gran festa*, ascribed to 'T.' in 1505[6], and *Donna, sai come tuo sono*, now lost). Tromboncino greatly favoured *barzellette*, of which he set 87; among the other frottola forms, he set 27 *strambotti*, 11 sonnets, six *ode*, five *capitoli* (of which two are in dialogue) and seven poems in a refrain form combining elements of the *oda* and the *barzelletta*. He set three secular Latin texts, and four texts either partly or entirely in Spanish, perhaps because of his service with Lucrezia Borgia, who was of Spanish origin.

Tromboncino is particularly important for his choice of more serious, madrigalian texts at a comparatively early date; this is first evident in Petrucci's seventh book of frottolas (1507[3]) which includes three of his settings of Petrarchan verse: *Sì è debile il filo*, already mentioned, *Che debb'io far?* and *S'i'l dissi mai*. He was clearly the most innovative composer in choice of text during the earlier period of the frottola, but his importance waned rapidly in later years. A possible explanation for this decline may be found in his request in 1521 for a composer's patent, where he stated that he had 'composed in the past many settings of canzoni, madrigals, sonnets, *capitoli* and *strambotti*, Latin verses and Latin *ode*, vulgar *barzellette*, frottolas and dialogues'. He asked the doge to allow no-one to 'print or have printed in this land ... any of the above-mentioned songs or any of the others that the said supplicant should compose and has composed in the past ... for 15 years, under the penalty of ten ducats for each work printed'. Whether or not the doge granted this patent is not known, but none of the composer's works was published in Venice after this date, and only two others ascribed to him were printed elsewhere. One of these, *Non al suo amante più Diana piacque*, a setting of a Petrarch text, ascribed to both 'B.T.' and 'M.C.' in

Libro primo de la croce (Rome, 1526), resembles the musical style of neither Tromboncino nor Cara and is more probably by Sebastiano Festa. The other, *Cantava per sfogar*, ascribed to 'B.T.' in *Libro secondo de la croce* (Rome, 1531), is a ballata with a refrain of popular character.

Although much of the poetry of Tromboncino's frottolas is anonymous, it is possible to identify the poets for more of his works than for those of any other frottolist, and he appears to have enjoyed close ties with the most important poets of his generation. He set 12 poems by Petrarch, six by Galeotto, five by Dall'Aquila, two by Sannazaro, one each by Ariosto, Bembo, Ovid and many other classical and Renaissance poets (these textual attributions are not, however, always unchallenged). Among these are some settings for dramatic presentations: *Crudel, fugi, se sai fugire* for Galeotto's *Nozze de Psyche et Cupidene* performed at Casale Monferrato in 1502, *Queste lacrime mie* for Castiglione's *Tirsi* performed at Urbino in 1506 and three Carnival songs (*Ai maroni, ai bei maroni*, *Fate ben, gente cortese* and *Nui siam tutti amartelati*) which all feature sexual *doubles entendres*.

The textures of Tromboncino's secular works tend towards non-imitative polyphony – with the inner voices more rhythmically active than the outer voices – rather than the simple chordal style of many frottolas. The works feature frequent simultaneous cadences coinciding with the ends of poetic lines, and functional basses, moving often by 5th. Tromboncino's formal structures reflect the fixed poetic forms, yet they remain varied and subtle, although he seems to have been less interested in this aspect than Cara. Indicative of this relative lack of concern for formal structure is the fact that in well over half of his *barzellette* he set only the *ripresa* and the refrain, whereas most of Cara's have new music for the stanza. But Tromboncino's interest in the subtler text forms, the theatre and sacred music made him more versatile than Cara; he was one of the most prolific, gifted and significant frottolists, particularly in the earlier stages of the genre.

WORKS

works a 4 unless otherwise stated

for complete concordances see Jeppesen, 1968–70

Editions: *Die mehrstimmige italienische Laude um 1500*, ed. K. Jeppesen and V. Brøndal (Copenhagen and Leipzig, 1935/*R*) [J]
Ottaviano Petrucci, Frottole, Buch I und IV, ed. R. Schwartz, Publikationen älterer Musik, viii (Leipzig, 1935/*R*) [S]
Canzoni sonetti strambotti et frottole, libro tertio (Andrea Antico, 1517), ed. A. Einstein, SCMA, iv (1941) [E]
Le frottole nell'edizione principe di Ottaviano Petrucci, ed. G. Cesari and others, IMa, 1st ser. i (1954) [C]
Le frottole per canto e liuto intabulate da Franciscus Bossinensis, ed. B. Disertori, IMa, 2nd ser., iii (1964) [D]
Il secondo libro di frottole di Andrea Antico, ed. F. Luisi (Rome, 1975–6) [L]
Apografo miscellaneo marciano: frottole, canzoni e madrigali con alcuni alla pavana in villanesco, ed. F. Luisi (Venice, 1979) [A]
Frottole libro undecimo, Ottaviano Petrucci, Fossombrone, 1514, F. Luisi and G. Zanovello, eds. (Padva, 1997) [U]

SECULAR

Acciò che il tempo, 1507^{3}, D; A che affligi el tuo servo, 1505^{5}, S; Afflicti spirti miei, 1507^{3}, D; Ah, partiale e cruda morte, 1504^{4}, S, C; Ai maroni, ai bei maroni, 1507^{4}, ed. in Gallucci (1966); A la fama se va per varie schale, 1509^{2}, D; A la guerra, 1504^{4}, S, C, D; Almen vedesti el cor, 1520^{7} (v and lute); Amor–Che vuoi?–Ragion, 1510, ed. in Einstein (1951); Amor, quando fioriva (Petrarch), 1516^{2}, L, ed. in Luisi (1974); Amor, se voi ch'io torni (Petrarch), 1514^{2}, A, U; Animoso mio desire, 1516^{2}, L; Apprender la mia donna, 1507^{3}; Aqua, aqua, aiuto al foco (Niccolò da Correggio), 1509^{2}, ed. in Gallico (1962), Luisi (1977); Aqua non è l'humor, 1514^{2}, ed. in *EinsteinIM*, U; Aspicias utinam (Ovid), 1516^{2}, L; Audi, cielo, il mio lamento, 1516^{2}, L

Benché amor mi faci torto, 1504^{4}, S, C, D; Bench'el ciel me t'habbi tolto, 1509^{2}, D; Ben mi credea (Petrarch), 1514^{2} (attrib. 'B. T.'), mistakenly attrib. 'F. T.' in *I-Vnm* IV.1795–8, A, U; Cade ogni mio pensier, 1507^{3}, D; Cantava per sfogar, 1531^{4}; Che debb'io far? Che mi consigli? (Petrarch), 1507^{3}, ed. in Rubsamen (1943), D; Che vol dir che così sete, 1516^{2} (anon.), *R*/1518 (attrib. 'B. T.'), L, A; Chi in pregion, 1507^{4}, D; Chi non crede, 1517^{3} (kbd intabulation), ed. C. Hogwood, *Frottole intabulate da sonare organi, Andrea Antico, 1517* (Tokyo, 1984); Chi non sa, chi non intende, 1506^{3}, D; Chi se fida de fortuna, 1505^{4}, C; Chi se pasce de speranze, 1505^{4}, C; Chi se pò slegar, 1520^{7} (v and lute); Chi vi darà più luce (C. Castaldi), 1507^{4}, D; Come harò, dunque, ardire (M. Buonarotti), 1519^{4}, ed. in *EinsteinIM*; Come va il mondo, 1507^{3}, D; Consumatum est, hormai, 1506^{3}

Così confuso è il stato (B. Accolti), 1511 (v and lute), D; Cresce la pena mia, 1507^{3}; Crudel, come mai potesti, 1504^{4}, S, C, D; Crudel, fugi, se sai fugire (G. del Caretto), 1513^{1}, 1520^{7} (wrongly attrib. 'M. C.'), E, ed. in Osthoff (1969), Luisi (1977); Cum rides michi (G. Pontano), 1519^{4}, ed. in Luisi (1977); Debb'io chieder guerra, 1505^{4}, C; Deb'io sperar d'aver, donna, 1513^{1}, E, A; Deh, per Dio, non mi far torto, 1504^{4}, S, C, D; Del tuo bel volto, 1505^{5}, S; Deus in adiutorium, 1505^{5}, S, C, D; Dhe, fusse almen sì nota, 1514^{2}, A, U; Di focho ardente, 1505^{5}, S; Dolci ire, dolci sdegni (Petrarch), 1510; Dolermi sempre voglio, 1509^{2}, ed. in Prizer, *Courtly Pastimes* (1980); Donna, non mi tenete, 1514^{2}, A, U; Dura passion (?A. Navagero ?J. Sanazzaro), 1517^{2}

Ecco che per amarte, 1507^{3} (1509^{2} as 'Tu dormi, io veglio'); E la va come la va, 1513^{1}, E; El colpo che me de', 1505^{6}; E'l converà ch'io mora, 1504^{4}, S, C, D; El foco è rinovato, 1505^{6}; El mio amor è intiero amore, 1509^{2}; Fa bona guardia, amore, *Canzoni … libro secondo* (Rome, 1518), L; Facto son per affanni, 1520^{7} (inc.; complete, anon. in *Vnm* IV.1795–8), A; Fate ben, gente cortese, 1507^{4}, D, ed. in Osthoff (1969), Gallucci (1966); Gentil atto è servar fede 1517^{2}; Gentil donna, se in voi, 1516^{2}, L, A; Gioia me abonda (Bembo), 1514^{2}, A, U; Gli ochi toi m'han posto 1505^{3}, C; Gli è pur coccente 1517^{2}, A; Hor che'l ciel et la terra (Petrarch), 1516^{2}, ed. in *EinsteinIM*, L; Ho scoperto il tanto aperto, 1507^{3}, D; Hor ch'io son de preson fora, 1505^{6}, ed. in Luisi (1977); Hor i'vo scoprir, 1505^{6}; Hor passata è la speranza (V. Gambara), 1505^{6}, D

Il primo giorno, quando Amor, 1516^{2}, L; Integer vitae scelerisque purus (Horace), 1513^{1}, E; Io cercho pur la insuportabil doglia, 1507^{3}, D; Io so ben quel che so, 1513^{1}, E; Io son l'ocello, 1507^{4}, ed. in *ReeseMR*; Io son quello che fu, 1505^{6}; Ite, caldi o mei suspiri (paraphrase of Petrarch's sonnet *Ite, caldi sospiri*), 1509^{2}, D; Ite in pace, 1505^{6}, D; La bianca neve, *Canzoni … libro secondo* (Rome, 1518), *Vnm* IV.1795–8 (with text 'Quella serena fronte'), L; La non sta già ben, 1513^{1}, E; La pietà chiuso ha le porte 1505^{3}, C; La speranza col timore, 1505^{4}, C; La speranza in tutto è persa, 1515^{2}, A; Lassa, donna, i dolci sguardi (G. del Carretto); Longi dal mio bel sol, 1517^{2}; Madona, la pietade (C. da Pistoia), 1517^{2}; Merçe, merçe, signora, 1513^{1}, E

Me stesso incolpo, 1505^{5} (anon.) 1508^{3} (attrib. 'B. T. & M. C[ara]' with text 'Sancta Maria, ora pro nobis'), S; M'ha pur gionto, 1505^{4}, C; Mia ventura al venir (?Petrarch), 1520^{7} (v and lute); Morte, te prego, 1505^{5}, S; Movesi il vechiarel canuto (Petrarch), 1520^{7} (v and lute), A; Muchos son che van perdidos, 1519^{4}, Prizer (1985); Naque al mondo per amare (?V. Calmeta), 1505^{4}, C; Nel foco tremo, 1517^{2}, A; Non pigliar tanto ardimento, 1505^{6}; Non più morte, 1516^{2}, L; Non se muta el mio volere, 1505^{6} (attrib. 'T.' only); Non se sa se non se dice, 1513^{1}, E; Non so dir quel ch'io vorrei, 1517^{2}; Non temer del vecchio amore, 1507^{4}; Non temo de brusciar (Paolo di Paolini), 1505^{5}, S; Non val acqua al mio gran foco, 1504^{4}, S, C, D; Nui siam tutti amartelati, 1509^{2}, ed. in Gallucci (1966), Osthoff (1969); Nulla fede è più nel mondo, 1516^{2}, L, ed. in Luisi (1974); Nunqua fu pena magiore, 1505^{4}, C

O che dirala mo, 1513^{1}, E; Ochi falsi e rubatori, 1519^{4}; Ochi mei, lassi, 1510, D, A; Ogni mal d'amore, 1520^{7} (v and lute); Ogni volta crudel, 1514^{2}, U; Ostinato vo seguire, 1509^{2} and 1509^{3} (attrib. 'B. T.'), *I-Fn* Banco Rari 337 (attrib. 'M. C.'), D; O suspir suavi, 1507^{3}, 1505^{5} (anon., with text 'Suspir suavi'), S; Pace, hormai (G. del Carreto), 1505^{6}; Passato è'l tempo iocondo, 1511 (v and lute), D; Per mio ben ti vederei, 1510, ed. C. Hogwood, *Frottole intabulate da sonare organi, Andrea Antico, 1517* (Tokyo, 1984) [from kbd intabulation, 1517^{3}]; Per pietade ho di te, 1505^{6} (attrib. 'T.' in tavola only); Più che mai, o suspir fieri, 1504^{4}, S, C; Più non son pregion d'amore, 1507^{3}; Piú volte fra me stesso, 1520^{7}, 1505^{3} (anon.), C; Poca pace e molta guerra, 1505^{6}

(attrib. to 'T.' in tavola only), *F-Pn* Vm^7 676 (attrib. 'Trombetino'); Poi che l'alma, 1504^4, S, C; Poi ch'el ciel contrario, 1505^4, S, C, D; Poi ch'el ciel e mia ventura, 1507^3, D; Poi che volse la mia stella, 1505^4, C, D, ed. in *EinsteinIM*; Poi ch'io vado in altra parte, 1507^3; Pregovi fronde, fiori, aque, 1507^3, D, ed. in Rubsamen (1943), Gallico, *Un libro di poesia per musica dell'epoca d'Isabella d'Este* (Mantua, 1961)

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Arsi, donna, per voi, *I-Bc*, R 142 (attrib. 'B.T.' over music, but 'Marcheto' [Cara] in tavola)

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De sì, deh no, 1509^3 (attrib. 'B.T.'), 1504^4 (attrib. 'M.C[ara]'); S, C, D

Fiamma amorosa, 1513^1 and R/1518 (attrib. Cara), 1520^7 (attrib. 'B.T.'); E, A

Forsi è ver, forsi che no 1520^7 (v and lute) (attrib. 'F.T.')

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Per dolor mi bagno il viso, 1511 (attrib. 'B.T.'), 1514^2, 1516^2 and 1517^3 (attrib. 'M.C[ara]'); D, L, U

Quando lo pomo vien, 1514^2 (attrib. 'B.T.'), 1516^2 (attrib. 'M.C[ara]'), *I-Fc* Basevi 2440 (attrib. 'Pr. Michael' [Pesenti]); L, A, U

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Trombone (Fr., It. *trombone*; Ger. *Posaune*). A brass lip-reed aerophone with a predominantly cylindrical bore. The most common trombones are the tenor and bass counterparts of the trumpet. In its most familiar form the trombone is characterized by a telescopic slide with which the player varies the length of the tube; hence the term 'slide trombone' (Fr. *trombone à coulisse*, Ger. *Zugposaune*, It. *trombone a tiro*; Fr. and Eng. up to the 18th century, *saqueboute*, sackbut). Both the Italian and German names for trombone are derived from terms for trumpet: *trombone* (large trumpet) from the Italian *tromba* (trumpet), and *Posaune* from *Buzûne*, derived in turn from the French *buisine* (straight trumpet). The etymology of *saqueboute* is discussed in §7 below. *See also* ORGAN STOP (*Posaune*).

1. Slide trombone. 2. Tenor trombone. 3. Bass trombone. 4. Contrabass trombone. 5. Alto and soprano trombones. 6. Valve trombone. 7. History to *c*1750. 8. History from *c*1750.

1. SLIDE TROMBONE. The structure of a slide trombone can be seen in fig.1*a*. The two parallel inner tubes of the slide are connected at their upper ends by a cross-stay. The mouthpiece is inserted into the top of one tube; the bell joint fits on to the top of the other, the tube being either tapered externally or attached to the bell by means of a threaded collar (the 'bell lock'). Over the stationary inner tubes runs the slide proper, which consists of two tubes joined at the bottom by a U-tube known as the 'slide bow' (with a water key for releasing condensed moisture) and at the top by a second cross-stay, which the player holds with the right hand. Friction is minimized by slightly thickening the walls of the lowest 120 mm of the inner tubes to provide running surfaces for the outer slide. Formerly these short sleeves or 'stockings' were of a different metal (such as phosphor bronze) from that of the slide; in modern manufacture they are formed integrally with the inner tubes, which are of chromium-plated nickel silver. The bore of the modern instrument is cylindrical for about half its length (more with the slide extended), the cylindrical section usually between 12·5 mm and 14·0 mm in diameter, although in bass trombones it may exceed 14 mm. A wide variety of bore sizes is produced by the larger manufacturers, and players select the most appropriate for the repertory and their own characteristics. The bore expands to a markedly flaring bell of brass, occasionally silver, with a terminal diameter ranging from about 20 cm across on a tenor trombone to about 25 cm on a bass. The U-bend of the bell section (the 'bell bow') is usually fitted with a tuning-slide and may include a weight to balance the whole instrument in the player's left hand.

In each position of the slide, a series of resonances approximating to a harmonic series is available to the player. Modern slide technique is based on seven positions that lower the pitch of all members of this series progressively by semitones (Table 1); the 1st (highest) position is with the slide fully retracted, the 7th (lowest) with it fully extended. The distance between adjacent positions increases as the slide is extended. On the tenor trombone, for instance, from 1st to 2nd position is about 8 cm, from 6th to 7th position about 12 cm. A slide allowing lowering by six semitones gives a complete chromatic compass from the second-lowest available note in 7th position (*E* on the tenor trombone in B♭) upwards for some three octaves, more or less, depending on the skill and needs of the player.

The modern tenor and bass trombones stand in 9′ *B*♭′ (length of tubing, with the slide retracted, 9 feet). Some tenors and most basses are B♭/F trombones, which incorporate in the bell section a valve which, when operated, extends the tube length to lower the basic pitch of the instrument by a perfect 4th to 12′ *F*′ (The 'F attachment'; fig.1*b*). The practice of using B♭ and B♭/F trombones has almost done away with what survived in the 20th century of the traditional use of three different sizes of slide trombone: alto, tenor and bass. The B♭ trombone, however, is still often called a 'tenor trombone'. Wide-bore models of the B♭/F trombone are often termed 'bass trombone', and are used for the lowest of the three trombone parts that have normally been written in orchestral and band music (fig.1*c*). The E♭ alto trombone is used in parts written for it; many players, however, use a tenor trombone to play alto parts. The trombone is a non-transposing instrument except for tenor trombones

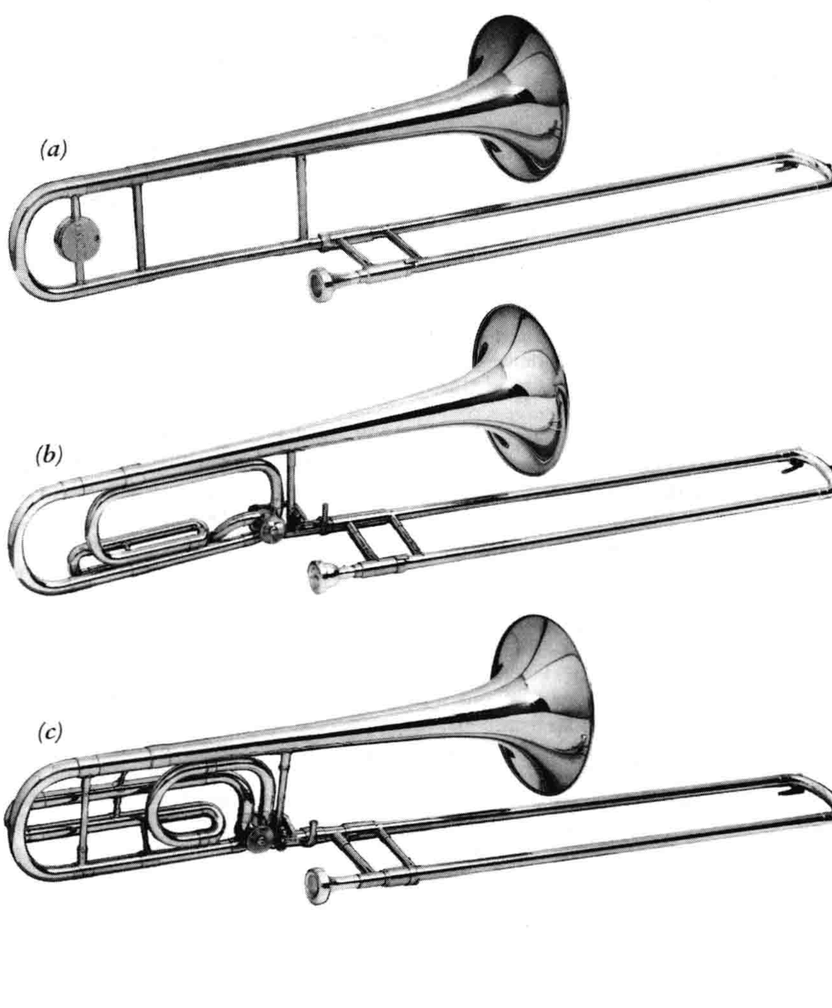
in the British-style brass band, where the parts are written in the treble clef a major 9th higher than they sound.

The second leg (leading to the joint) of the trombone's slide is sometimes of slightly wider diameter than the first (leading from the mouthpiece receiver); such a model is termed 'dual bore'. In any case, the high proportion of cylindrical tube (even with the slide retracted) acoustically determines the tonal character of the trombone. In order to bring the modes of vibration of the air column into a usefully close approximation to a harmonic series, there has to be a significantly high 'horn function', given by a flaring bore profile, over the last foot or so of the bell. Even so the frequencies of the lowest one or two modes are markedly lower than the nominal frequencies of the corresponding notes available to the player: one can only sound the lowest ('pedal') and next lowest resonances in tune because of the presence of an extensive series of strong higher modes allowing a 'cooperative regime'. Compared with other brass instruments of comparable tube length and tessitura such as the euphonium, the strong higher modes of vibration (resulting from the more cylindrical bore) and the greater acoustical energy trapped in the instrument by the flaring bell of the trombone give the instrument a more brilliant character, especially when played loudly. It has recently been suggested (Hirschberg and others, 1996) that the energy levels in a trombone can be so high that they display non-linear (shock-wave) characteristics; this is most probably responsible for the non-harmonic 'tearing of linen sheets' effect when the trombone is played at maximum volume (*see* ACOUSTICS, §IV, 4–5).

TABLE 1

Slide Position:	1st	2nd	3rd	4th	5th	6th	7th
12	*f″*	*e″*					
11	*e♭″*				*etc*		
10	*d″*	*c♯″*					
9	*c″*	*b′*	*b♭*	*a′*	*a♭′*	*g′*	*f♯′*
8	*b♭′*	*a′*	*a♭′*	*g′*	*g♭′*	*f′*	*e′*
7	*g′*	*g♭′*	*f′*	*e′*	*e♭′*	*d′*	
6	*f′*	*e′*	*e♭′*	*d′*	*d♭′*	*c′*	*b*
5	*d′*	*c♯′*	*c′*	*b*	*b♭*	*a*	*g♯*
4	*b♭*	*a*	*a♭*	*g*	*g♭*	*f*	*e*
3	*f*	*e*	*e♭*	*d*	*d♭*	*c*	*B*
2	*B♭*	*A*	*A♭*	*G*	*G♭*	*F*	*E*
1	*B♭′*	*A′*	*A♭′*	*G′*	(*G♭′*)	(*F♭′*)	(*E′*)

A variety of mouthpiece designs have been used for the trombone. Few early mouthpieces have survived, but the earliest models seem to have been larger versions of the trumpet mouthpiece with hemispherical cup shape, a sharp-edged throat and a flat rim. The 19th-century French trombone mouthpiece was a large version of the horn mouthpiece, with a deep funnel-shaped cup. The modern trombone mouthpiece is of intermediate cup



1. Modern slide trombones by C.G. Conn Ltd, Elkhart, Indiana: (a) in B♭; (b) in B♭/F; (c) in B♭/F/E

shape and a larger cup volume to match the large bore of modern instruments.

The mutes commonly used with the trombone are the straight mute (today often of curved profile rather than a truncated cone) – this is the mute used in parts marked *con sordini* without further qualification – and the cup mute; these are positioned by strips of cork allowing the air to pass between mute and bell. Some mutes, such as the 'harmon' or wah-wah mute and the practice mute, fit tightly to the bell and have a central air passage. Other mutes are loosely attached, hand-held or attached to a music stand; these include the bucket and 'derby' or hat mutes (*see* MUTE).

2. TENOR TROMBONE. The tenor trombone in A, B♭ or C has always been the most common; in 16th-century Germany, for instance, it was often termed *gemeine* ('ordinary'), and the deeper-pitched instruments (*Quartposaune* etc.) were described by their pitch interval below the tenor. Table 1 shows how the scale is made on the tenor trombone. The lowest available note in each position (the 'pedals') was not written for until Berlioz, and these notes even at the end of the 20th century were to some extent treated as a special effect. The lower pedals are, with a normal mouthpiece, difficult to produce. Although one talks loosely of the slide having seven positions, for sustained notes fine adjustment of slide position is needed to produce good intonation, and intermediate positions are required for quarter-tones. In fast passages, the slide is hardly stationary in any position. Higher in the range, extended positions of the slide are used primarily as alternatives to avoid long shifts in fast passages and to allow variation in making slurs for legato playing. Alternative positions are also often needed for the first or last note of long glissandos.

3. BASS TROMBONE. The F bass trombone formerly used in German and central European bands barely survived into the 20th century. In Britain, however, the G bass trombone, pitched a minor 3rd below the B♭ instrument, was used in every orchestra and band from about 1815 up to the 1950s and still appears in some brass bands. Its lowest note, apart from pedals, is C♯; in the orchestra a D valve was used. Because of the long slide extensions necessary on F and G trombones, the stay of the outer slide is provided with a handle, needed to reach the lowest positions.

The B♭/F trombone was introduced in 1839 by the Leipzig maker C.F. Sattler; in Paris Halary and Sax followed with similar instruments, though they were little used in France. The B♭/F instrument was at first regarded as a 'tenor-bass trombone', capable of covering the compasses of both bass and tenor, rather than a replacement for the true bass in F. With the valve operated, the slide has only six positions, and the scale of the trombone is thus extended down to C, the lowest note in classical bass trombone parts. The F valve also also provides further alternative positions to avoid shifts to the slide that are awkward on the B♭ trombone: for example the semitone from B♭ to *B*, 1st to 7th position, is reduced to 1st to 2nd position, allowing the progression to be played legato, if the *B* is taken with the valve operated. *B′* is missing altogether as the instrument lacks the 7th position. Composers such as Bartók and Stravinsky who have included this *B′* in important works have obliged players to use an extended tuning-slide in the valve loop, putting the instrument into E, or a bass trombone with two valves. Many bass trombones now have a second valve lowering the basic pitch by a 2nd or a 3rd (fig.1*c*) which gives further alternative positions as well as a complete compass down to *E′* or lower so that the instrument can also play contrabass trombone parts, e.g. those of the *Ring*.

During the second half of the 19th century it became regular practice in German orchestras for the second and third players to use B♭/F trombones (with a wider-bore instrument for the third part), while the first used the B♭ instrument. This practice has been extended to the USA and to other European countries. For some repertory, the second or even the first player in a section of three will prefer a B♭/F instrument, although where a valve is less useful many players prefer to use the B♭ trombone, which is lighter and usually freer-blowing. The 'stuffiness' caused by the conventional rotary valve in trombones led at the end of the 20th century to the introduction of valve designs with gentler bends in the windways; these valves are of necessity bulky and some incorporate valve designs tried and abandoned in the 19th century, but they do provide an instrument on which the response of both valved and unvalved notes is good.

4. CONTRABASS TROMBONE. For a long time many opera houses possessed a true contrabass trombone in 18′ *B♭″*, provided with a double slide consisting of two parallel slides connected in series (by two U-bows at the base and one at the top) but moved as one (fig.2*a*). As each shift on such an instrument requires half the movement necessary with a normal slide, the shifts are no greater than those of the ordinary B♭ trombone. Double slides were also fitted to some F trombones. Boosey & Co. made a trombone in 16′ *C′* for the London première of the *Ring*; as its double slide provided nine positions instead of the usual seven, Wagner's *E′* could be reached on it. According to Arthur Falkner, however, it failed to earn Hans Richter's approval and the part was played on a tuba.

A contrabass in 12′ *F′* or *E♭′* with two valves has been used in Germany, particularly a model introduced by Ernst Dehmel of Berlin in 1921 and used at the Bayreuth Festival of 1924 (fig.2*b*); this was modified by Hans Kunitz in 1959 as the 'Cimbasso' model, in which one valve lowers the instrument to 16′ *C′*, the other to D, and both together lower the pitch to 18′ *B♭″*. CIMBASSO when it means a trombone denotes a four-valve contrabass in 18′ *B♭″*. An instrument of this kind is required for the lowest trombone parts in the late works of Verdi and the operas of Puccini. It is also used in the larger Italian wind bands.

5. ALTO AND SOPRANO TROMBONES. Alto trombones in E♭ or F, commonly used from the 16th century to the 18th as the top voice in the brass choir (see fig.6 below), declined in popularity from the early 19th century, when trombones became an established part of the symphony orchestra. The range of the parts can usually be covered with the B♭ instrument; furthermore, players have become accustomed to the B♭ trombone's slide shifts and mouthpiece, and some prefer its sound to the brighter, thinner tone of the alto. (Indeed, even in the 17th century Praetorius recommended using the tenor instead of the alto.) Although some first trombone players have always used the alto in parts so marked, its use was unfashionable



2. *Contrabass trombones: (a) in F (the 'Cimbasso') by Alexander Mainz, after Hans Kunitz's design of 1959 (Royal Military School of Music, Kneller Hall); (b) in B♭ by Hawkes & Son, London, c1920*

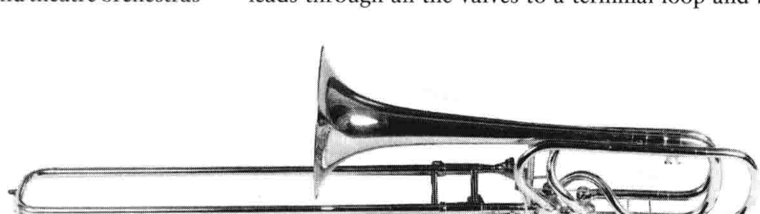
from the mid-19th century to the mid-20th. Several 20th-century works require the alto, for example Berg's *Wozzeck* and Britten's *The Burning Fiery Furnace*, and at the end of the 20th century it was more frequently used for classical parts than a generation earlier.

The soprano trombone, usually in B♭ an octave above the tenor, seems to have appeared in the late 17th century, the period from which the earliest surviving specimens date. It was used in Germany to play the treble part in chorales, and this tradition survives in the Moravian trombone choir at Bethlehem, Pennsylvania. In the 20th century several manufacturers made soprano trombones as doubling instruments for jazz cornet players, or as a novelty, but the instrument has never been widely used. It lacks its own character and the short shifts make it difficult to play in tune.

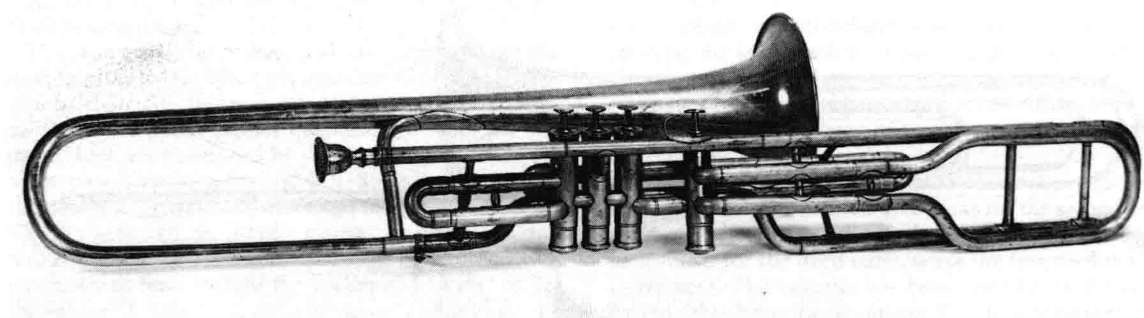
6. Valve trombone. Although Heinrich Stölzel, co-inventor of the valve, had considered its application to the trombone, the first valve trombones were produced during the 1820s in Vienna by other makers, employing the double-piston valve (the double-piston valve trombone survived until the second half of the 20th century in Belgium as the *trombone Belge*). Made in alto, tenor and bass pitches, valve trombones reached a peak of popularity soon after the mid-19th century. In 1890, according to Constant Pierre, German and Italian orchestras almost always used a valved bass trombone, and until the mid-20th century valve trombones (often alongside slide trombones) were common in bands and theatre orchestras in the Latin countries, eastern Europe and Asia. Most valve trombones have kept the basic shape of the slide trombone, although in 'short' models the length is considerably reduced. From about 1840 instruments intended for mounted and marching bands were produced in various upright (tuba) and circular (helicon) designs. Among these was the *Armeeposaune* (Ger.: 'army trombone') invented by V.F. Červený of Hradek Králové in 1867 ; it had rotary valves and came in several sizes, from alto in F to contrabass in B♭.

Tenor and bass instruments are frequently fitted with a fourth valve that, as on other four-valved brass instruments, lowers the pitch by a 4th; but as three valves remain tuned to the B♭ pitch, use of the fourth valve adds intonation difficulties to those inherent in the standard three-valve system. The constant need to correct intonation by embouchure and the stuffiness resulting from tight bends in the windway are shortcomings of the valve trombone. Advantages are greater technical flexibility (e.g. on certain trills), compactness, and the fact that every instrument from alto to contrabass has the same fingering pattern as other brass instruments.

A valve arrangement that offers better intonation is Sax's system of six independent pistons, used for many years in Belgium. Each valve controls a loop giving a total tube length matching a given shift on a slide; when operated, a valve diverts the windway through its own loop, cutting off all those below it. The main windway leads through all the valves to a terminal loop and back



3. *Bass trombone in B♭/F/F♯ (with wide rotary valves) by Michael Rath, Huddersfield, 1999*



4. *Tenor valve trombone by Halary, Paris, late 19th century (Bate Collection, Faculty of Music, Oxford)*

through the valves to the bell. The first valve corresponds to the 1st position, the sixth to the 6th position; without any valve operated the instrument gives the notes of the 7th position. No combinations of valves are required (unless an extra valve is fitted to serve as the fourth valve of a normal valved instrument).

7. History to *c*1750. The early history of the trombone was misunderstood in Britain until the end of the 19th century. Burney appears to have believed it to be an entirely new instrument when players of the 'Sacbut – or Double Trumpet' were sought for the 1784 Handel Commemoration, and many 19th-century antiquarians thought that it had origins in deep antiquity. The source of the latter misconception was the appearance of the word 'sackbut' in the Old Testament (*Daniel* iii.3, 5, 7 and 10); Francis W. Galpin's monumental paper 'The Sackbut: its Evolution and History' (1906–7) showed this to be no more than a translator's error. The translators of the Geneva Bible (1560) had encountered the word *sambuca* (meaning a type of harp) in a passage that clearly referred to musical instruments and erroneously concluded that it described an instrument with which they were familiar in the 16th century. The error was repeated in the 1611 Authorized and the 1885 Revised versions. Galpin correctly showed that the trombone, an instrument with a double, U-shaped slide, can be dated no earlier than the 15th century, though neither he nor any subsequent scholar has been able to establish exactly when and where it first appeared.

The instrument has always been called *trombone* in Italy and *Posaune* in German-speaking countries: both are terms derived from words meaning 'trumpet'. Other commonly used names for the early trombone are uncertain in origin, but appear to be a combination of two elements: *sac* (perhaps from the Spanish word *sacar*, a word with several different meanings, the most likely in this context being 'to draw' in the sense of pulling); and *bu* (meaning to thrust or push, and probably deriving from the Teutonic *boten*). These combined to become *saquebote* (French), *sacabuche* (Spanish) and *sackbut* (English), each of which appeared in several different spellings in the 16th and 17th centuries. In England for example, 'sagbut', 'shakbush' and 'shagbut' were as common as 'sackbut'. This group of words is important to scholars: from the time that they began to be applied to a musical instrument they seem to describe it as having a movable slide. The same could not be said of *tromboneand* *Posaune*, since in the 15th century these words could equally have meant a form of large trumpet without a slide. Other words meaning trombone in the 16th century were *dracht* (*draught*, *draucht*) *trumpet* and *tuba ductilis*. 'Dracht trumpet' occurs in a number of Scottish sources from the late 15th century and the early 16th. In describing a wedding reception of 1538, Robert Lindsay distinguished between the 'weir trumpattis' and the 'draught trumpattis' (*The History and Cronicles of Scotland*, ed. Ae.J.G. Mackay (Edinburgh, 1899), i, 379), implying that the latter was different from the former and that it had some sort of slide. At this late date it was almost certainly a double slide instrument. *Tuba ductilis* seems to have been the commonly accepted Latin expression for the trombone from the 16th century onwards. For example, an early 16th-century warrant in the Scottish Privy Seal Records, which registered the appointment of a 'draucht trumpet' player Julian Drummond, specifies his office as that of 'tuba ductilis'. Elyot's Latin–English Dictionary (*Bibliotheca Eliotae*, 1538) translated 'Tuba ductilis' as 'a brazen trumpet', but elsewhere this phrase was consistently associated with the trombone. Praetorius used it, as did Roger North and Giles Schondonch, the author of 'The Custom Book of St Omer', an early 17th-century manual describing practices at the English Jesuit school at Saint-Omer, France, (MS, *c*1609, Stonyhurst College, Lancs., Arch.CII 19), who provided the unambiguous explanation 'Tuba ductilis (vulgo Sacbottum)'.

Most scholars believe that the immediate precursor of the trombone was the instrument now referred to as the 'Renaissance slide trumpet'. This instrument had a single telescopic slide which enabled the player to produce notes approximating to those of a harmonic series on each of three or four semitone-adjacent slide positions. No such instruments survive, but the case for their existence – based primarily on iconographic sources, but also on some documentary and musical evidence – seems compelling (*see* Slide trumpet). Although no direct relationship between the slide trumpet and the trombone has been established, a progression from the former to the latter seems probable since both instruments seem to have been prevalent in the same regions – Germany, the Low Countries and Italy. Keith McGavan has offered the view that the double slide instrument, because of its modular construction, could also be adapted into a single slide instrument. It is likely that Germany, where there were established centres of brass instrument making by the mid-15th century, was the source of the design and manufacturing techniques of these instruments. From northern Europe the trombone spread to other regions: by the end of the century, German and Flemish players

were prominent in several parts of Europe: the first named trombone players associated with the English court, for example, were Hans Broen and Hans Nagle, the latter having originated in Leipzig.

The earliest detailed depiction of a trombone appears in Filippino Lippi's fresco *The Assumption of the Virgin* (1488–93) in S Maria sopra Minerva, Rome (fig.5). From that time to the end of the 16th century – to the extent that sources allow such generalities to be drawn – most instruments were broadly similar. A drawing of a trombone in Virdung's *Musica getutscht* (1511) shows characteristics typical of other representations and of surviving specimens. The earliest surviving trombone, by Erasmus Schnitzer of Nuremberg, is dated 1551 (fig.6*a*). While several early trombones are no longer in their original state, a comparison of the morphology of extant instruments presents a fairly consistent picture: the instruments have a narrow internal bore diameter; the tubing is cylindrical apart from the length between the final bend (in the bell section) and the bell end, which flares gently, expanding to a significantly smaller final bell diameter than with the modern trombone. H.G. Fischer compared the measurements of 22 such instruments (Fischer, 1984), and found that, though there was some inconsistency among instruments, the tube bore of most was about 10 mm in diameter, and the bell diameters were seldom more than 10·5 cm. Another feature common to such instruments is the thinness of the metal walls. The bore of early trombones closely matched that of contemporary trumpets. The inner tubes of the slides had a consistent external diameter: they did not have 'stockings' (expansions at the open end of the inner slides intended to minimize friction). There was no water key to allow for the disposal of moisture accumulated from condensation of the player's breath.

The drawings of trombones in Praetorius's *Theatrum instrumentorum* (1620) are the earliest which provide any reliable and accurate iconographical detail, and the information is broadly consistent with what we can observe in specimens of the period (though it is unlikely that any surviving trombone dating from before the 18th century is completely intact). The instruments described by Praetorius had most of the principal features that were to characterize all trombones until the 19th century. Crooks and other devices for tuning and changing pitch were already in use at the start of the 17th century. A reference in the 1541 letters of the Nuremberg maker Georg Neuschel to an order which included two 'bogen' for the 'quintposane' has been taken, probably correctly, by A.C. Baines (*see* CROOK), to mean that crooks were already being used on trombones at this early date. Praetorius's drawings show *Krumbbügel auf ein ganz Ton*for the tenor instrument, and the bass instruments have a tuning slide on the bend of the bell section operated by a long rod extending forward. This would have been used to change the overall pitch of the instrument rather than for moving from one note to another. Other means of changing the overall pitch were a coiled crook fitted between the bell section and the slide section (Mersenne (1636–7) illustrates an instrument crooked down a 4th in this way) and straight extensions at the same point, some possibly in the form of one or more tapered 'bits'. The earliest surviving instruments have loose-fitting stays held together by metal clasps, sometimes ornate and sometimes lined with leather, on both the bell and slide sections.



5. Angels with trombone (above), dulcimer and pipe: detail from the 'Assumption of the Virgin' by Filippino Lippi, fresco, 1488–93 (Carafa Chapel, S Maria sopra Minerva, Rome)

From the second half of the 17th century, makers fitted tubular stays on the slide section, making the right hand grip of the slide more comfortable and flexible. The slide-stays on some instruments were in two parts, one fitted rigidly to each leg of the slide, joined telescopically in the middle; such a device would also have facilitated an easy slide action. Illustrations of 17th- and 18th-century trombone players show differences in the way that the instrument was held, but an engraving by J.C. Weigel (*Musicalisches Theatrum*, *c*1722) shows the player holding the instrument in a similar way to that used today. Bass instruments had a handle fitted to the stay of the outer (movable) slide section so that players could reach the furthest positions. H.G. Fischer has suggested that such devices were also sometimes fitted to tenor instruments if the player's arm was too short to reach the outer positions. Both of the latest 17th-century English depictions of trombonists (a drawing of a waits band attributed to Marcellus Lauron the elder (*GB-Cmc*) and an anonymous painting of a trombonist on a 17th-century organ case) show the players holding such handles: this suggests that it was the bass instrument which lasted longest in England in the 17th century.

Very few early mouthpieces survive; perhaps the most important is one inscribed with the mark of the Schnitzer family, who made trombones in Nuremberg in the 16th century. This mouthpiece is important because it accompanies an extant instrument, which carries the same mark and is dated 1581. Like the representations of mouthpieces in treatises such as Mersenne's *Harmonie universelle* (1636–7), which it resembles, it suggests that mouthpieces tended to have flat rims, shallow cups and sharp, well-defined apertures. However, there is insufficient detailed

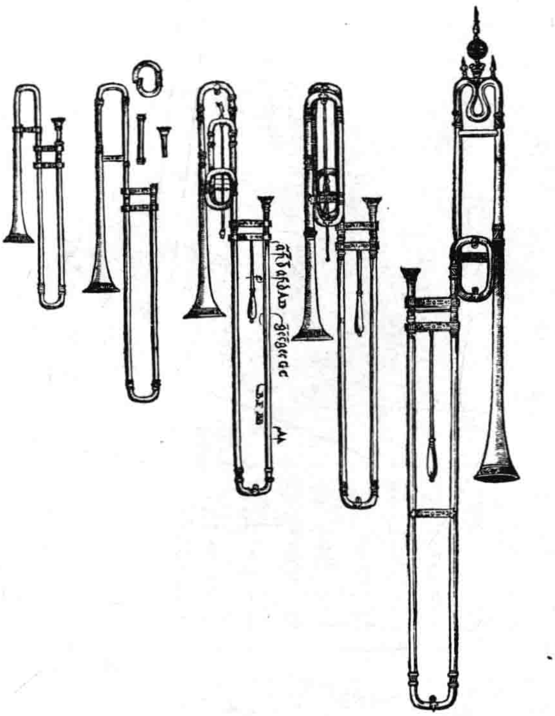


6. *(a) Earliest known trombone, a tenor in B♭ by Erasmus Schnitzer, Nuremberg, 1551 (Germanisches Nationalmuseum, Nuremberg); (b) Contrabass trombone in B♭ by G.N. Oller, Stockholm, 1639 (Musikhistoriska Museet, Stockholm); (c) bass trombone in E♭ (with tuning slide in bell joint) by Wolf Wilhelm Hass, Nuremberg, first half of the 18th century (Musikinstrumenten-Museum, Berlin)*

evidence to show that all mouthpieces followed a broadly consistent, let alone identical, pattern.

Trombones were made in several sizes (fig.7). Praetorius's description of the names and pitches of different sizes is open to interpretation (see Myers, 1995), but he gives for the alto, tenor, bass and contra/double bass trombones the nominal pitches shown in Table 2.

The labelling of the tenor instrument as 'gemeine' (common or ordinary) suggests that this size of instrument had the widest utility, and this indeed seems to have been



7. Trombones illustrated by Praetorius in 'Theatrum instrumentorum' (1619): (from left to right) Alt Posaune, Gemeine Posaune, Quart-/Quint-Posaunen, and Octav Posaune

the case. The bass was also widely used, but the alto less so, particularly outside Germanic countries. The soprano trombone, which was introduced towards the end of the 17th century, was not widely popular, but Moravians who settled in North America used it on the chorales.

The way in which early trombone players produced notes was broadly similar to that used by modern players, as were the basic mechanics of the instruments, but the sound and style they employed – the idiom of the early instruments – was markedly different from that which began to develop in the late 18th century. The idiom of the early instruments was influenced by the technical features of the instruments themselves, the musical and cultural contexts in which they were employed, and other pragmatic considerations, particularly the physical environments in which they were played.

The earliest source to provide explicit, diagrammatic evidence about trombone slide positions is Aurelio Virgiliano's *Il dolcimelo* (*c*1600). Virgiliano's drawings are consistent with other sources up to the end of the 18th century in showing that trombone players recognized four slide positions (modern players use seven). The first of the four was likely to have been sounded not with the slide closed, but with it slightly extended, allowing the player to sharpen and flatten notes to bring them in tune. As there was no secondary tuning slide, the main slide (perhaps assisted by some 'lipping') was also used to adjust the overall pitch of the instrument. The recognition of four rather than seven slide positions is consistent with the view that early players thought in diatonic rather than chromatic terms: while the seven modern positions are a semitone apart, the four associated with the early trombone were diatonic, with additional semitones treated as adjustments between them.

TABLE 2

Alto	(*Alt oder Discant Posaun*)	D or E
Tenor	(*Gemeine rechte Posaun*)	A
Bass	(*Quart-Posaun* or *Quint-Posaun*)	E and D
Double Bass	(*Octav-Posaun*)	A (an octave lower than the tenor)

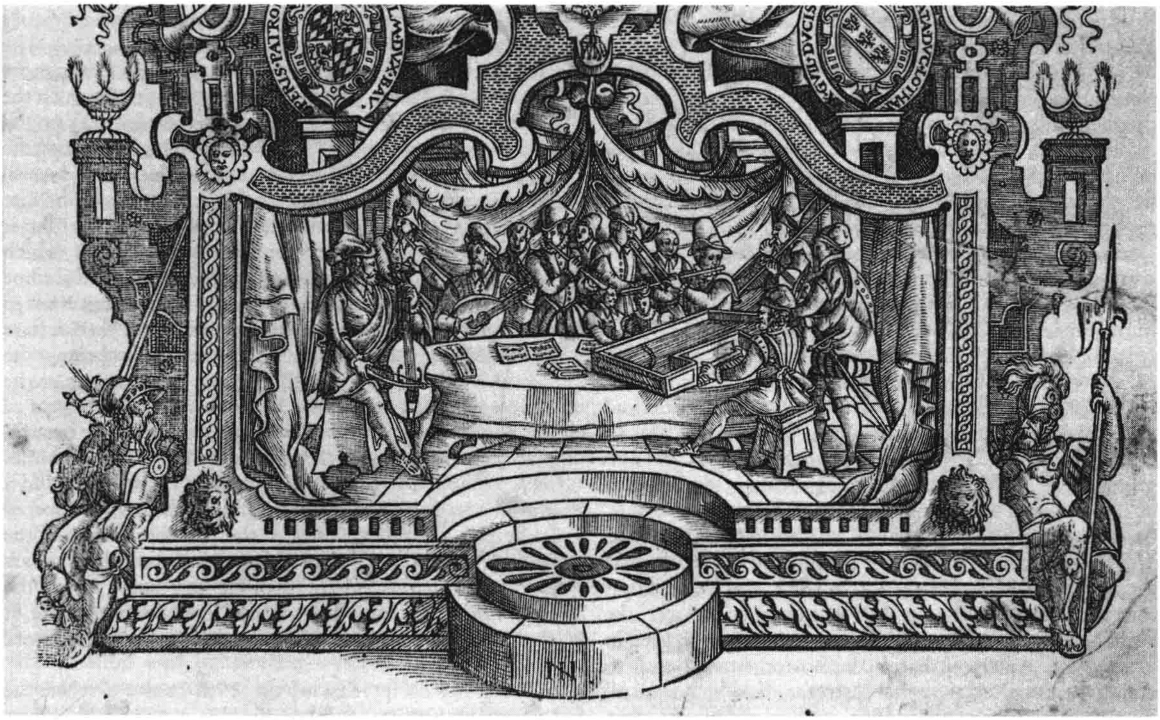
The best modern reproductions replicate not only the measurements of early specimens, but also the manufacturing processes by which they were made. Such instruments provide an insight into the world of early players, and allow scholars to make sense of primary-source evidence. They show that early trombones were versatile: not only could they be played in a number of settings, but they were able to produce two distinct types of sound. When these instruments are blown loudly, the sound is brassy and strident. The abundant references to trombones being combined with shawms and trumpets for fanfares and other loud outdoor music suggest that they were often heard in this mode (fig.8; for further illustration *see* ALTA (i)). Mersenne commented that this type of trombone playing was 'deemed vicious and unsuitable for concerts', but (although his utterances are not without ambiguity in this respect) he had probably heard instruments played in this way. However, modern reproductions show that early trombones were easy to play quietly; when played in this manner they produce a restrained, suave, clearly focussed sound, capable of subtle articulation and inflection, that even remains focussed in the lively acoustics of a church. It is this mode of expression that was the most common in the 16th and 17th centuries. The sound is well matched with that of the cornett: a partnership between the two instruments was established by the early part of the 16th century and continued until the closing decades of the 17th. The two instruments were superbly suited; they had wide and complementary pitch compasses, and broad dynamic and expressive ranges. They were natural accompanists for choral music, and players of them were employed in ecclesiastical foundations across Europe (*see* CHORUS (i), fig.4). While trombonists were employed with cornett players in court, church and civic ensembles, single instruments were also used in broken consorts. Praetorius's observation that the English had a predilection for a single quiet trombone (*eine stille Posaune*) in consort music is confirmed by other sources, and many pictorial representations show trombones in the company of various wind and string instruments (fig.9). Praetorius and Mersenne recognized the trombone as one of the instruments on which it was possible and appropriate to play diminutions and other decorations. Because many trombonists also played other instruments, it is likely that the majority were not only technically capable of playing such embellishments, but had a fine sense of what was tasteful and appropriate. Some players were famous for their virtuosity: Praetorius wrote of 'the famed Phileno of Munich', and the Italian Lorenzo da Lucca was said to have had 'in his playing a certain grace and lightness with a manner so pleasing' as to leave his listeners 'dumbstruck' (Haar, 1988, p.64).

Although trombones were used by European courts and ecclesiastical foundations from the middle of the 15th century onwards, their entry into different musical centres was not simultaneous. The earliest recorded use of



8. Two trombones, two cornetts, two shawms and drum ('Nuremberg Town Band'): detail (much restored) from the 'Triumphal Procession of Emperor Maximilian I' by followers of Albrecht Dürer, fresco, 1520–22 (Rathaus, Nuremberg)

trombones in England does not occur until 1495, and regular wages were not paid to players until some time later. The first record of the use of a trombone by an English civic authority appears in 1526, when the Court of Aldermen of the City of London sanctioned the purchase of an instrument for their waits. In Spain, trumpets, shawms and trombones (*trompetas, é chirimias, é sacabuches*) were employed to play at the baptism of Prince Juan, the son of Ferdinand and Isabella, in 1478, but it was not until 1526 that trombonists were given regular employment at Seville Cathedral. However, from the opening decades of the 16th century until the closing years of the 17th, the trombone was one of the most prominent professional instruments. There are few labelled trombone parts in 16th-century musical sources, but contextual evidence is so plentiful that it is easy to deduce the types of circumstance in which the instruments were used. Trombonists were regular members of Stadtpfeifer, *piffari*, waits and other town groups, and of church ensembles. However, regional differences did occur. For example, in England, where there were up to 12 trombonists in receipt of wages from the court in the 16th century (the arrival of the Bassano family swelled the numbers in the 1530s), there is no evidence of them being used for liturgical music before the second half of that century, and even though the ensemble of cornetts and sackbuts was ubiquitous in Europe, only two English sources – John Adson's *Courtly Masquing Ayres* (1621) and Matthew Locke's *Music 'ffor His Majesty's Sagbutts and Cornetts'* (1661) – specify this ensemble alone. However, other pieces such as Charles Coleman's *5 Partt things ffor the Cornetts* (1661) provide compelling evidence that this grouping may also have widely been used in England. In the late 16th century and the 17th it became more common for a group of trombones to be used in ensembles to produce a heterogeneous block of sonority. Some of the *cori spezzati* effects which Andrea and Giovanni Gabrieli seem to specify for the Venetian players exploit this idiomatic feature, and similar sonorities dominate the trombone writing of Heinrich Schütz, the marvellously sculptured writing in *Fili mi Absalon* (*Symphoniae sacrae*, 1629) being a superb example. It is probably from this type of sonority rather than from the sound of the single instrument that the symbolic association of trombones with death, the underworld and other dark features of the emotional spectrum derives; while it is difficult to determine the exact point from which such meanings originate, it is certain that these associations were well understood by the start of the 17th century. Monteverdi's dramatic use of a large trombone ensemble in *Orfeo* seems to follow an established convention, and similar passages are found, for example, in the music for the Florentine *intermedi* performed for the Medici wedding celebrations of 1589. This symbolism seems to have



9. Trombones in a mixed consort with bass viol, flute, two cornetts, violin, lute and virginal: woodcut from Lassus's 'Patrocinium musices' (Munich, 1589)

been understood elsewhere as well: a stage direction for the first performance in London of Beaumont and Fletcher's *The Mad Lover* (1616) calls for 'A dead march within, of Drums and Sagbuts'.

A small repertory for solo trombone survives from the 17th century, including a piece called 'La Hieronyma' (*Musicali melodiae*, 1621) by G.M. Cesare (himself a trombonist), and another by Francesco Rognoni Taeggio, who includes in his book of divisions, *Selva de varii passaggi* (1620), a piece with the rubric 'per il violone over trombone alla bastarda'. But towards the end of the 17th century, the trombone began to fall out of use in many European centres where it had been an established feature of musical life for almost two centuries. The evidence for this descent is quite unambiguous: records show a decline and then a halt in payments to players who had regularly received them. The same types of source also show that players who had long been associated with the trombone were transferred to other instruments. In England the decline was particularly complete: not a shred of evidence suggests that there was a single native-born trombone player in the country for the entire 18th century, and an inventory of goods at Canterbury Cathedral refers to a chest in which are kept 'two brass Sackbuts not us'd for a grete number of years past'. Trombones were used for the first performances of Handel's *Israel in Egypt* and *Saul* in 1739, but they must have been played by foreigners. Their use a few years later at a benefit for the trumpeter Valentine Snow was deemed sufficiently unusual to be featured in advertisements. When they were reintroduced for the 1784 Handel Commemoration, a member of the audience annotated his programme with the observation that they looked something like 'bassoons with an end like a large speaking trumpet'.

There are several reasons why the instrument fell from use. The most obvious is a change in taste which favoured more homogeneous sonorities, particularly after the fashion of the string orchestra of the French court. Another is the decline in the practice of doubling vocal lines with cornetts and trombones; because this was a primary function of the instrument, trombones were less needed when that practice became less favoured. In Austria, however, the practice of doubling vocal lines with trombones survived. As late as 1790 Albrechtsberger complained of 'trombones written in unison with alto, tenor or bass voice'. It was in Austria and Germany, especially in Vienna, that the trombone survived as a church and theatre instrument. Many sacred choral works contain trombone obbligatos, and there is a small but attractive solo repertory. It is no accident that it was here, in the hands of Gluck and Mozart, that the earliest developments of the modern idiom took place.

8. History from *c*1750. In the mid-18th century the trombone was still used principally in church music (particularly for doubling the lower voices) and in small ensembles: it did not become a part of the orchestra until the late 18th century. The instrument maintained strong associations with the underworld or the supernatural. The use of a trio of trombones – alto, tenor and bass – appears to date from the beginning of the modern phase of trombone usage in the late 18th century, when the instrument was increasingly used in orchestral and band music. The widespread use of the trombone is a result of the burgeoning of wind bands and brass bands in the mid-19th century in towns, villages and workplaces all over

Europe and North America. Gluck wrote for a trio of alto, tenor and bass (e.g. in the oracle scene of *Alceste*), as did Gossec, who also scored for a single trombone joined to a bass part. Mozart used trombones only in his operas and sacred works; his dramatic use of the instrument is particularly well exemplified by the supper scene of *Don Giovanni*, and he provided a notorious solo for the instrument in the 'Tuba mirum' of the Requiem (not without precedent in his earlier church music). In Germany the reorganization of military bands gave the trombone the role of strengthening the bass line, although the trio was maintained in large infantry bands as well as in the orchestra.

Romantic composers considered the trombone capable of expressing a broad range of emotional situations; Berlioz said the instrument possessed 'both nobleness and grandeur' and had 'all the deep and powerful accents of high musical poetry, from the religious accent, calm and imposing . . . to wild clamours of the orgy'. He included an impressive solo in his *Symphonie funèbre et triomphale*. According to Algernon Rose (*Talks with Bandsmen*, 1895) trombonists' propensity for playing too loudly was the reason one conductor, about 1850, employed trombones designed with the bell pointing back over the shoulder. Over-the-shoulder trombones were also used in at least one American band (the Boston Brass Band) to match the design of the other instruments, which were all over-the-shoulder models. 19th-century composers often limited themselves to a stereotyped usage of the trombone for reinforcements of tutti passages and for background harmonies in soft passages; because of the preponderance of 19th-century music in 20th-century concert programmes, it is with these least interesting sides of the trombone's character that audiences are most familiar. In the dance band music of the first half of the 20th century, however, arrangers made liberal use of the trombone's inimitable cantabile, which dance band trombonists execute so well they are sometimes credited with having discovered new techniques. Other technical developments have been largely due to the influence of jazz musicians (see for example KID ORY, TOMMY DORSEY and J.J. JOHNSON). Jazz trombonists have explored the expressive potential of irregular attacks, glissandos, microtones, a wide variety of mutes and (particularly the German virtuoso Albert Mangelsdorff) multiphonics of up to four distinct pitches, revealing that a greater range of timbres is available than is usually employed even by modern symphonic composers. Vibrato – always a technical possibility – has become part of the trombone soloist's style; it can be made with the slide, the embouchure, or the diaphragm. Slide technique has become more flexible, and the instrument's range has been extended at both ends, making the feasible range of the tenor trombone from *E′*, the lowest pedal note, to *g″* or above.

Although the trombone is now seldom heard in the concert hall as a solo instrument apart from jazz, several 19th-century players made reputations as soloists, including C.T. Queisser and F.A. Belcke in Germany, and in France A.G. Dieppo.

The developing use of the trombone from about 1750 was accompanied by changes in design. The concept of the tenor instrument standing in A with a 'floating' first position and four diatonic slide positions gradually gave way to the perception of the instrument as standing in B♭ with seven chromatic slide positions. The earliest known source to treat this disposition as normal is André Braun's *Gamme et méthode pour les trombonnes* (*c*1795). The large basses in E♭ and D tended to give way to the more manageable basses in F and G with seven positions on the slide. Around the turn of the century, the flat stay on the bell section was replaced by a tubular stay, facilitating the modern mode of holding the instrument, with several fingers curled around the stay. The expansion in bore from the joint through the bell bow to the bell tube is much more pronounced in the later models, which considerably influences the tone and increases the volume at which the instrument can be played. Also important in determining the quality of the sound is the degree of flare in the bell over the last foot or so of the air column – the last inch or two being probably less important than the region a little way into the bell (which is where most of the sound energy is reflected back towards the mouthpiece). By the end of the 19th century nearly all trombones were equipped with slide stockings, a tuning-slide and a water key. In the modern trombone there is a 'tapered leadpipe': a subtle shaping of the first few inches of the tubing (inside the downward leg of the inner slide) which gives a gradual transition from the narrowest part of the bore (inside the mouthpiece) into the cylindrical bore of the slide. This has the effect of making notes speak more readily.

From the early years of the 19th century, when the instrument became far more popular and its manufacture more widely distributed, distinct models developed. In Germany the bore increased from an average (for the tenor) of 11 mm around 1800 to 13 or even 14 mm by about 1840. The flare of the bell was increased in acuity and was continued to a termination of wide diameter. This enlargement of the trombone's bore and bell size (and increase in power) is usually credited to the Leipzig maker C.F. Sattler, and its adoption to Wagner during his period at Dresden. The tubular slide stays, consisting of two sections, one end of each fixed to the limb of the slide and the other ends resting one inside the other in a loose fit to provide flexibility, have been continued on some German trombones until the present day. German trombones of the late 19th century and the early 20th often carried a traditional embellishment of a pair of snakes disporting themselves on the bell bow.

The use of large-bore tenors and basses in B♭/F became general in military bands after 1850 and such instruments were used in the orchestra for the later works of Wagner, Brahms, Bruckner and Richard Strauss. In the early 20th century some British players changed to instruments of wider bore for this repertory and at the end of the century some changed from their normal American-model trombones to German instruments for the music of these composers.

In France subtle changes were made to the bell flare to create an instrument capable of playing louder without increasing the bore of the slide, which remained at around 11 mm or even less. This model seems to have been developed by François Riedloker towards the end of the 18th century and later modified by Courtois and others. Braun described the bass as the principal member of the family, merely providing fingering charts for the tenor and the alto. While his alto is an instrument in E♭, the tenor is distinguished from the bass only by its use of the tenor clef and its avoidance of the lowest notes: both parts were taken by trombones in 9′ B♭, presumably with

a larger mouthpiece for the bass. The true bass and alto sizes were a rarity in France in the 19th century; the tenor was not infrequently pitched in C.

The German model seems to have been favoured in Britain early in the 19th century, the French from mid-19th to mid-20th century. The traditional complement was a set of alto, tenor and bass, disposed either in F, C and G or in E♭, B♭ and F. The trombone was virtually unused in Britain during most of the 18th century, but in the first quarter of the 19th it returned to fashion, frequently with a forceful style of playing which gave it associations that are only being thrown off at the end of the 20th century, but no doubt appealing to many band members and bandmasters. The alto, capable of less volume than the tenor and bass, and not as full in tone as valved french horns, does not appear to have been much used after the 1860s. The bass in G), more manageable than that in F, had a particular appeal to players in Britain; it was as numerous in early bands as the tenor trombone and also became the standard bass trombone in the orchestra.

The wide-bore German model was further refined in the USA to produce the modern trombone, sonorous in *forte* but perhaps lacking in character in *pianissimo*. The American instrument (see fig.1*a* above), with its good intonation and lightweight outer slide (essential on a wide-bore instrument) is used and copied worldwide. The higher dynamic level in late 20th-century bands and orchestras (to the detriment of some aspects of tone quality and balance), was largely the result of the power of the trombones combined with the desire of brass players to be audible above the rest of the ensemble.

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ANTHONY C. BAINES/ARNOLD MYERS (1–6, 8), TREVOR HERBERT (7)

Trombone, Il. *See* NEGRI, CESARE.

Tromboni (It.). *See under* ORGAN STOP.

Trombonzin, Bartolomeo. *See* TROMBONCINO, BARTOLOMEO.

Tromlitz, Johann George (*b* Reinsdorf, nr Artern, 8 Nov 1725; *d* Leipzig, 4 Feb 1805). German flautist, teacher and flute maker. In 1750 he received the degree of Imperial Public Notary at Leipzig University. At about this time he began to make flutes. In 1754 he became principal flautist of the Grosses Conzert, a forerunner of the Gewandhaus orchestra. His career, interrupted by the disbanding of the orchestra during the Seven Years War, included solo tours as far afield as St Petersburg. J.F. Reichardt's accounts of his own travels (published 1774–6) took note of Tromlitz and only three other Leipzig virtuosos. Tromlitz left the orchestra in 1776 and devoted himself to teaching, writing, composition and flute making. He recorded his ideas and teaching methods in several texts which shed much light on late 18th-century flute playing and performing practice. His *Kurze Abhandlung vom Flötenspielen* (1786) announced his rejection of merely average standards of performing and instrument making; this was to become a constant theme of his. He introduced the elements at the core of his ideal: clarity of articulation and expression; perfect intonation in a system having both large (5-comma) and small (4-comma) semitones, for which the E♭ and D♯ keys invented by J.J. Quantz in 1726 were essential; the appropriate choice of music for the hall and audience; and the total technical control and emotional involvement of the performer.

These themes were developed in the 1791 *Ausführlicher und gründlicher Unterricht die Flöte zu spielen*. This monumental work, the most comprehensive of the 18th-century flute tutors, was designed to give complete instruction without the aid of a teacher. It covered in detail all aspects of flute playing: intonation, articulation, flute maintenance, posture and breathing, dynamics,

ornaments, musical style, cadenzas and the flute's construction. The two chapters on articulation, for single and double tonguing, were at the time the most thorough written treatment of the subject for any instrument. Each subject was reduced to a set of well-thought-out rules and richly illustrated with examples. Though Tromlitz advocated a methodical approach to playing, his view was that once correctness had become second nature the performer's personal taste should be given free rein, especially in articulation and ornamentation.

In 1800 *Über die Flöten mit mehrern Klappen* was published as a supplement to the 1791 tutor. It gave a detailed and methodical explanation of the use of the keys on a flute of Tromlitz's own design, which had taken as its point of departure the three keys (B♭, G♯ and F) added to the instrument by London makers as early as the 1750s. Tromlitz first announced flutes with added keys in 1781. Between 1783 and 1785 he developed the essential points of his new design, a *c″* thumb key and a duplicate key for F, the latter invented in 1783 by the father of the virtuoso F.L. Dülan. Tromlitz's flute of 1785 employed these two keys as well as the B♭, G♯ and short F keys. By 1796 the system had been completed by applying a second lever, for the right index finger, to the B♭ key controlled by the left thumb. Tromlitz's original contributions were the 'long' B♭, and the c″/b♭′ arrangement for the left thumb, which was to be adopted by Theobald Boehm in 1832 in preference to several other possibilities developed in the meantime including a *c″* key for the right index finger. A *c′* foot joint was available, but Tromlitz discouraged its use because of its detrimental effect on the flute's tone. The instrument was voiced and tuned using specialized and innovative tooling to maximize its focussed, even tone. The eight-keyed Tromlitz flute, like the two-keyed one, was intended to play scrupulously in tune in all 24 keys with a full set of major and minor semitones, even when accompanied by an equal-tempered keyboard. A critique of the Tromlitz flute, reflecting the belief that equal temperament was the better tuning system for melody instruments, was published anonymously by H.W.T. Pottgiesser in 1803. Towards the end of his life Tromlitz began the invention of a chromatic flute with only one key, probably still with a conical bore, a design in which he no longer insisted on separate enharmonic fingerings. He discontinued this experiment because he felt he would not live to see it to fruition, or to see players accept its unfamiliar fingering patterns. More important than any mechanical detail Tromlitz invented was his philosophy that the way to improving the flute lay in completely rethinking its design along unified lines, not in the incremental refinement of existing models.

Contemporary accounts of Tromlitz's playing are uniformly positive, stressing his perfect intonation, brilliance and precision, and strong, trumpet-like tone. He was reputed to have been one of the first in Germany to practise a bravura style of concerto playing and to espouse the strong and cutting tone best suited to this style. Tromlitz's compositions (listed in F. Vester: *Flute Music of the 18th Century*, Monteux, 1985, p.495) are not considered of much importance today, except for the light they shed on his musical taste. His obituary states that he had pupils from all regions. Despite his influence as a performer and teacher and his achievements as a flute maker, Tromlitz's effect on his world was overshadowed by that of major commercial instrument makers of the time. Though some players prized his flutes, and such makers as F.G.A. Kirst (Potsdam) and J.H.W. Grenser (Dresden) imitated aspects of his work, his contributions were not widely understood until after his death, when they were an important catalyst for many of the elaborate key systems of the early 19th century, including those of Boehm.

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ARDAL POWELL

Trommel (i) (Ger.). *See* DRUM.

Trommel (ii) (Ger.). *See under* ORGAN STOP (*Pauke*).

Trommelbass (Ger.: 'drum bass'). A bass part consisting of steady repeated notes, usually quavers, occasionally moving from one pitch to another, designed to give the impression of rhythmic animation in a harmonically static idiom. It is a mannerism found frequently in music of the middle 50 years of the 18th century. The same device is often used to enliven inner parts. Modern German dictionaries attach a pejorative value to the term which it did not always have; the device itself, though easily abused, is found in some of the best music of the Classical period.

DAVID FULLER

Trommet (Ger.). *See under* ORGAN STOP (*Trumpet*).

Trompa (i) (Sp.). A medieval, long, straight trumpet. Sebastián de Covarrubias (*Tesoro de la Lengua Castellana*

o Española, Madrid, 1611) explained that the elephant's trunk was called a *trompa* because it had the shaped of the 'the simple, even [?cyclindrical] trumpet which is without turns' (*la trompeta senzilla e igual, que no tiene vueltas*).

□

Trompa (ii). A circular HORN (hunting and orchestral horn).

Trompa (iii). *See* JEW'S HARP.

Trompa da caza (Sp.). Hunting horn. *See* HORN.

Trompe (i) (Fr.). French term for a trumpet or horn, recorded from the 12th century; at first the trompe was a long straight trumpet used as a signal and ceremonial instrument. In 1606 Nicot described it as made of brass. By the late 17th century the term was being used for an instrument with a single coil. It was sometimes used to denote a hunting horn (*trompe de chasse*), to distinguish it from the orchestral horn (*cor*).

□

Trompe (ii) [trompe de Béarn] (Fr.). Term used in the 17th and 18th centuries for the JEW'S HARP.

□

Trompe antique (Fr.). *See* TUBA CURVA.

Trompe de chasse (Fr.). Hunting horn. *See* HORN.

Trompes (Fr.). The largest bass pipes in 15th- and 16th-century organs, usually occupying a separate chest and/or position in the organ case. *See under* ORGAN STOP.

Trompete (i) (Ger.; Fr. *trompette*). *See* TRUMPET.

Trompete (ii) (Ger.; Fr. *trompette*). *See under* ORGAN STOP (*trumpet*).

Trompetengeige (Ger.). *See* TRUMPET MARINE.

Trompette à clefs (Fr.). *See* KEYED TRUMPET and KEYED BUGLE.

Trompette à coulisse (Fr.). *See* SLIDE TRUMPET.

Trompette courbée (Fr.). *See* TUBA CURVA.

Trompette des ménèstrels (Fr.: 'trumpet of the minstrels'). Term employed in areas under Franco-Burgundian influence during the 15th century for the brass instrument (probably a SLIDE TRUMPET) and player associated with the ALTA (i) by contrast with the *trompette de guerre*, or natural trumpet.

PETER DOWNEY

Trompette marine (Fr.). *See* TRUMPET MARINE.

Tronca (It.: 'cut off'; apocopated past participle of *troncare*; *parola tronca* is a word accented on the last syllable). Sharply cut off and accented, or drily; an instruction found particularly in Verdi. On the *cadenza tronca* (Tosi), *see* RECITATIVE, §1(ii).

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Tronci. Italian family of organ builders. Antonio [Anton Maria] Tronci (*b* 19 June 1704; *d* 16 April 1791) and his brother Filippo (i) (*b* 18 March 1717; *d* 22 March 1788) opened a workshop in Pistoia about 1750, having worked as apprentices and then associates of Giovan Francesco detto Domenico Cacioli in Lucca. The organ of S Maria delle Grazie, Pistoia (1755), is one of their masterpieces. They were succeeded by Antonio's sons, Luigi (i) (*b* ?1755; *d* 23 Oct 1803) and Benedetto (*b* 24 Dec 1756; *d* 4 March 1821), whose most important work is the spectacular organ at S Pietro Maggiore, Pistoia (*c*1815). A small organ of their's, built in 1793, originally in the Villa Rucellai, Campi Bisenzio near Florence, and which had been preserved completely intact, has been restored and placed in Pistoia Cathedral (1997). It has a single manual of 47 keys (C–c'''; short first octave) and eight pull-down pedals plus two accessory pedals (*Timpano* and *Usignoli*: 'Nightingale'). Benedetto's nephew, Filippo Tronci (ii) (*b* 12 July 1795; *d* 25 April 1847), inherited the firm, building organs at Montepulciano Cathedral (1840) and S Bartolomeo in Pantano, Pistoia (1844), both with brilliant Cornetto IV stops in the treble and Cornettone II in the bass placed to the fore of the front pipes. Filippo's two sons, Luigi (ii) (*b* 23 Aug 1823; *d* 3 Jan 1911) and Cesare (*b* 6 June 1827; *d* 10 Dec 1874), took over after his death. Many good organs built by them are still preserved in their original state. Another Filippo (iii) (*b* 27 Feb 1849; *d* 7 July 1918) was the last organ builder of the family. By 1877 the Tronci firm had built 359 instruments.

In 1883 the Agati and Tronci workshops merged, and Filippo (ii) became the sole proprietor of Agati–Tronci. Three of his most important organs are in Lucca province: at Capezzano Pianore (1895), Corsánico (near Viaréggio; 1899) and Capánnori (1904); and he exported organs to Corsica, Argentina (Teatro Colón, Buenos Aires) and the Middle East (church of the Holy Sepulchre, Jerusalem).

The typical Tronci organ is very rich in colourful 'da concerto' stops (flutes, cornettos and reeds), together with the traditional Italian Ripieno. This is due to the influence of both the monumental five-manual organ at S Stefano dei Cavalieri, Pisa, built in 1737 by AZZOLINO BERNARDINO DELLA CIAIA with the assistance, among others, of the young Antonio and Filippo Tronci. Also influential was the organ in Spirito Santo, Pistoia (1664), by WILLEM HERMANS.

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UMBERTO PINESCHI

Trondheim. City in Norway. Founded as Nidaros in 996, it was renamed Trondhjem in the 16th century; it was again called Nidaros in 1930–31 and then became Trondheim. From the Middle Ages until the 19th century it was the main Norwegian centre of church music. In the first half of the 11th century it became an episcopal see with its own school and Benedictine monastery; in the 12th century it became an archiepiscopal see. King Olaf II Haraldsson (ruled 1016–23) was the country's patron saint, and Nidaros Cathedral became the focal point of the cult of St Olav. The 'Olavsmusikken' consists of

sequences, antiphons and responsories, including the sequences *Lux illuxit letabunda* (?*c*1200) and *Postquam calix Babilonis*. (The music was lost during the Reformation but rediscovered around 1900.) As in other large European towns there was close cooperation between the cathedral and the cathedral school, and the school's cantor and pupils were of decisive importance for the musical life of the city. Outstanding post-Reformation cantors were Jens Andersøn (1577–99), Hans Søffrensen (1627–60), J.P. Thams (1736–73) and J.C. Tellefsen (1815–39). There was an organ in the cathedral from the 14th century; organists there have included Elias Hasse (1643–63), J.D. Berlin (1740–87), J.C. Tellefsen (1807–57), Kristian Lindeman (1894–1934), Ludvig Nielsen (1934–76) and P.F. Bonsaksen. The town's other large church, the Vår Frue Kirke (church of Our Lady), with an organ from about 1650, has had Ludvig Simonsen (1664–78), O.A. Lindeman (1799–1857), M.A. Udbye (1869–85) and P.H. Albertsen (1947–68) among its organists. The Olavsfestdagene (Olav Festival) has been an annual event since 1963, linked to the cathedral.

Apart from those of organist and cantor, the most important musical post in Trondheim (as elsewhere) was that of *stadsmusikant*; an instrumentalist is first mentioned in 1643. Among the town musicians were Augustus Krigsmand (1702–36), J.D. Berlin (1737–67) and Peter Eberg (1794–1815). The post was abolished in 1848. The first musical society in Trondheim was founded in 1768, but survived only a few months. More important was the Trondhjemske Musikalske Selskab (1786–1804). A Musikalsk Øvelsesselskab (Practical Musical Society) existed from 1815 to 1830, and several other societies were active later in the century. Many important musical families and individuals have worked there as organists and composers, including the Berlin, Lindeman and Tellefsen families and M.A. Udbye.

The Trondheim SO, including the Trondheim Chamber Orchestra, was founded in 1909, and among its conductors were Morten Svendsen, Håkon Hoem, Olav Kielland and Arvid Fladmoe; from 1950 to 1981 it was conducted by F.A. Oftedal, and Jiří Stárek was a regular guest conductor from 1969 to 1984. The orchestra had 62 members in 1995. The principal conductor from 1987 to 1995 was Ole Kristian Rund, and the artistic director from 1995 was the violinist Arve Tellefsen. In 1997 Daniel Harding was appointed principal conductor. Amateur groups include the Students' Society Orchestra (1910) and its two related jazz groups, the Bodega Band and the S. Møller Band, as well as the Ila Wind Ensemble (1972) and Trondheim Handelstands Forenings Orkester (Mercantile Association Orchestra, 1947). The cathedral choir, conducted from 1976 by Bjørn Moe, consists of some 60 members, and has toured abroad. Other choirs include the Olavskor (St Olav's Choir, 1909–72), Trondhjems Kvindelige Studentersangforening (Women Students' Choral Society, 1930), Trondhjem Studentersangforening (1910) and the Trondheim Kammerkor. The semi-professional string orchestra Trondheimsolistene was founded in 1988 and is directed by Bjarne Fiskum. The orchestra has quickly become highly respected and had a successful European tour in the spring of 1999 with Anne Sophie Mutter as soloist.

The music department at the university was established in 1962. A course of study in folkdance was established there in 1989, and the first Nordic chair of folkdance in 1992. Trondheim cathedral school was one of the first in the country to start a separate music specialization. The Trøndelag Conservatory was founded in 1911 as the private Trondhjems Musikskole and was taken over by the municipality in 1973 and the state in 1986. It has a separate jazz specialization. Since 1995 the conservatory has formed part of the University of Trondheim. The Trondheim district music school has been an important training ground for young musicians since it was set up in 1973. The Ringve Museum, opened in 1952, has a collection that includes about 1600 musical instruments and several thousand pieces of music. It is the only specialist music museum in Norway and since 1995 has been classified as a national museum owned by a foundation. Since 1995 the museum has had a technical conservation workshop for musical instruments, the only one in the Nordic region. The director until 1993 was Jan Voigt, succeeded by Søren Hjort and in 1997 by Peter Andreas Kjeldsberg. Two music stations were established by NRK (the Norwegian Broadcasting Company) in Trondheim in 1984 and 1993 respectively.

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KARI MICHELSEN

Troparion (Gk.: diminutive of *tropos*, 'manner', 'mode'). A collective term for several genres of hymn in the Byzantine liturgy. *Troparia* are in most cases poetic intercalations or refrains used in the recitation of psalms, canticles and doxologies; a few may be performed independently, for example, as processional chants. They constitute by far the largest body of chanted texts in the Byzantine rite and include the important *stichēra* (*see* STICHĒRON) and *kanōnes* (*see* KANŌN); the text strophes of the latter, each following the melody of a model strophe, are commonly known as *troparia*. By comparison with Western antiphons. the texts of *troparia* are usually less explicitly linked to the scriptural recitative with which they are performed; typically they consist of invocations, calls for mercy, prayers, praises, dogmatic statements or descriptions of the particular saint or feast of the day.

Troparia belong to the oldest stratum of Byzantine hymnody. The earliest known poet-singers, such as the monophysite Anthimos and the Orthodox Auxentios and

Timokles, who were active in the 5th century, apparently followed a practice of *troparion* singing associated with urban liturgies rather than with an early ascetic and monastic tradition of pure psalmody. In the older literature *troparia* are often referred to as 'hymns' and hence include old monostrophic, non-scriptural chants such as the 6th-century *Ho monogenēs hyios* ('O only-begotten Son') and the Trisagion sung at the beginning of the DIVINE LITURGY, and the CHEROUBIKON and its substitutes.

The oldest collections of *troparia* were probably called 'tropologia', a term found in a series of manuscripts from the 9th century onwards containing the texts of *kathismata*, *stichēra* and *kanōnes* combined in a single volume, but with each subsection arranged according to the system of the eight modes (*see* OKTŌĒCHOS).

To distinguish the different categories of *troparia*, manuscripts often also give them a second designation that defines their specific textual content (e.g. *theotokion*, 'a piece in honour of Our Lady'), their liturgical function (e.g. *doxastikon*, 'to be sung with the doxology'), the day on which they are sung (e.g. *anastasimon*, 'on the Resurrection', i.e. Sundays) or their origin (e.g. *anatolikon*, 'of the East').

In a narrower sense, the term *troparion* also refers to the *troparion tēs hēmeras* or *tēs heortēs* (the Proper *troparion* 'of the day' or 'of the feast'), which was repeated several times on a given feast after the 'lesser entrance' of the Divine Liturgy and in the Office. This *troparion* is often known as the *troparion apolytikion* ('*troparion* of dismissal') and is named after its fixed position at the end of HESPERINOS. The music of this group of *troparia* was usually transmitted by oral tradition alone; however, a cycle of *troparion* melodies that were used as models (*automela*) to generate hundreds of other *troparion* melodies is preserved in a few sources from the 13th and 14th centuries. These notated *automela* reflect the characteristics of a widespread oral tradition. The melodies are predominantly syllabic and use a limited repertory of musical formulae for each mode; they often divide into sections, each consisting of two lines with identical settings, and conclude with a different, refrain-like line. Although the music appears rather simple, these *troparia* could, according to the Byzantine typika (*ordines*), be performed in a variety of ways: by the congregation alone; by the soloist alone; by the soloist and then the congregation; with the congregation repeating only the refrain line after the soloist; in simple style; or with greater solemnity. *Troparia apolytikia* are sometimes called *kathismata* or *kontakia*, because several proems for *kontakia* in the simple style (rather than in the melismatic tradition of the KONTAKARIA) also function as *automela* for *troparia*.

Finally, three series of *troparia*, each consisting of 12 chants, for Christmas, Epiphany and Good Friday, are traditionally ascribed to Patriarch Sophronios of Jerusalem (*fl* 7th century). These are transmitted in the STICHĒRARION and are more similar in musical style to *stichēra* than the main repertory of *troparia* and *troparia apolytikia*.

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CHRISTIAN TROELSGÅRD

Trope (i) (Gk. *tropos*: 'turn', 'turn of phrase'; Lat. *tropus*). Name given from the 9th century onwards to a number of closely related genres consisting essentially of additions to pre-existing chants. Three types of addition are found: (1) that of a musical phrase, a melisma without text (unlabelled or called trope in the sources); (2) that of a text to a pre-existing melisma (most frequently called *prosula*, *prosa*, *verba* or *versus*, though sometimes also trope, in the sources); (3) that of a new verse or verses, consisting of text and music (most frequently called trope, but also *laudes*, *versus* and in certain specific cases *farsa*, in the sources).

1. HISTORICAL OVERVIEW. The medieval terminology was far from consistent (Odelman, C1975), and scholars in the late 19th and early 20th centuries expanded it (thus compounding the problem) to include even the sequence and its proses, the conductus, verse songs that sometimes replaced the *Benedicamus Domino*, and the upper voices of early Ars Antiqua motets. Despite efforts by Crocker (C1966) and others to clarify this terminology, the influential work of the Corpus Troporum research team in Stockholm has led to the acceptance of the three categories listed above as closely related enough to be studied as part of the phenomenon of troping. Following Huglo (D1978), they have adopted the terms 'meloform trope' for the first category, 'melogene trope' for the second, and 'logogene trope' for the third. Nonetheless, the repertorial distribution of chant sources from the 9th century to the 11th suggests that in the Middle Ages the second of these categories, most often called 'prosula', was a genre related to but quite distinct from that of tropes. Most tropers contain prosulas, but often as a separate series; more telling, however, in manuscripts containing a gradual and a troper (e.g. *F-Pn* 903 or *I-Ra* 123), the prosulas are copied in the gradual section, while the tropes are in the troper section (*see also* PROSULA).

Even when dealing with those categories that were invariably called tropes in the Middle Ages, modern scholars still face problems of terminology, since what is today commonly called 'a trope' – for example, the introduction and interpolations added to a given introit antiphon in a given manuscript – was viewed in the Middle Ages as a set of tropes (hence the plural rubric 'tropi' found almost universally in medieval sources). For this reason the distinction introduced by the editors of the Corpus Troporum between a trope – which medieval scribes would have regarded as a set of tropes – and a

trope element or verse – which is what medieval scribes called a trope – has become important.

The earliest known specific mention of tropes is a decree of the Council of Meaux (848) condemning a number of new practices in the performance of the liturgy (Silagi, C1983–4). These practices were specifically the *prosae* sung to the *sequentia* after the alleluia and the tropes to the Gloria. By implication the canon appears to condemn prosulas as well as all tropes similar to those of the Gloria, that is, the Proper tropes. It is probably no coincidence that the earliest surviving manuscripts to transmit the new genres, such as *D-Mb* 14843, *I-Vc* and *Rv* Reg.1553, largely transmit prosulas, *prosae* and Gloria tropes together with a few introit tropes. It is worth noting that the Council considered the melismatic *sequentiae* after the alleluia to be part of the venerable traditions being corrupted by the new uses, and that by 848 *sequentiae* and perhaps other purely melismatic tropes were viewed as an old repertory. In any event the Council's decree predates by only a few years the earliest of the Norman raids on Jumièges (951 and 962). One of the monks who fled from that abbey to St Gallen took with him a book containing a number of *prosae*, or, as Notker called them, *versus ad sequentias*, which represent, if only by the witness of Notker's dedicatory letter to Liutward of Vercelli, the first known collection of an extended repertory of the new kinds of pieces mentioned by the Council fathers.

Presuamably, then, trope composition began sometime in the first half of the 9th century, and it affected almost exclusively the newly imposed Gregorian chant. Given that trope repertories probably began as local additions to the Gregorian chant, it is not surprising to find in some tropes a continuation of melodic and textual traditions that existed in the different locales before the adoption of Gregorian chant, albeit modified by the very presence and prestige of the Gregorian repertory (Planchart, C1988; *see also* GALLICAN CHANT). The lack of an 'official' status encouraged the textual and melodic reworking of tropes, which do not show the stability of Gregorian chant. The surviving early 9th-century trope repertory probably consists for the most part of those pieces that appear in substantially the same form throughout Europe. Scholars view such patterns of transmission as an indication that these pieces were disseminated before the division of the Carolingian Empire in 843.

Despite the opposition evinced in the decree of the Council of Meaux, the repertory appears to have grown substantially, at least in certain centres, between 850 and 950. The sections of *F-Pn* lat.1240 that can be dated to about 930 show not only an expanded repertory but also one that was building upon an already established body of works, since the manuscript contains a number of trope verses given as incipits, indicating that the verses in full are expansions of a known repertory. Further, a number of pieces in this source use a neumatic notation from northern France instead of the Aquitanian notation found throughout most of the manuscript (Emerson, B1993; Evans, B1970), suggesting an active importation of northern repertory into Aquitaine. Similarly, the redating of the earliest St Gallen tropers proposed by Arlt and Rankin (A1996) shows an immense repertory being copied at St Gallen in the second quarter of the 10th century, which is in itself a vast expansion of the tropes found in *A-Wn* 1609.

An expansion of the different trope repertories and their spread throughout Europe continued throughout the 10th century, but with some exceptions, such as the immense Aquitanian anthology in *F-Pn* lat.1118 and the fragment of an apparently even larger troper in *I-Rv* Reg.222, the individual regional traditions became relatively stable by the early 11th century. Tropes may originally have been largely a monastic phenomenon, but it should be noted that a substantial number of sources come from cathedrals and secular churches as well.

Tropes came under increasing attack, however, from various monastic reform movements, particularly the Cluniac, which eliminated all Proper tropes from its liturgy, and the Cistercian, which allowed no room for them in the reform of its chant. Fassler (D1990) has shown that a similar attack on tropes was carried out by the Augustinian canons in the 12th and 13th centuries. In any event the typical late 10th- or early 11th-century troper contained a considerable collection of Proper tropes with a substantial complement of Ordinary tropes followed by proses and sometimes *sequentiae*, each in a separate section or more rarely interspersed with each other according to the liturgical year. By contrast, most of the late 11th- and early 12th-century tropes transmit a 'single series' consisting of Kyrie verses, Gloria tropes, proses, Sanctus tropes, Agnus tropes and some *Ite missa est* and *Benedicamus Domino* tropes. When Proper tropes are present in later sources they consist for the most part of a few introductions to the introit. The changed format of the sources lends some validity to the classification proposed by Gautier (C1886) of a 'first' and 'second' epoch in the creation and dissemination of the tropes. Because every trope category had a different evolution and characteristics, they are better described category by category.

2. MELODIC TROPES. Purely melodic tropes appear to be connected with only two repertories: the introit and the Gloria. There is also a repertory of melismatic additions to the Office reponsories.

(i) Introit. Melismatic additions to the introit have been partly catalogued and discussed by Huglo (D1978). They are, by and large, restricted to two sets of sources: Aquitanian manuscripts of the 10th–12th centuries; and the three earliest tropes of the St Gallen orbit, all 10th century, *A-Wn* 1609, *CH-SGs* 381 and 484.

The Aquitanian sources show only one set of melodic tropes for any given introit. The tropes may expand any of the phrases of the introit antiphon as well as the end of the psalm verse and the amen of the doxology. In no source have these additional melismas been found with text added to them. (For editions of some Aquitanian melodic tropes see Weiss, D1970; Evans, C1961; Sevestre, in Jonsson, H1975; and Sevestre, D1980.) Outside Aquitaine and St Gallen only one other source transmits melodic introit tropes, a mid-11th-century gradual-troper from the abbey of St Vaast in Arras (*F-CHRm* 75), which has a number of melodic expansions of several doxologies and one complete melodic troping of the antiphon *Ex ore infantium*.

The East Frankish repertory of melodic introit tropes is considerably larger. As in Aquitaine the melismata extend some of the phrases of the introit antiphon, the end of the psalm and the amen of the doxology, but the sources often show several sets of melismatic tropes for a given introit. Further, some textual tropes copied in close

proximity to the melismatic tropes can be shown to be settings of the same melodies. (A detailed catalogue of the East Frankish melodic tropes has been compiled by Haug, D1990.)

East Frankish melodic tropes disappear from all sources later than the mid-10th century, and thus the only recoverable melodies are those that can be shown to have been used in textual tropes that survive in later sources with diastematic notation (see example in Hiley, C1993, pp.198–9). Their presence only in the earliest St Gallen sources suggested to Weakland (C1958) that they represented the earliest layer of tropes, a hypothesis expanded by Huglo (D1978), who proposed that the earliest layer of interpolation tropes with text (as opposed to texted introductions) began as prosulas written to these melismas. Both hypotheses are ultimately impossible to substantiate. The addition of melismata to traditional chants to render them more solemn appears a number of times thoughout the history of plainchant and is not simply an 'early' trait. Further, one characteristic of the prosula repertory, the settings of multiple texts to a given melody, is absent from the repertory of texted tropes.

One last type of melodic trope loosely connected with the introit may be noted: Weiss (D1964) has drawn attention to a group of Aquitanian introit tropes that in some sources have been expanded by the use of melodic tropes within the texted verses.

(ii) Gloria. Purely melismatic tropes to the Gloria in excelsis Deo are restricted to the three early sources from the St Gallen orbit (see §2(i) above); as with the melodic tropes to the introit, some of the melismatic additions are also provided in these same sources with texts in the manner of a prosula. It appears that all the texted Gloria tropes whose provenance can be traced to St Gallen originated as textings of melismatic tropes (Rönnau, *Die Tropen*, E1967).

The Aquitanian manuscripts transmit three tropes that may have been derived originally from a single melismatic troping of Gloria IV: *Carmine digno*, *Quem cuncta laudant* and *Angelica iam Pater* use the same set of melodies for the trope verses and are copied in the same manner as prosulas and some sequences in these manuscripts, that is, with melismas that replicate the music of the trope verse following or preceding each verse in the different sources. As regards the nature and scope of the repertory of melodic or melodically derived texted tropes for the introit and the Gloria, the parallels between the St Gallen and Aquitanian sources are both striking and suggestive.

(iii) Office responsories. The earliest documentary evidence for the existence of any kind of trope is connected with the melismatic additions to the Office responsories. In a much cited passage, Amalarius of Metz, writing in about 840, reports that a *neuma triplex* was sung near the end of the Matins responsory for St John the Evangelist, *In medio ecclesiae*, which modern singers had transferred to the end of the Christmas responsory *Descendit de caelis* at the words 'fabricae mundi' (Hiley, C1993, pp.200ff). The melisma, in its association with the Christmas responsory, gave rise to a large repertory of prosula texts, but what is important here is the evidence for the addition of a melisma, taken from another chant, to the responsory *Descendit de caelis*. The repertory of melismatic tropes to the responsories remains essentially uncharted. Holman (G1963) and Steiner (G1973) have shown that some of the melismata were taken from offertories and their verses and even from *sequentiae*. Counterparts to these melismatic additions to the responsories are also found in the Ambrosian rite. The presence of extended melismas at the end of the responsories cannot, however, always be regarded as evidence that they are additions (Kelly, G1974). In later sources, perhaps under the influence of the prosula and the prose, some responsory melismas are provided with reduplicated phrases derived from their own melodic material.

3. PURELY TEXTUAL TROPES. The addition of text to a pre-existing melisma was usually labelled 'prosula', 'prosa or 'verba' by medieval scribes. As noted above, some of the early East Frankish introit tropes may have arisen in this manner, but by and large the prosula repertory remains distinct from the tropes in its grouping within the sources and even in the kinds of sources that transmit it. The principal *loci* of prosula or prose composition were the melismas of the gradual, the alleluia, the offertory verses, the 'Osanna' of the Sanctus, the trope verse *Regnum tuum solidum* near the end of a number of Gloria tropes, and the melismas – added or original – in the Matins responsories (*see* PROSULA; for further discussion of prosulas to the *Regnum tuum solidum* and the 'Osanna', see §4 (ii) (b–c) below).

There are two other repertories that pose special problems. The first concerns the verses to the Kyrie eleison. As Bjork has shown ('Early Repertories', 'Early Settings', 'The Kyrie Trope', E1980), what are commonly called 'Kyrie tropes' are for the most part not tropes (although true Kyrie tropes do exist) but prosula-like settings. The distinction is important because most of the medieval Kyries that survive seem to have begun not as melismatic Kyries nor yet as tropes but as elaborate compositions where Latin invocations preceded (or followed) the melismatic ones. It is significant that scribes and singers alike treated them as prosulas in the sense that over time they provided multiple textings for the melodies. (For a discussion of these Latin Kyries and their closely related Kyrie verses, see §IV, 2(i) below.)

The second problematic repertory consists of the proses added to the second melodies sung on the repeat of the alleluia respond after the verse, that is, the *sequentiae*. This repertory, though a product of the same impulse to increase the splendour and solemnity of the chant that gave rise to tropes and prosulas, developed from the early 9th century onwards distinct characteristics that mark it as an independent genre requiring a separate investigation (*see* SEQUENCE (i), and SEQUENTIA).

4. TEXTUAL AND MELODIC TROPES. Tropes consisting of musical and textual introductions, with or without further interpolations to the Proper and Ordinary chants of the Mass as well as to some chants of the Office, constitute by far the vast majority of the surviving repertories.

(i) Proper of the Mass.

(a) Introit. Tropes to the introit survive in sources from virtually all regions of Europe and consist most frequenly of a simple introduction or an introduction followed by one or more intercalations to the introit antiphon (ex.1). Less frequent are introductions to the psalm, the verse *ad repetendum* and the doxology. A few tropes to the doxology contain intercalations that divide the doxology at the 'sicut erat'.

A small number of introit tropes are found in both East Frankish and West Frankish sources, suggesting that they are early enough to have come into circulation before the division of the Carolingian Empire with the Treaty of Verdun in 843; most, however, tend largely to have either an East Frankish or a West Frankish tradition. As local traditions developed within each area in the course of the 9th and 10th centuries, introductions and intercalatory phrases were combined with each other in a vast variety of patterns; these patterns changed widely from one local tradition to another but tended to remain relatively stable within each tradition. (These variations can be gathered from the tables in Jonsson, H1975, and Björkvall and others, H1982; further discussions appear in Planchart, B1977 and D1994.) Melodies for tropes are also unstable in their transmission across boundaries and parallel to some extent the recombining of the trope elements mentioned above. Notable among the melodic changes is the large-scale reworking of the melodies for a considerable number of tropes transmitted with the same texts but with different melodies in northern France and in Aquitaine (Reier, B1981).

In a few instances textual transmission of introit tropes from one region to another was not literal in terms of the individual trope verses but rather involved the composition of new works based upon a received model (Planchart, C1988).

Tropes to the psalm and doxology occurred considerably less frequently than tropes to the introit antiphon and were seldom transmitted from one tradition to another. The few exceptions involve transmission from the northern French and English tradition to Aquitaine, or the transmission of tropes to the psalm or doxology in one tradition as tropes to the antiphon in another.

Textually the great majority of the introit tropes consist of phrases that introduce or provide a context for the phrases of the introit itself or else represent a commentary upon the text of the official chant. This relationship between the trope and the official text is reflected both in the performance (tropes being sung by the soloists and the introit antiphon by the choir) and in the music, which in some works appears to reflect the music of the official chant while in others it provides a distinct contrast. A group of south Italian introit tropes, however, appears to consist of deliberately self-referential works, where the trope verses and their melodies make their own point independently of the chant they ornament (Planchart, D1994).

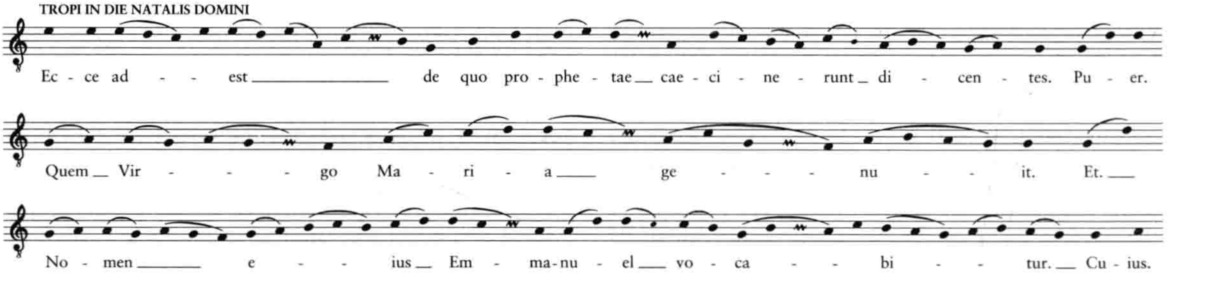
Closely related to but distinct from the introit tropes is a small group of works found essentially in northern France and England and labelled in English sources 'versus ante officium' and in northern France 'versus ad processionem'. These represent introductions to the entire Mass and are then followed by the first of the introit tropes. Some were introit tropes imported from elsewhere and used in this manner, such as the adaption of Tuotilo's *Hodi cantandus est nobis puer* in northern France and England, but some are local productions that seem to have been intended from the start as a *versus ante officium*.

Related to the *versus ante officium* is one of the most famous of the early introductions to the introit, the Easter dialogue *Quem queritis in sepulchro*, the *fons et origo* of liturgical drama (for its early history see Hardison, C1965; De Boor, H1967; and Drumbl, D1981). Drumbl proposed that this dialogue arose in the late 8th or early 9th century as part of a separate ceremony before the Easter Mass. During its transmission to the different regions it developed in three distinct manners that were virtually independent of each other (Planchart, D1994): in northern France and England it became the *visitatio sepulchri* and as such part of the Easter Eve procession, while in Germany, after a very early appearance as an introit trope (in *CH-SGs* 381 and 484), it also became the *visitatio sepulchri*; in Aquitaine and Spain it was invariably an introit trope and spawned parodies for a number of other feasts, including Christmas, St Stephen, St John the Baptist and Ascension; and in Italy it was invariably a *versus* sung immediately before the Mass, making it the only Italian equivalent of the northern *versus ante officium*. Significantly, early examples of liturgical dramas directly dependent upon the *Quem queritis* are found only in the regions where it was a *visitatio sepulchri*. Further, when the Aquitanian parodies of the *Quem queritis* as tropes for other feasts were imported north they were treated always as a *versus ante officium* rather than as a trope. (*See also* MEDIEVAL DRAMA, §II.)

From an early date introit tropes were drawn from a number of sources, including scriptual texts (often from the same scriptual source as the introit antiphon) and hymns, but newly composed texts, some in metric or rhythmic verse and some in prose, are equally frequent. It has been suggested that Proper tropes of the earliest layers may be viewed either as invitations to sing a chant (Husmann, C1959) or as attempts to create a liturgical context for the often neutral biblical texts that make much of the Mass chants (Stäblein, C1963). In some manuscripts, such as *F-Pn* lat.9448, tropes seem to be carefully chosen to integrate the Propers into a specific theological plan (Jonsson, C1983).

The use of phrases drawn from the same scriptural sources as the introit antiphon means that in a number of instances the text of a trope element may appear in the same manuscript used also as verses *ad repetendum*. Thus, in a number of cases where manuscript rubrication is absent or ambiguous, the only way of determining the

Ex.1 *GB-Ccc* 473, f.11*v*



difference between a trope and a verse *ad repetendum* is whether or not the text is provided with a psalm tone or with an independent melody. Conversely, there are a few instances of non-scriptural texts that share the stylistic traits of tropes in terms of their texts, but which survive now only as verses *ad repetendum* (Steiner, D1993).

Introit tropes are the only tropes of the Proper of the Mass that were added to chants from outside the Gregorian repertory. The Old Roman Gradual from S Cecilia in Trastevere transmits a single introit trope for the Christmas introit *Puer natus est* and a trope text (transmitted as such in the St Gallen manuscripts) as the verse *ad repetendum* for the Easter introit.

As the popularity of tropes waned in the 12th century, introit tropes were among the few that survived in some centres until the 14th and 15th centuries. In most cases they were reduced to simple introductions without any intercalatory lines, although late East European manuscripts transmit a number of the St Gallen tropes with intercalatory verses (Haug, D1995). A small repertory of introit tropes composed in the 12th and 13th centuries survives in late sources, but these have not been studied extensively. In a few cases these late tropes consist of textual and melodic borrowings from hymns and even proses of the Victorine tradition.

(b) Gradual. Several early 20th-century studies of tropes, including Analecta Hymnica Medii Aevi (Dreves, Blume and Bannister, xlix, H1906/*R*) contain many items as tropes to the gradual, but these are mostly prosulas written to fit the melismas of the graduals and their verses. There is, however, a minuscule repertory of true tropes to the gradual, that is, introductions to the respond with an independent melody. Some of these seem to be introit tropes pressed into service as introductions to the gradual, but two Aquitanian sources transmit a few pieces that survive only as gradual introductions. Typical of these is the following (*F-Pn* n.a.lat.1871, f.15*r*):

AD R(ESPONSORIUM)

Cantibus altithronis tua reperimus cantica laudum suscipe petimus pie rex canora fratrum quae caecinit in laude Christo: *Haec dies*

(c) Alleluia. As in the case of the gradual, true tropes to the alleluia are a small repertory easily confused with prosulas. One example in *CH-SGs* 484, *O redemptor omnium*, may be the result of a scribal confusion, since the scribe entered it in *SGs* 381 as an offertory trope, and the piece retains this function in all later concordances. The trope to the Easter Eve alleluia in the Minden Troper, *PL-Kj* (olim *D-Bsb*) Cod.Theor.IV°11, f.45*r*, is presented unequivocally with an extended rubric and consists of one of the classic functions of a trope – an invitation to the celebrant to intone the alleluia.

POST LECTIONEM ANTE ALLELUIA CANTETUR ISTA LAUS

Iam domnus optatas reddit laudes pascha cum Christo adest favete [MS: habete] cui canentes: *Alleluia V. Confitemini*

(Further examples of true tropes to the alleluia appear in Marcusson, H1976, although they are not labelled as such in this edition.)

(d) Sequentia. *Sequentia* tropes form a small but important repertory found exclusively in Aquitanian sources from the early 10th to the late 11th centuries (see the study by Evans, D1968). They consist of introductions to the *sequentia* or the prose. In most sources the tropes introduce the melismatic *sequentia*. Isolated instances connecting them to the gradual seem to result from simple scribal errors, but at least one important source, *F-Pn* lat.1118, used them consistently as introductions to the prose.
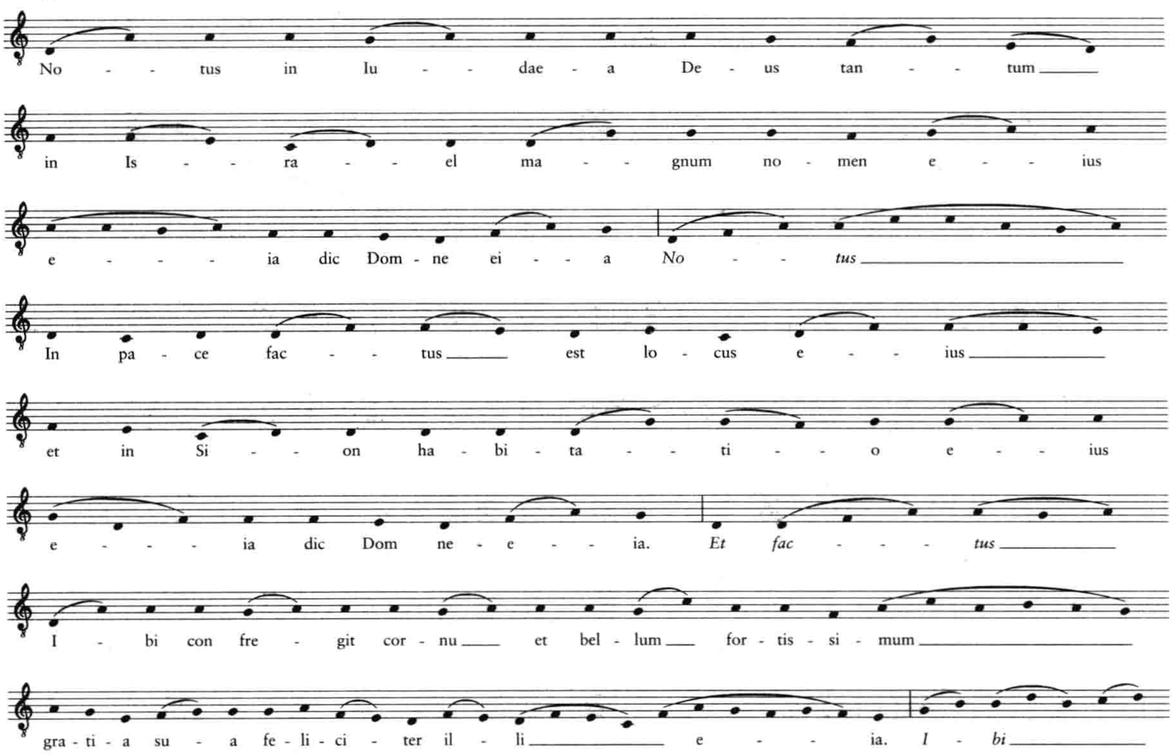
(e) Offertory and its verses. Found in the earliest layers of the Proper trope repertory, offertory tropes were never as numerous as introit tropes and, except for a small group of early international tropes, are largely restricted to a single region or two adjaccent regions. The repertory consists for the most part of introductions to the offertory. In the early layers these introductions are often invitations to sing the offertory; as such they pose the same problems as some of the early introit tropes, for in citing most of the antiphon text they are thus hard to distinguish from the antiphon itself (Johnstone, D1984). Intercalatory tropes occur far less frequently in the offertories than in the introits, and tropes that introduce the offertory verses are relatively rare. Like the tropes to the psalm and the doxology in the case of the introit, tropes to the offertory verses rarely if ever moved from one tradition to another. The principal exception is a very early set of paraphrase tropes to the verses of the offertories *Tui sunt* and *Terra tremuit*; these tropes survive with a remarkable number of small textual and melodic variants in all the manuscript traditions (Johnstone, D1984).

Italian sources transmit a rich repertory of prosulas to offertory melismas, but are particularly poor in offertory tropes; characteristically, some of the few manuscripts that transmit offertory tropes, for example, *I-Vc* 107, label them *prosa*. South of Rome only *Ab increpatione et ira* was ever used. Ex.2 gives the north Italian version of *Ab increpatione*, which agrees with the East Frankish tradition of this trope: (*a*) shows typical paraphrase verse tropes from the oldest layer, and (*b*) provides a sample of the variants within the offertory trope.

(f) Communion. Just as the early structure of the communion, consisting of an antiphon, a psalm, verse and a doxology, parallels that of the introit, tropes to the communion present a similar picture to that of the introit tropes except that they were far less plentiful. Tropes to the psalm or doxology of the communion are extremely rare. Like the tropes to the offertory, the communion tropes, with only a few exceptions among the earliest pieces, were seldom transmitted from one region to another. Musically, communion tropes are simpler than tropes to the introit, although there are a few exceptionally elaborate ones. As is the case of the introit, a number of communion psalm verses have trope-like texts and have been mislabelled as tropes by scholars who fail to notice that the music given to the verses is that of a psalm tone. Ex.3 shows the communion trope for the feast of the Purification together with a trope-like psalm verse.

(g) Fraction antiphon. Throughout Europe, Gregorian codices from the 10th century to the 12th preserve a small number of Fraction antiphons, most likely survivals of the Gallican rite, that continued to be sung in some places until the early 12th century. Their function in the Gregorian rite was not clear, and from one establishment to another they were used as chants that either preceded or followed the communion in certain feasts, most often Easter and Christmas. Two Aquitanian tropers, *F-Pn* lat.887 and *Pn* n.a.lat.1871, transmit a trope that

Ex.2 (a) *I-Pc* 120



introduces the Fraction antiphon. The rubric for this piece in *Pn* lat.887 makes it clear that this was not a scribal error, even though elsewhere the trope in question is one of the 'wandering' introductions to the Agnus Dei.

(h) Lessons and prayers. The 12th and 13th centuries saw the rise of a small repertory of tropes to the Epistle called *farsa* in the sources (*see* FARSE). The surviving sources suggest that this repertory arose largely in northern French and Norman cathedrals and that it spread from there thoughout Europe. Most of the farsed Epistles are for feasts of the Christmas season, although there are some for Easter, Pentecost, feast of the Virgin, and St Nicholas. In a few sources certain feasts such as the Circumcision (1 January) were also provided with tropes to the Nicene Creed and to the *Pater noster*. (For a discussion of the Circumcision liturgy at Sens and Beauvais, see Villetard, B1907, and Arlt, B1970; *Pater noster* tropes are discussed in Stäblein, F1977.) Lessons and prayer tropes, when newly composed, often follow the newer styles of rhymed and rhythmic poetry, but a number of them are centos of phrases drawn from hymns, proses and older tropes.

(ii) Ordinary of the Mass.

(a) Kyrie. Discussion of the tropes to the Kyrie eleison presents special problems in that modern scholars have used the term 'Kyrie trope' to refer to a vast repertory of Kyrie settings that are not tropes; these settings could best be defined as prosulas or as Latin Kyries (of which there are different types).

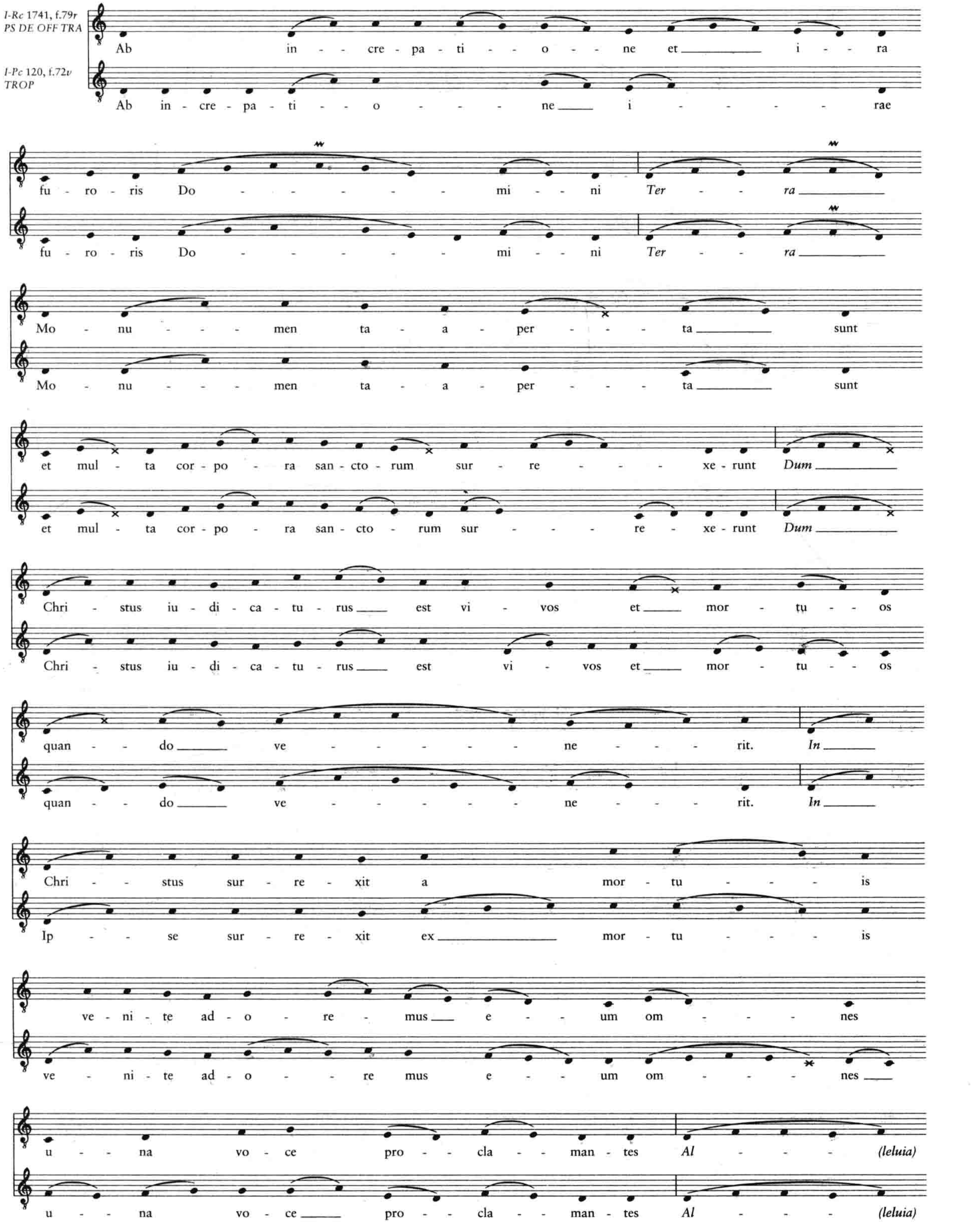
As the Kyrie eleison was taken over by the choir, perhaps in the late 9th century, melodies began to be set down and a number of formal strategies were evolved. The simplest one (apart from the singing of the nine invocations with their Greek text set to a melisma) consisted of a melodic scheme *AAABBBAAA* (or CCC), where each strain was sung twice, once with a Latin text and once with the melismatic Greek text (*Orbis factor*). A more elaborate melodic scheme contemporary with the first is *ABACDCEFE′*, with each strain sung twice following the pattern given above and where *E′* is an expanded version of *E*, often going twice through the first half phrase of the melody followed by an extended cadence ('Te Christe rex'). A few large-scale Kyries have a similar expansion in the sixth invocation ('Clemens rector'). A few West Frankish sources transmit an inversion of the order between the Latin and Greek invocations, where the Greek text precedes the Latin Verse.

In Italian Kyries south of Rome all invocations are sung to the same melody, and the Greek invocations precede the Latin verses with the last verse followed by a short Amen. None of the patterns and text settings just described is properly a trope. Many of these melodies were apparently created from the start with their Latin texts but were regarded by medieval musicians as a form of prosula, and, characteristically, many of them were provided in the course of the 10th and 11th centuries with multiple texts, a trait common in the prosula and prose (*prosa*) repertories but extremely rare in the tropes.

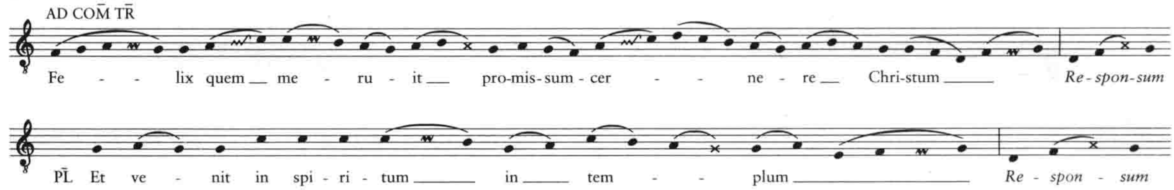
True tropes to the Kyrie eleison are relatively few, less than 25 compared with hundreds of Latin Kyries (see inventory in Bjork, 'The Kyrie Trope', E1980), and largely follow three patterns: (1) introductions to the entire Kyrie, which can be either purely melismatic or have Latin verses and melismas; (2) expansions of the previous category that introduce each set of three (or six if the troped Kyrie has Latin verses) invocations (a few exceptional instances

Ex.2 continued

Ex.2 (b)



Ex.3 *F-Pn* 909, f.21*r*



do not have a trope for the last three invocations or else add a fourth trope to introduce the extended final invocation); (3) sets of eight tropes interpolated between the nine invocations as follows (K – Kyrie, T – Trope, X – Christe): K T1 K T2 K T3 X T4 X T5 X T6 K T7 K T8 K. Patterns 1 and 2 are found in sources from France, England, Spain and northern Italy; pattern 3 seems to be a German tradition that filtered into those north Italian centres that received some of the St Gallen repertory. Bjork (op. cit.) emphasizes that the main characteristic of a true Kyrie trope is its independence from the melody of the Kyrie itself. That medieval singers and scribes were aware of this is shown by the exceptional attempt in the Winchester tropers to use verses from a Latin Kyrie as a true trope (Planchart, B1977, i, 249–51).

Kyrie tropes disappeared from the repertory during the 12th century, although a few of the East Frankish tropes were still copied in the 13th century in St Gallen. Latin Kyries, however, survived in England until the 16th century and were set to polyphony throughout most of the 15th century. They were known in northern France and the Netherlands, and an exceptional instance of newly composed Latin Kyrie verses appears in each of the six anonymous masses built on *L'homme armé* in *I-Nn* VI.34.

(b) Gloria. These are among the oldest in the repertory, and at least one of them, the late and atypical *Spiritus et alme* for the Masses of the Blessed Virgin, was in use until the mid-16th century. The fundamental study of Gloria tropes remains that by Rönnau (E1967); though basically a detailed study of a single tradition (Aquitanian), it nevertheless takes into account the other repertories. (For the Italian repertories, Rönnau's work is complemented by that of Boe, E1990, and Borders and Brunner, E1996.)

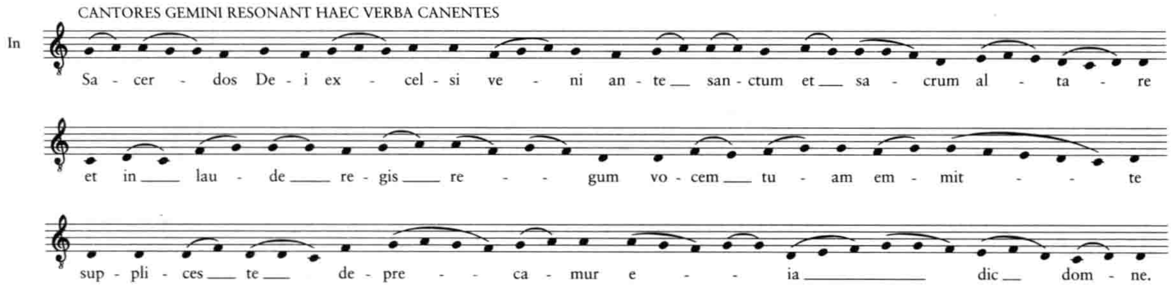
Like the Proper tropes, Gloria tropes consist of a series of verses that introduce the different phrases of the Gloria. There were also a few introductions to the entire hymn, which often invited the celebrant to intone the Gloria (Kelly, E1984). Ex.4 presents the trope *Laus tua Deus*, one of the earliest Gloria tropes, connected with the most widely used Gloria melody of the 10th century, called 'Gloria A' by Rönnau. This Gloria did not survive into the modern editions because it has a particularly problematic melodic transmission in the sources with lines and clefs, which give it beginning on *f* and on *g* (with and without *b*♭s) and ending on *e*, *f* or *g*. In this example the Gloria (4*c*) is preceded by the introduction *Sacerdos Dei excelsi* (4*a*), slightly later than *Laus tua Deus* (4*b*) but also widely used (Kelly, E1984). The version of *Laus tua Deus* is that found in the earliest sources and one that remained stable in the East Frankish region and England. Verses 1–4 are the constituent verses, that is, verses that always appear as part of this trope (verse 4 in the Aquitanian versions is expanded to *Qui unus idemque est vereranda trinitas*). Verse 5 is a stable verse, that is, one that appears in the great majority of versions. Verses 6–9 probably originated as part of *Laus tua Deus* (Falconer, E1993) but quickly became wandering verses that were attached to a considerable number of other Gloria tropes. The long melisma of verse 9 also gave rise to a substantial repertory of prosulas.

The earliest layer of Gloria tropes, of which *Laus tua Deus* is a typical example, remained stable in Germany, northern Italy and England. In France, Aquitaine and southern Italy it was expanded by the addition of wandering verses and of stable verses borrowed from other Gloria tropes so that it contains 12, 18 and even 24 verses (Rönnau, E1967, p.140). The phrases of the Gloria most often introduced by a trope were the litany-like set beginning with 'Laudamus te' up to 'gratias agimus tibi' and the similar set beginning with 'Domine Deus', as well as the final 'Cum Sancto Spiritu'. As with the Proper tropes, which in terms of their development and distribution the Gloria tropes most closely resemble, few Gloria tropes from the 10th and 11th centuries have the pan-European concordance of *Laus tua Deus*. When they do they tend to parallel the eventual structure of *Laus tua Deus* in the different regions: Aquitanian and south Italian Gloria tropes generally have a good number of verses, including recombinations of wandering verses, while northern French, English (pre-Conquest) and German Gloria tropes have far fewer verses and remain stable. The function of a number of Gloria tropes was to render the text Proper for a specific feast; thus *Pax sempiterna* was a Christmas trope and *O gloria sanctorum*, originally for St John the Evangelist, could, by changing the name of the saint in the trope verses, be made appropriate to a number of other saints.

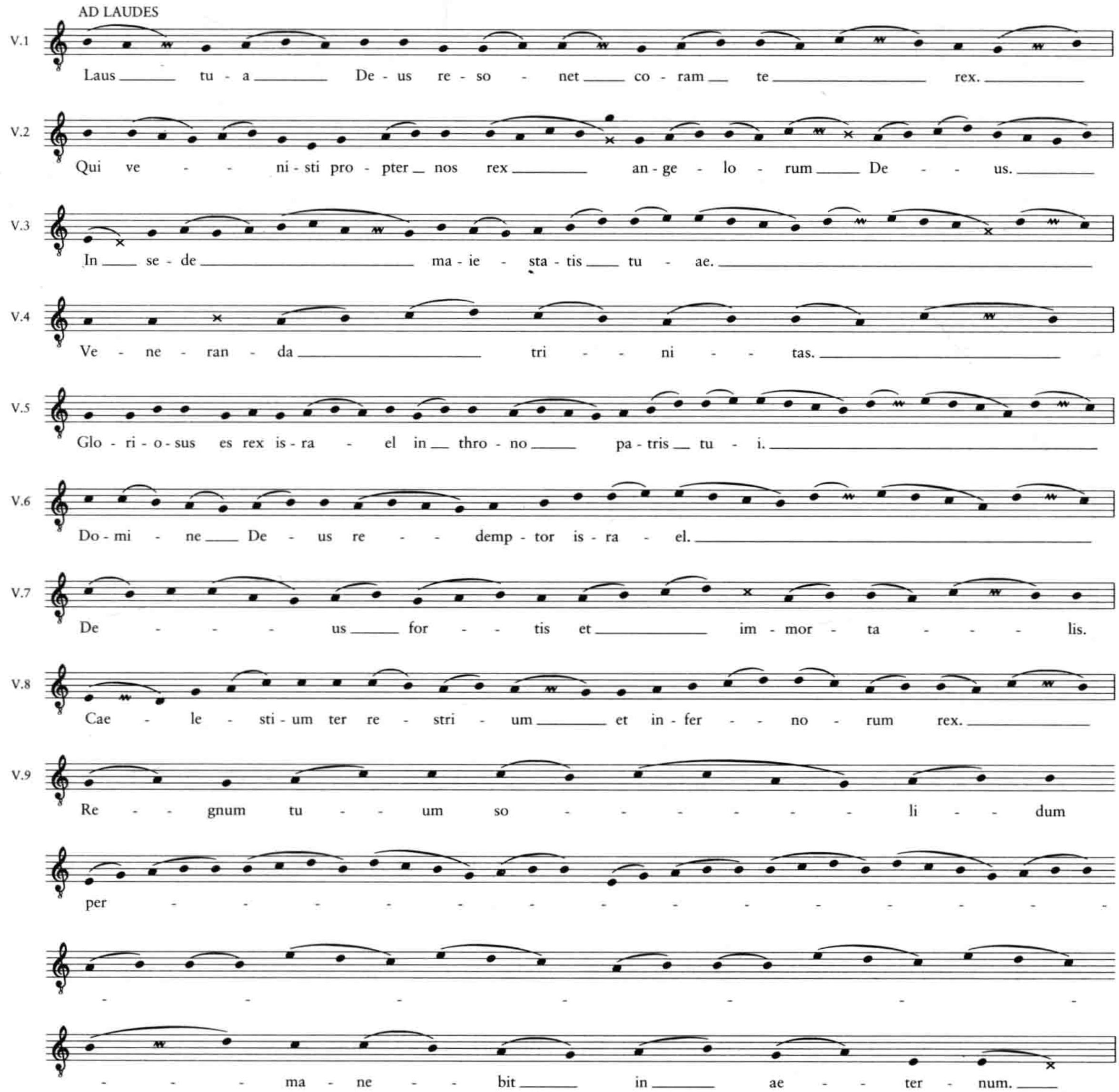
The verse *Regnum tuum solidum* (see ex.4, verse 9) with its long melisma on the word 'permanebit' became a widespread wandering verse and gave rise to a substantial repertory of prosulas; the latter often consisted of parallel phrases with alternating syllabic and melismatic settings (see Rönnau, E1967) as well as one or two derived verses, such as *Sceptrum cuius nobile*, which in turn became the *locus* of prosula composition. The *Regnum* verse and its prosulas are often the ornamental climax of any Gloria trope that includes them. Early sources include them in specific Gloria tropes, but some later manuscripts emphasize the wandering nature of the *Regnum* and its prosulas by presenting a series of such prosulas at the end of the Gloria series, thus indicating that they could be added to a number of the preceding Gloria tropes. A few late manuscripts that transmit no Gloria tropes still retain one or another of the *Regnum* prosulas as their only ornamentation of the Gloria.

Apart from the Gloria A, the Gloria melodies most often provided with tropes were those of Glorias IV, VI, XI, XIV and XV of the Vatican Edition. In the 11th century a few Glorias with their tropes were composed entirely ad hoc, particularly in southern Italy (Boe,

Ex.4 (a) *GB-Ob* 775, f.64*v*



(b) *Ob* 775, f.20*v*

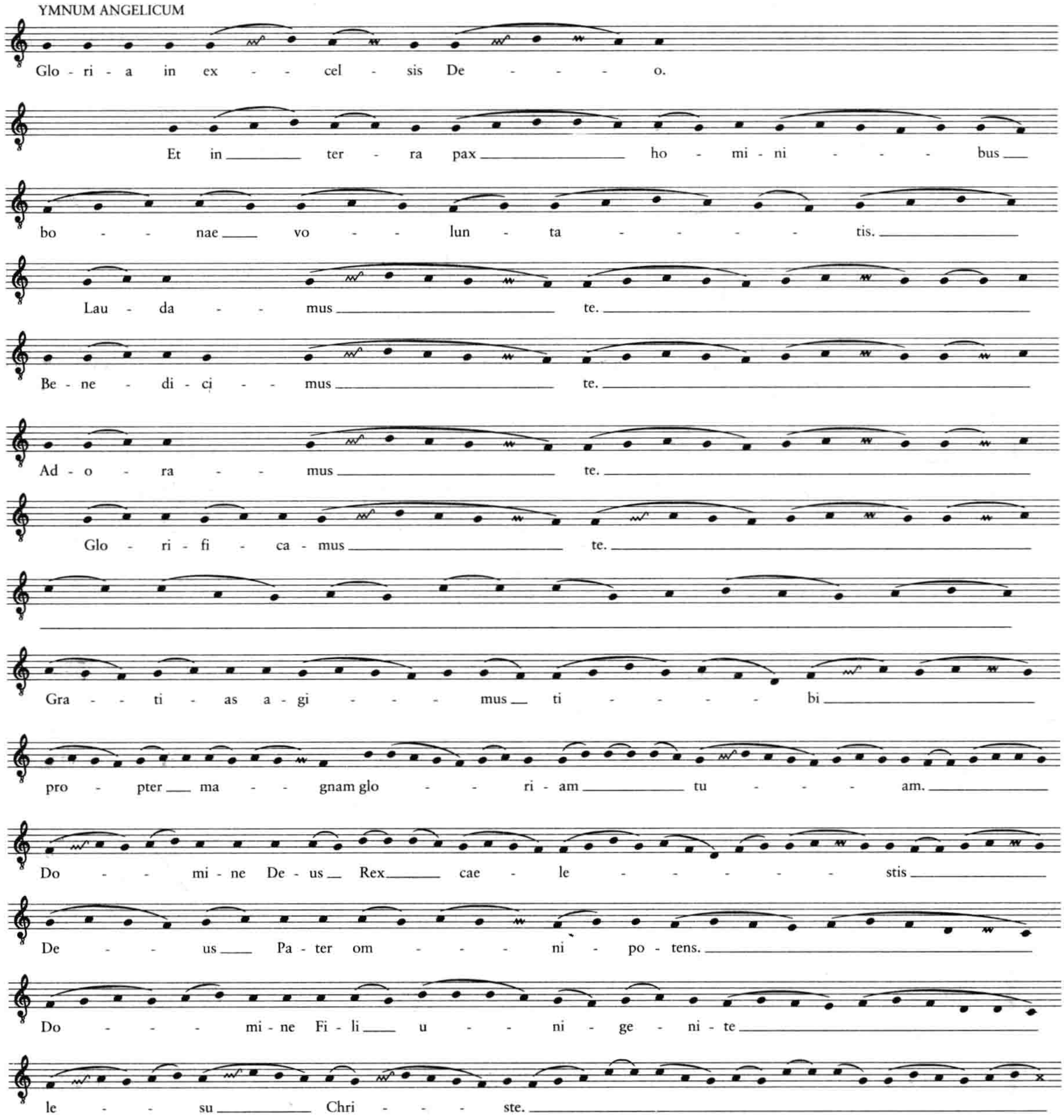


E1990). Tropes to the Gloria, like the Proper tropes, disappeared during the course of the 12th century and only one, the Marian trope *Spiritus et alme*, which is itself a 12th-century composition associated with Gloria IX for the Lady Mass, survived until its suppression by the Council of Trent.

(c) Sanctus. Tropes to the Sanctus differ from most of the other tropes so far discussed in that the vast majority

Ex.4 continued

Ex.4 (c) *Ob 775*, f.20*r*

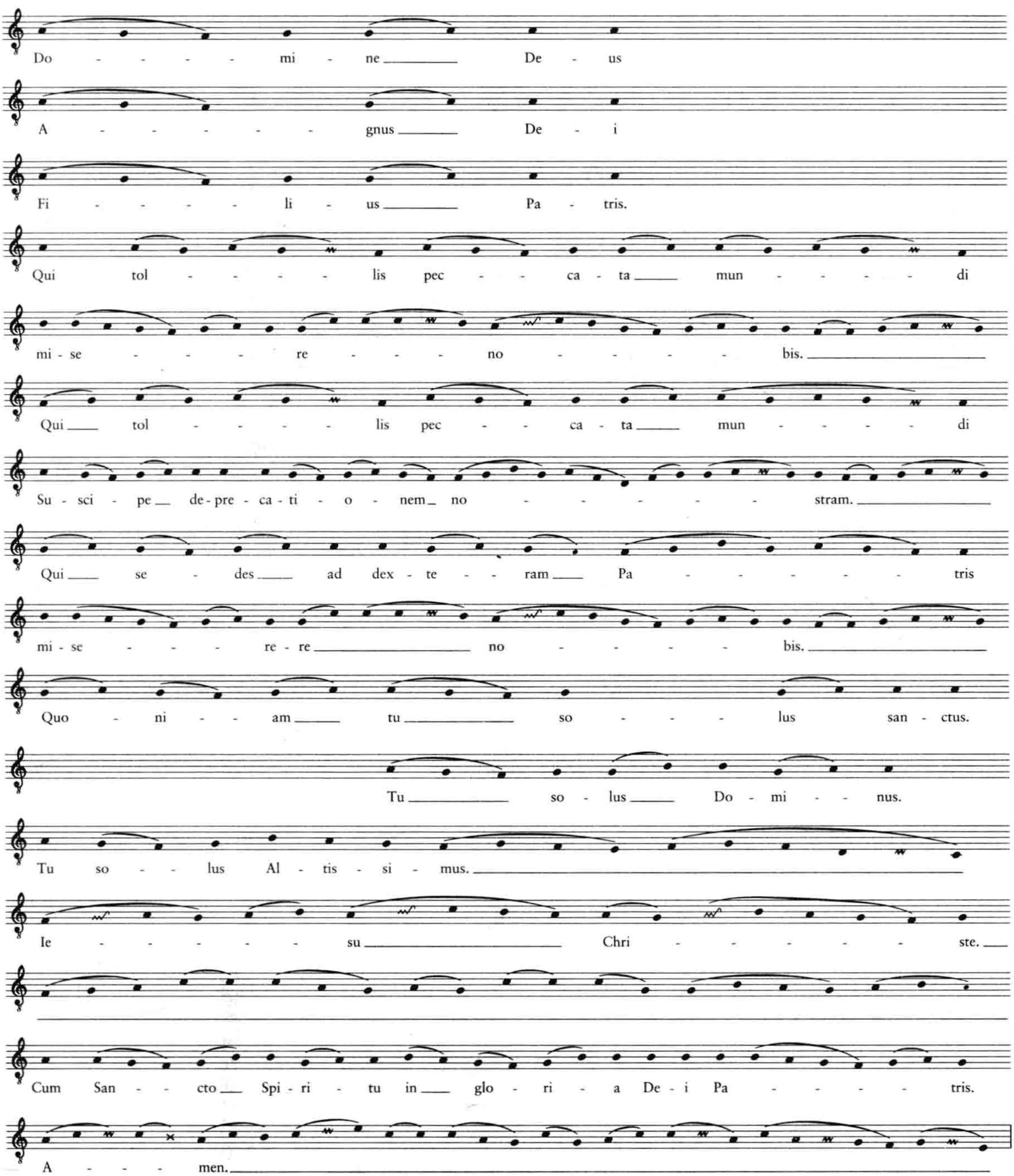


begin with the official text rather than with an introduction. Indeed, the nearly complete edition of all surviving Sanctus trope texts up to the end of the 12th century (Iversen, H1990) gives only four introductions in the entire repertory, and the peculiar transmission of one of them, the Aquitanian introduction *Sanctus Deus omnipotens Pater*, which outside Aquitaine was consistently misread as beginning with the official text, confirms the view that Sanctus introductions were rare and little understood at the time.

Typically, early Sanctus tropes provide short apposite phrases, often in Trinitarian form, following the three statements of the word 'Sanctus', followed by lines that function more like other tropes in that they introduce the official text. Ex.5 shows the north Italian version of a very stable late 10th-century Sanctus found in Italy, France and England; it presents the most common structure in terms of where the trope verses intersect the official text.

Absent from this example are two elements found in other Sanctus tropes: an introduction to one or both of the 'Osanna in excelsis', and an expansion of the 'Osanna' melisma, which was often provided with an extended prosula. The 'Osanna' prosula was the element most frequently found, and in a number of Sanctus settings it is the only addition. The most elaborate of the prosulas reveal a double versicle structure in which syllabic and melismatic versions of each segment alternate with each other. (A complete repertory of the texts up to the 12th century is given in Iversen, H1990; studies of individual pieces and groups of related pieces appear in Thannabaur,

Ex.4c continued

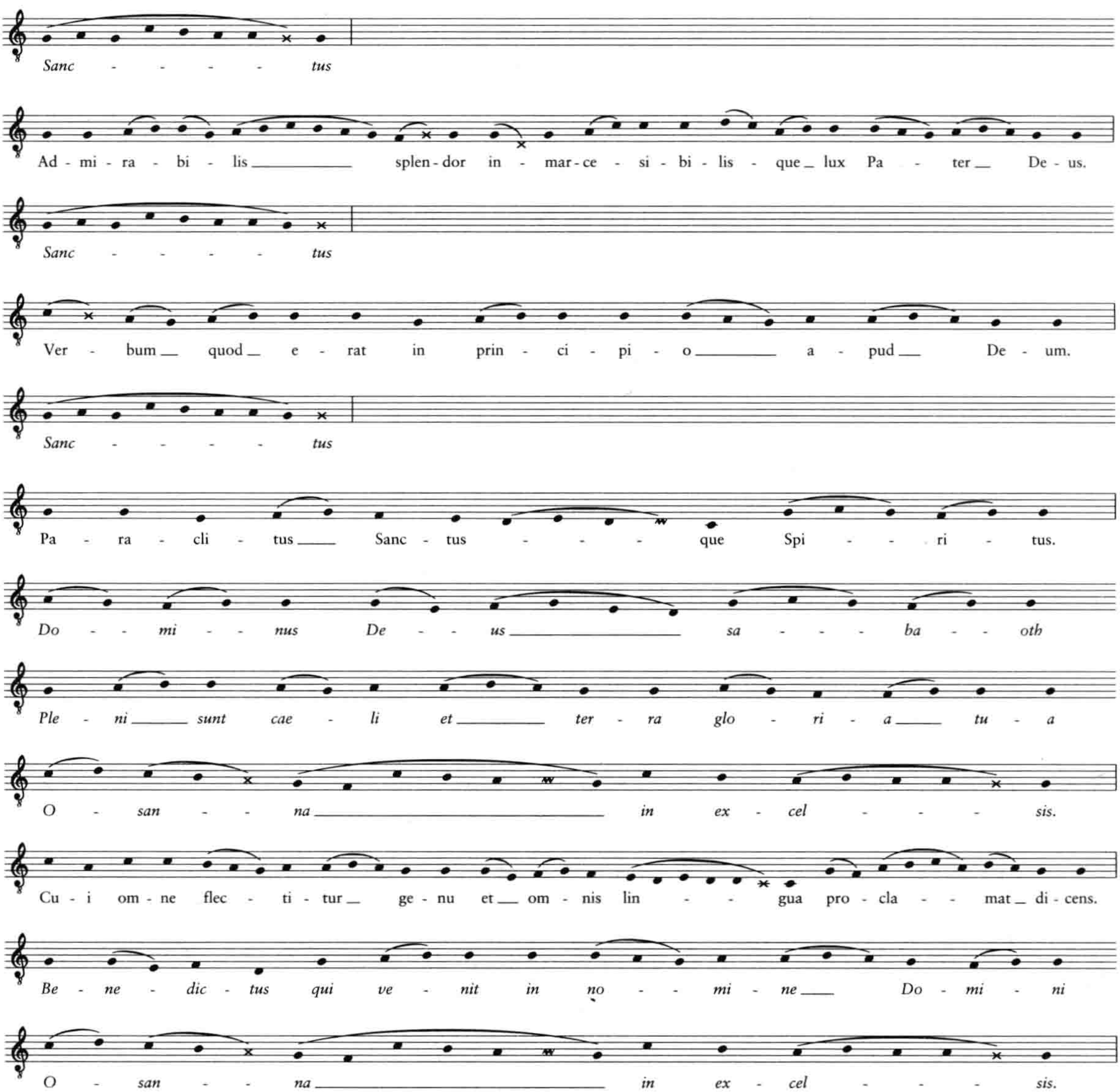


E1967, Atkinson, E1983–4 and E1993, and Iversen, E1983–4 and H1990.)

A very small repertory of Sanctus tropes, including some new trope texts, survived into the 14th and early 15th centuries. A number of them, such as the Sanctus of the so-called Barcelona Mass, are polytextual motets using a Sanctus trope as one of the texts, but others are polyphonic settings of texts clearly constructed along the lines of the traditional Sanctus tropes or of hymn texts interpolated into the Sanctus. No repertorial studies of the late Sanctus tropes have been undertaken, but polyphonic examples appear in sources such as *F-APT 16bis*, *I-IV* 115, *Bc* Q15, *AO* and *TRmp* 87 and 92.

(d) Agnus Dei. The official text of the Agnus Dei was still not settled in the 9th and 10th centuries, at which time it consisted of one or more statements of the phrase 'Agnus Dei qui tollis peccata mundi miserere nobis' (see Atkinson, E1977, and Iversen, H1980, for two differing views of the situation). The early layer of tropes to the Agnus Dei consists for the most part of verses ending with the works 'Miserere nobis', which follow a complete

Ex.5 *I-Rn* 1343, f.15*r*



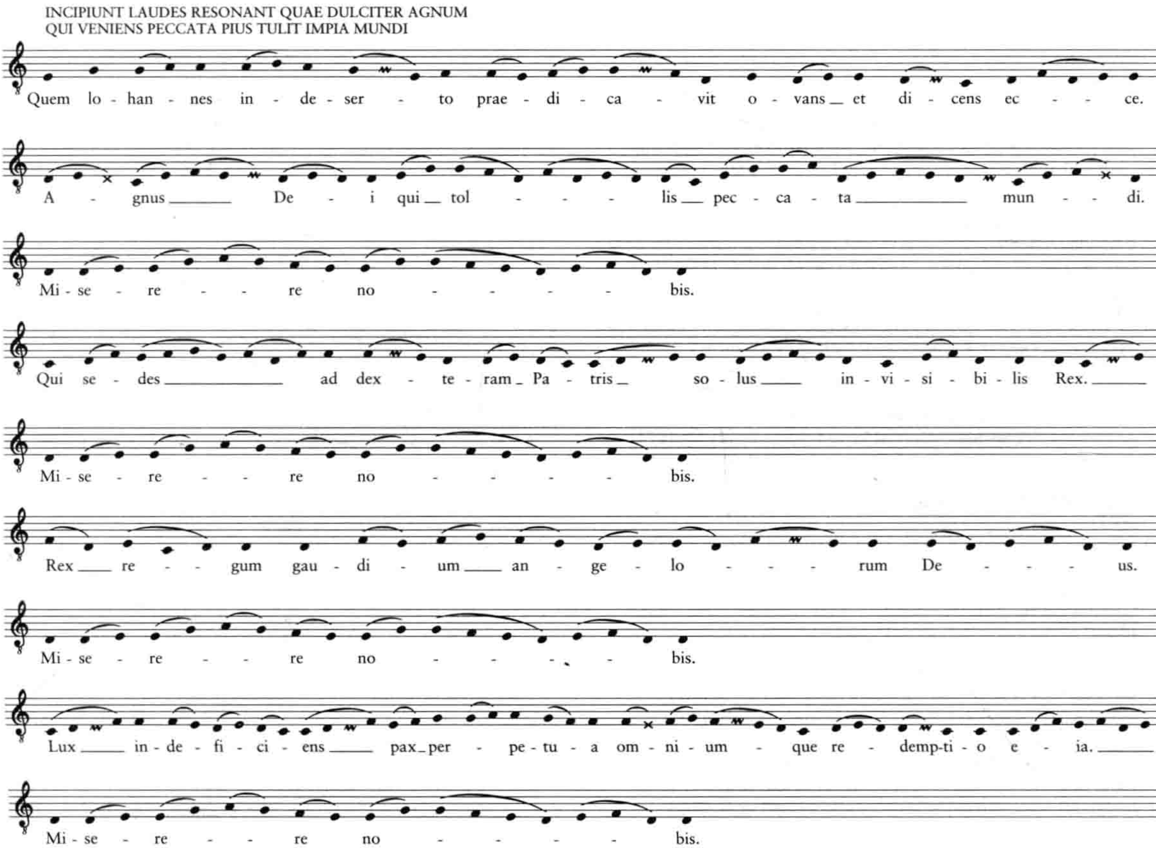
statement of the official text. In a few instances that first invocation is preceded by an introductory verse (ex.6).

During the course of the 11th century various developments took place: the number of invocations became more consistently restricted to three; the trope verses, both the ones used in the 10th century and those newly composed, came to be framed by the official text, with the trope verse appearing after the phrase 'Agnus Dei qui tollis peccata mundi'; and the ending of the final invocation came to be changed to the phrase 'Dona nobis pacem'. As in the case of the Sanctus tropes, a small number of Agnus tropes, including a few new tropes, survived into the 14th and 15th centuries and were set polyphonically. Sources for these late trope settings are the same as those for the Sanctus tropes.

(e) Ite missa est. These are by far the least studied tropes in the repertory. Even though the Dismissal belongs among the earliest elements of the Mass, tropes for it do not appear in the sources before the very end of the 10th century. There is a single instance in the highly elaborate Christmas Mass in *F-Pn* lat.1118, and what appears to be a purely melodic trope in *APT* 18, f.62*v*. The early 11th-century sources present a clear pattern: tropes to the *Ite missa est* were rare in France and all but unknown in Spain and England. A small repertory developed in Germany (Hospenthal, E1990), and some examples of this repertory turn up in Italian manuscripts. The pattern of the 11th century remains for the most part unchanged in 12th- and 13th-century sources, and only in the 14th century is there a small expansion of the repertory with late compositions, including polyphonic motets based upon *Ite missa est* chants with texts that resemble trope texts in the upper voices. Such texts and their settings, both monophonic and polyphonic, were more common in connection with the *Benedicamus Domino* that closed the Office.

(iii) Office chants. Apart from the responsory melismas and prosulas mentioned above, tropes to the Office chants

Ex.6



arose in the 11th century or even later. In the Office of a few special feasts, notably the Circumcision, the Apostles' Creed was provided with tropes (Arlt, B1970). In the English Sarum rite the second part of the Marian antiphon *Salve regina* was provided with a series of five four-line verse tropes. The troped antiphon is not found in plainchant sources before the late 12th century. The trope was included in most English polyphonic settings of the *Salve regina* from the 14th century until the Reformation (see Williams, G1979).

The largest number of tropes to an Office chant occur in connection with the versicle BENEDICAMUS DOMINO that closed most of the canonical Hours. Tropes to the *Benedicamus Domino* seem to have arisen in the early 11th century, since there is a small collection of them in *F-Pn* lat.887. The early repertory is very similar to that of the tropes to the *Ite missa est*, consisting of modest interpolation between the two words of the versicle and its response. This kind of *Benedicamus* trope remained in use until the end of the Middle Ages, and relatively large collections of them appear in Norman (*E-Mn* 289) and German (*D-Mu* 156) manuscripts.

By the end of the 11th century, however, as is apparent in the repertory in *F-Pn* lat.1139, other kinds of *Benedicamus Domino* tropes were being composed. The new tropes consist of relatively extended poems in rhymed rhythmic verse ending with the words 'Benedicamus Domino'. Monophonic examples of such *versus* that could be used in the place of the *Benedicamus Domino* appear in the late Aquitanian *versaria*, the Norman-Sicilian tropers and some German sources such as *D-Mu* 156, where on occasion an independent cantio is used as a *Benedicamus* trope. Polyphonic settings of such *versus* are also found in the Aquitanian *versaria* and among the collections of conductus from the Notre Dame school as well as in Office manuscripts from Sens, Beauvais and Laon. Notre Dame manuscripts also transmit Latin motets built upon *Benedicamus Domino* chants; these could be used as substitutes in much the same manner that the 14th-century polyphonic Ordinaries made occasional uses of polytextual motets in place of the *Ite missa est*. Most of these late *Benedicamus* tropes and *versus* would appear to retain only a tenuous connection with the liturgy.

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ALEJANDRO ENRIQUE PLANCHART

Trope (ii). A medieval term meaning octave species, mode, maniera. It was used thus by Latin writers on music from the time of Martianus Capella (*c*400) and Boethius (*d* 524) onwards. *See* MODE, §II, 1.

Tropea, Giacomo (*b* Squillace, Calabria, ?1590–1600; *d* ?Naples, after 1622). Italian composer. He is known by two sets of 20 madrigals, both dedicated to Francesco Filomarino, Count of Castello Abbate. The first, *Madrigali a cinque voci ... libro primo* (Naples, 1621), includes settings of poems by Guarini, G. Murtola, Marino and Chiabrera. It survives incomplete but apparently includes such features of the Neapolitan *seconda pratica* madrigal as unexpected chromaticism and lively, nervous counterpoint, which is marred, however, by awkward dissonances and chord progressions. The second print, *Madrigali a quattro voci ... con dui madrigali a cinque voci nel fine: libro primo* (Naples, 1622[14]), includes settings of eight poems by Marino. The music is similar to that of the earlier collection but expressive cross-relations and augmented triads are more frequent. Tropea seems to have modelled three madrigals in this book on other settings of the same texts, two by G.D. Montella, one by Ascanio Mayone. The volume also includes a madrigal by Ottavio Vitale.

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Troper (Lat. *liber troparius*, *troparium*, *troperium*, *tropharius*, *trophonarius*, *troponarius*). A type of medieval liturgical chant book, or a section of one, containing a significant number of tropes.

In his *Summa de ecclesiasticis officiis* of 1160–64, John Beleth, a professor at Paris University, described a troper as 'a certain book that contains certain songs ... and they are called *tropi* and *sequentiae* and *Kyrieleison* and *neumae*' (ed. H. Douteil, Turnhout, 1976). The four categories of song listed by Beleth cannot be equated easily with genres recognized by modern scholars, but they most probably include Proper tropes, troped Ordinary chants (or perhaps more restrictively Latin-texted Kyries), proses (sequences) and sequence melodies. A troper neither necessarily nor typically includes all the genres implied by Beleth's definition, but a troper always contains at least one of them, and this medieval definition covers all the manuscripts and portions of manuscripts that scholars designate 'troper', 'troper-proser', 'proser' or 'sequentiary'. The term 'troper' was used in the Middle Ages, as it is today, to describe both whole codices and portions of manuscripts. For example, a 13th-century inventory of the goods of an English parish church refers to a *graduale vetus cum tropario* and a *troparius per se* (*Vetus registrum sarisberiense alias dictum Registrum S. Osmondi*, ed. W.H.R. Jones, Salisbury, 1883–4/*R*, i, 276). Scholars do not always agree over whether a given codex containing a number of tropes merits the name troper; one modern writer's 'troper', in fact, may be another's 'cantatorium' or 'gradual'. Husmann, for example, excluded from his RISM volume (1964) a great number of manuscripts which he considered to be graduals but which other scholars routinely refer to as tropers.

The earliest surviving tropers date from the 10th century. Their origins may be traced on the one hand to *libelli* (booklets, often of a single gathering) of liturgical material for particularly solemn feast days. (Only one *libellus* of tropes survives, that in *A-Wn* 1609). On the other hand, the repertory of some early trope collections must have been learnt through oral tradition and ephemeral written sources (such as scraps of parchment and wax tablets). In the early period tropers tended to be small codices, sometimes very small (e.g. *F-Pa* 1169 and *CH-SGs* 484). Many tropers of the 10th and 11th centuries are plain (even scruffy) manuscripts, filled with additions and corrections. Nevertheless, a few illuminated tropers survive from the 11th century (e.g. *D-BAs* Lit. 5 and *GB-Lbl* Cotton Caligula A. xiv, ff.1–36). The 12th century saw the introduction of staff notation, as well as the occasional use of a two-column page layout. The heyday of the independently bound troper waned in the 13th century, although tropes of various genres, some more than others, continued to be included in Mass chant books until the Council of Trent.

The first inventory to mention a troper dates from 1003 (there is a 16th-century copy in *D-TRs* 1759/82); it lists 'one troper with ivory tablets' (*troparium i ... cum tabulis eburneis*). This is an unusual case, for the notice comes not in a library booklist but in the inventory of a church treasury. The manuscript to which it refers (*F-Pn* lat.9448), however, is not a typical troper, and its lavish illumination and ivory covers (the latter since lost)

accorded it special status. Tropers are more commonly mentioned in monastic and cathedral booklists, where they almost invariably appear towards the end of the list among the liturgical books. We know from these catalogues and from the surviving codices that a single ecclesiastical establishment might possess several tropers; a 12th-century booklist reports a surprising 14 tropers in the library of a French monastery (ed. L. Delisle, *Le cabinet des manuscrits de la Bibliothèque nationale*, Paris, 1868–81/*R*, ii, 487).

The contents of medieval tropers are extremely varied and rarely restricted to tropes alone. Besides the different genres of tropes, a troper might include a tonary, offertory verses (with or without prosulas), processional antiphons, the *Laudes regiae*, fraction antiphons and other liturgical songs. Tropers are generally either anthologies of available trope repertory from which pieces could be chosen to be sung on a given feast day each year (e.g. *CH-SGs* 484, in which the process of anthologizing can be traced because it led to the creation of irregular gatherings as new material was acquired) or more prescriptive liturgical books containing a body of tropes selected and arranged for performance in the celebration of the Mass (e.g. *GB-Ob* Bod.775).

The organization of a troper's contents also varies tremendously from manuscript to manuscript. Nevertheless, Gautier was able to identify three types of troper based on the manuscripts' contents and arrangement: in the first type there is a separate section of Proper tropes (in liturgical order) followed by a section of troped Ordinary chants; in the second, troped Ordinary chants are integrated with Proper tropes in a liturgical cycle and are thus assigned to a particular feast day; the third type is defined by the absence of Proper tropes.

An interesting aspect of medieval tropers is the graphic presentation of the coordination of Proper tropes with their host chants. Sometimes the Proper chants are given in their entirety, but usually the insertion points for the trope element are indicated by a cue consisting of the word or words that should immediately precede or follow the trope element in performance. The use of cues by preceding word is restricted to a small group of early east Frankish manuscripts (including *CH-SGs* 484, 381 and *A-Wn* 1609). Far more widespread is the use of cues by following word.

Knowledge of the production of trope manuscripts is limited. In the 10th and 11th centuries, tropers were undoubtedly chiefly made by Benedictine monks, working alone or collaboratively. There is reason to believe that it was not uncommon for the musical notation to be supplied by someone other than the text scribe(s). By the 12th century, the situation was changing, with lay craftspeople playing a larger role. A medieval chronicle reports, for example, that an English abbot of the early 12th century appointed scribes 'beyond the cloister' (*praeter claustrales*) to write 'missals, graduals, antiphoners, tropers, lectionaries and other ecclesiastical books' (*GB-Lbl* Cotton Vitellius A. xiii, f.87*r*). Tropers were available commercially in the 13th century. According to an account book of 1270, for instance, the count of Flanders paid a sum of money to a middle man for 'a missal and a troper purchased in Lille' (ed. C.C.A. Dehaisnes, *Documents et extraits divers concernant l'histoire de l'art dans la Flandre, l'Artois et le Hainaut avant le XVe siècle*, i, Lille, 1886, p.63)

In the Middle Ages, tropers were owned both by institutions and by individuals. The earliest surviving tropers are associated with Benedictine monasteries. Noteworthy in this regard are St Martial at Limoges and St Gallen, two houses from which a number of tropers survive. Tropers were also made for cathedrals (e.g. *F-Pn* lat.9449 and n.a.lat.1235 from Nevers). Even if owned institutionally, however, tropers must have been used principally by the cantor of an ecclesiastical establishment or by a few soloists of the choir. Occasionally, high ranking clerics counted a troper among their personal possessions. *I-Ac* 695, for example, was owned by Cardinal Matteo Rosso Orsini (*d* 1305). In modern times, tropers find their homes in church and university libraries, among the holdings of the foundations dedicated to preserving medieval monastic libraries, and in many of the municipal and national libraries of Europe.

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ELIZABETH C. TEVIOTDALE

Troppau (Ger.). *See* OPAVA.

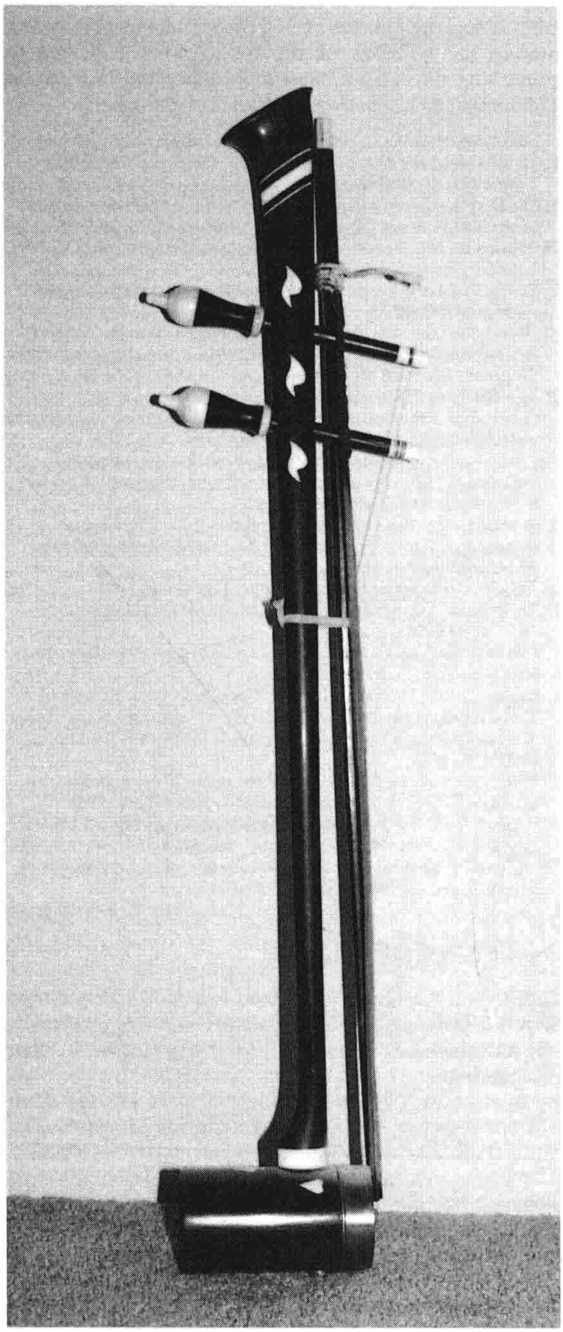
Troppo (It.: 'too much'). A word used to qualify tempo directions. Examples include *allegro non troppo*, 'lively, not too much so'; *presto, ma non troppo*, 'fast, but not too much so'.

See also TEMPO AND EXPRESSION MARKS.

Tror [dra, tro]. Generic term for bowed lutes in CAMBODIA. There are six types of *tror* in common Khmer practice. They are *tror Khmai* or *tror Ksai bey* (three-string spike fiddle), *tror che* (see illustration), *tror sao tauch*, *tror sao thom*, *tror ou*, and *tror ou chambieng* (two-string fiddles). At the Royal University of Fine Arts in Phnom Penh there are two other categories of *tror*, called *tror kandal* (medium-sized two-string fiddle) and *tror thomm* (large-sized two-string fiddle), but these are only academy-based

experiments and do not have a wider use outside the university. The *tror Khmai*, the only Khmer three-string fiddle, resembles the Thai *sǭ sām sāi*.

The precise origin of the *tror Kmai* is unknown. However, oral history reveals that the *tror Kmai* has existed alongside the Khmer people, used in the *arak* (spirit-worship) and *kar* (wedding) ensembles. The Khmer two-string fiddles are believed to be a modification of the Chinese two-string fiddle, which was used in the *hi* theatre ensemble brought to Cambodia around the turn of the 20th century. The *tror* has a range of approximately one octave when played in the usual finger position (first position). The range can be extended through use of other finger positions.



Tror che (two-string fiddle)

The resonator of the *tror Kmai* is made of a thin piece (less than half) of coconut shell covered with snake- or lizardskin. The three strings are made of silk or nylon. A detachable bow, with bow hair made of horsehair, sugar-palm fibres or nylon threads is used to play the instrument. The resonators of the *tror che* and *tror sao tauch* are made of bamboo or wood, covered with snake- or lizardskin. The bow hair (made of horsehair, pineapple fibres, or thin nylon threads) passes between the two metal strings. *Tror so thomm* has a resonator made of tortoiseshell, bamboo or wood, covered with snake- or lizardskin and also possesses two metal strings. The two types of *tror ou* are distinguished by the shape of their resonators; the *tror ou* is made of an almost-whole coconut shell, whereas the *tror ou chamhieng* is made of half a coconut shell (*chamhieng* = half). The strings of both types of *tror ou* are made of gut, silk, metal or nylon.

The varieties of two-string *tror* are used in the *arak*, *kar*, *mohori* (entertainment), *ayai* (vocal genre), *yike* (folk theatre) and *basak* (theatre of Chinese origin) ensembles, sometimes solo or to accompany a vocalist.

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SAM-ANG SAM

Troschel, Wilhelm. *See* TROSZEL, WILHELM.

Trossarello, Pietro (*b* Bene, Piedmont, before *c*1550; *d* after 1570). Italian composer. The *Primo libro de madrigali a sei voci* (Milan, 1570), his only extant work, indicates that he was a priest and canon at Acqui in the province of Alessandria, Piedmont. His madrigals use both secular and sacred texts, and a few motets are scattered through the collection.

MARIANGELA DONÀ

Trost, Caspar (*b* Klein Ballhausen, nr Tennstedt [now Bad Tennstedt], 23 March 1589; *d* Jena, 26 July 1651). German organist and composer. He was the son of a schoolteacher, Bernhard Trost, and was Kantor and organist in Oeleshausen (now Orlishausen, Sömmerda) by 1606. In 1614 he moved to Herbsleben as organist, and from 1617 was organist at the Michaeliskirche in Jena, where he supervised the extension of the organ in 1630. Probably, given his entry 'Casp[ar] Trost Balhusan Thur[ingensis]' in the matriculation register of 1619 at Jena, he took up a position at the university; at any rate, his death was announced in an obituary by the university rector, Johannes Zeisold. He wrote mainly occasional pieces, many of which survive incomplete, but his contribution to a collection of compositions on Psalm cxvi published by the Jena tax collector Burckhard Grossman (RISM 1623[14]) circulated widely. It reveals a composer who understood how to use the stylistic devices of his period to good effect.

A certain Johann Trost, who also came from Klein Ballhausen and matriculated at Jena University in 1619, worked as Kantor at Nordhausen, where he was regarded as the equal of one of his successors, Christian Demelius.

According to Eitner he was the composer of *Pars specialis musica* (Halle, 1635). His relationship (if any) to Caspar Trost is not known, though they may have been brothers.

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Siehe, lobet den Herren, alle Knechte (Ps cxxxiv), 8vv (1618); Wündschet Jerusalem glück, 8vv, in *Drey Christliche Muteten* (1618); Angst, Klag, gross Noth, 5vv (1619); Freuet euch des Herren (Ps xxxiii), 5vv (1620); Ich beschwöre euch, bridal song, 8vv (1620); Laudate pueri (Ps cxvii), 7vv (1621); Drei Ding bei uns auf Erden, wedding song, 8vv (1622); Ach Gott, Vater, funeral song, 5vv (1623); Freue dich des Weibes, wedding song, 6vv (1623); Du bist aller Dinge, bridal song, 5vv (1623); Der Herr behüte dich (1623); Das ist mir lieb, 5vv (1623[14]; ed. C. Wolff and D. Melamed (Cambridge, MA, 1994)); Betrüb dich nicht, funeral song, 4vv (1625); Compositio musicalis, 6vv (1628); Cygnea Cantio Simeonis, 4vv (1634); Derr Herr ist gnädig [pt 2 of Das ist mir lieb], 3vv (1637[3]); Ich glaube [pt 3 of Das ist mir lieb], 3vv, bc (1637[3])

Lost: Ich weiss, dass mein Herr Jesus Christ, der mich erlöst, beym Leben ist, 4vv, cited in *WaltherML*; Ps xx, 6vv (1621), cited in *EitnerQ*; Wedding motet, 8vv, cited in *WaltherML*; Ein Kindelein so löbelich, listed in 1658 inventory in *D-NAUw*

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DANIELA WISSEMANN GARBE

Trost, Johann Baptist Matthäus (*fl* 1714–26). German composer. He was one of a group of German musicians of the early 18th century who wrote operas for the court of Margrave Karl Wilhelm of Baden-Durlach. According to archival material (*D-KA*), Trost was born in Württemberg. He became a *Hof-musicus* in autumn 1714 and also served as tutor for singers of the court opera at Durlach. All Trost's operas seem to be lost, including *Rhea Sylvia* (1716) and *Ademarus* (1718). Two other works attributed to him are *Die bestürzte Königin in Schottland Maria Stuart* and *Die enthauptete Königin in Schottland Maria Stuart* (1716). In 1715 Trost was sent on court business to Stuttgart and Nürtingen, but he returned to Durlach the following year. His name continued to appear in court documents until July 1726.

GEORGE J. BUELOW

Trost, Johann Caspar (*b* Jena, before 1600; *d* Halberstadt, 1676). German theorist, organist and composer. The date of 1607 in his copy of Virdung's *Musica getutscht* (1511), probably from his school years, suggests a date of birth before 1600. He taught keyboard, mathematics and geography for the Margrave Georg Wilhelm of Bayreuth before moving to Halberstadt, where he was organist at the Stadtkirche and worked as a government lawyer. The 81 books, including 28 tracts on music theory, which survive from his library (in *D-HSj* and *D-W*) reflect his broad education; his own work as a music theorist is also in manuscript (*D-W* 14 (4) Mus.Helmst). A number of other theoretical works and translations and new editions of well-known works were advertised in a Leipzig fair catalogue of 1673. They were probably never published, as Trost's son, also Johann Caspar, who was organist at Halberstadt from 1676 to 1696, was still searching for a publisher for them in 1677 when he published his own *Ausführliche Beschreibung des neuen Orgelwercks auf der Augustus-Burg zu Weissenfels* in Nuremberg. Of his compositions, only the motet *Herr Jesu Christ, ich schrey zu dir* (Goslar, 1642) survives. Trost's most famous pupil was Andreas Werckmeister.

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DANIELA WISSEMANN-GARBE

Trost, Tobias Heinrich Gottfried (*b* *c*1679–81; *d* Altenburg, bur. 15 Aug 1759). German organ builder. He was a pupil of his father, the organ builder Johann Tobias Gottfried Trost (1651–1721), himself a pupil of Christian Förner. In 1704 T.H.G. Trost married in Tonna (Gräfentonna), where he then had his workshop. In 1705 he completed his first independent instrument. In 1718 he moved to Mockern, and in 1722 to Altenburg, where in 1723 after protracted rivalry with the elder J.J. Donati he was awarded the exclusive position of organ builder to the Duchy of Saxe-Gotha-Altenburg, on the strength of a testimonial from Gottfried Silbermann. He held this post until his death. His two main works are the organs in Waltershausen (1722–*c*1740) and Altenburg (1735–9). The Altenburg instrument was appraised by Silbermann (1737), J.S. Bach and J.A. Scheibe (1739) and found excellent. It was this instrument that J.L. Krebs used as court organist from 1756 to 1780.

Trost was the most important Thuringian organ builder of the 18th century. His instruments show an unusual modernity in conception, aimed at *Empfindsamkeit* and the *galant* styles in organ music. Typical markers of this include copious foundation and string stops, mixtures with Tierce ranks, and few mutations. J.F. Agricola, who in his youth witnessed the building of Trost's Altenburg organ, drew attention to the characteristic use of 8′ flue stops. In the form and dimension of his pipes Trost went to extremes: for instance, the 8′ Viola di Gamba is very narrow-scaled in order to imitate the original string tone. He also favoured special construction methods in some ranks, employing unusual materials, as in the double Flaute douce, the Unda maris and the Vugara. The flute stops range up to 2′ pitch and are prominent in the disposition of the instruments. The larger organs tend to have Pedal stops borrowed and extended from the *Hauptwerk*. To facilitate this, Trost developed a wind coupler (*Hauptwerk* to Pedal), which is operated by double valves and a wind overflow. Both the exterior and interior construction of Trost's instruments reflect the aesthetic ideals of the Enlightenment, with sumptuously fashioned consoles and embellished technical workings. Of his 30 or so instruments, only five remain to some extent complete. Because he used expensive materials, Trost never became wealthy as did Silbermann. His contemporaries admired his work, though he was often criticized for his treatment of schedules and deadlines. Among his pupils were Adam Gottlob Casparini, Johann Jacob Graichen, Johann Nikolaus Ritter and Johann Christian Immanuel Schweinefleisch.

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FELIX FRIEDRICH

Troszel [Troschel], **Wilhelm** (*b* Warsaw, 26 Aug 1823; *d* Warsaw, 2 March 1887). Polish bass and composer. Son of the piano maker Wilhelm Troszel of Warsaw, he studied with Freyer and others. He made his début at Warsaw on 17 April 1843 and sang at the Warsaw Opera until 1865. Particularly noted for his interpretations of the bass roles in operas by Moniuszko, Minchejmer and Dobrzyński, and in German and Italian operas, he was also a fine recital singer; his last concert was on 29 June 1866. After retiring from concert and operatic work, Troszel devoted himself to composition and teaching. He wrote *Szkoła do śpiewu na głos sopranowy i mezzosopranowy* ('Singing tutor for sopranos and mezzo-sopranos', Warsaw, 1860) and also *Ćwiczenia głosowe na kontralt, mezzosopran i sopran* ('Vocal exercises for contraltos, mezzo-sopranos and sopranos', Warsaw, n.d.). His compositions include numerous sacred works (*Ave Maria*, *Salve regina*, *Veni Creator* and a Requiem), romances and dumkas, and various piano works (many MSS are in *PL-Wtm*). He also composed over 50 songs to texts by T. Lenartowicz, J.B. Zaleski and others, many of which achieved considerable popularity.

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IRENA PONIATOWSKA

Trotter, James Monroe (*b* Grand Gulf, MS, 8 Nov 1842; *d* Hyde Park, Boston, 26 Feb 1892). American music historian. He was the son of a slave owner, Richard S. Trotter, and a black slave named Leticia. He studied music with William F. Colburn in a school for Negroes in Cincinnati run by the Methodist minister Hiram S. Gilmore, working between terms as a cabin boy on a steamer plying the Cincinnati–New Orleans run. About 1856 he moved to Hamilton, Ohio. Between 1857 and 1861 he attended Albany Manual Labor University near Athens, Ohio, and then taught in Muskingum and Pike Counties, Ohio. After service in the Civil War he worked in the Boston post office (1866–83), and on 3 March 1887 President Cleveland appointed him Recorder of Deeds in Washington, this being the highest office in the nation reserved by custom for Negroes. At the end of 1889 ill-health and political pressures forced him back to Hyde Park, where he died of tuberculosis.

His epochal 508-page *Music and some Highly Musical People: Containing . . . Sketches of the Lives of Remarkable Musicians of the Colored Race* (Boston, 1878), ending with a 152-page musical appendix of 13 vocal and instrumental pieces by 12 different black American composers, contains indispensable data on black American musicians. Reprinted in 1880 and 1881 ('Fifth Thousand') and again twice in 1969, Trotter's vademecum 'brings together a mass of curious, interesting and valuable information . . . upward of forty noted individuals or groups are distinctly treated, and more than fifty pages are additionally devoted to briefer notices of various obscurer musicians, vocal and instrumental, in all parts of the country' (*Literary World*, ix/6, 1878, pp.7–8).

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ROBERT STEVENSON

Trotter, Thomas (Andrew) (*b* Birkenhead, 4 April 1957). English organist. He studied at the RCM, with Ralph Downes, and at King's College, Cambridge, where he was organ scholar. During that time he was a pupil of Gillian Weir. After graduating he studied in Paris with Marie-Claire Alain. He won first prize and the Bach prize at the St Albans International Organ Competition in 1979. His début recital was at the Royal Festival Hall in 1980, and he has appeared several times at the Proms. Trotter became organist of St Margaret's, Westminster, in 1982, and organist to the City of Birmingham in 1983. He has appeared as a concerto soloist with leading international orchestras such as the Berlin PO and the Concertgebouw Orchestra, and has revived orchestral arrangements for organ by W.T. Best, Henry Lemare and others. He favours the Romantic and French 20th-century repertories. He gave a series of Messiaen recitals at the 1994 Edinburgh Festival, and has performed the complete organ works of Jehan Alain for BBC Radio 3. Among his recordings are works by Mozart, Liszt, Messiaen and Alain.

IAN CARSON

Trotter, Thomas Henry Yorke. *See* YORKE TROTTER, THOMAS HENRY.

Troubadours, trouvères. Lyric poets or poet-musicians of France in the 12th and 13th centuries. It is customary to describe as troubadours those poets who worked in the south of France and wrote in Provençal, the *langue d'oc*, whereas the trouvères worked in the north of France and wrote in French, the *langue d'oil*.

I. Troubadour poetry. II. Trouvère poetry. III. Music.

I. Troubadour poetry

1. Introduction. 2. Social status. 3. *Fin' amors*. 4. Critical approaches. 5. Genres, themes, motifs. 6. Style and technique.

1. INTRODUCTION. The troubadours were the earliest and most significant exponents of the arts of music and poetry in medieval Western vernacular culture. Their influence spread throughout the Middle Ages and beyond into French (the trouvères, see §II below), German, Italian, Spanish, English and other European languages.

The first centre of troubadour song seems to have been Poitiers, but the main area extended from the Atlantic coast south of Bordeaux in the west, to the Alps bordering on Italy in the east. There were also 'schools' of troubadours in northern Italy itself and in Catalonia. Their influence, of course, spread much more widely. Pillet and Carstens (1933) named 460 troubadours; about

2600 of their poems survive, with melodies for roughly one in ten.

The principal troubadours include AIMERIC DE PEGUILHAN (*c*1190–*c*1221), ARNAUT DANIEL (*fl c*1180–95), ARNAUT DE MAREUIL (*fl c*1195), BERNART DE VENTADORN (*fl c*1147–70), BERTRAN DE BORN (*fl c*1159–95; *d* 1215), Cerveri de Girona (*fl c*1259–85), FOLQUET DE MARSEILLE (*fl c*1178–95; *d* 1231), GAUCELM FAIDIT (*fl c*1172–1203), GUILLAUME IX, Duke of Aquitaine (1071–1126), GIRAUT DE BORNELH (*fl c*1162–99), GUIRAUT RIQUIER (*fl c*1254–92), JAUFRE RUDEL (*fl c*1125–48), MARCABRU (*fl c*1130–49), PEIRE D'ALVERNHE (*fl c*1149–68; *d* 1215), PEIRE CARDENAL (*fl c*1205–72), PEIRE VIDAL (*fl c*1183–*c*1204), PEIROL (*c*1188–*c*1222), RAIMBAUT D'AURENGA (*c*1147–73), RAIMBAUT DE VAQEIRAS (*fl c*1180–1205), RAIMON DE MIRAVAL (*fl c*1191–*c*1229) and Sordello (*fl c*1220–69; *d* 1269).

All known troubadours are listed in the *Bibliographie* (1933) of Pillet and Carstens; and their poems, with individual sources, are given alphabetically beneath each name. A standard reference work, with an anthology of poems by 122 poets, is de Riquer's *Los trovadores* (1975). Among the best general introductions to the songs of the troubadours are those by Davenson (1961), Topsfield (1975), Di Giralamo (1989), Akehurst and Davis (1995) and Gaunt and Kay (1999). The anthologies of Hill and Bergin (1941) and Goldin (1973) are useful guides for English readers; the translations of Ezra Pound (1953) are classics of their kind.

2. SOCIAL STATUS. The romantic idea of the troubadour current in the 19th century is slowly fading before the careful and more realistic appraisal built up by scholars over the years. So far from being a carefree vagabond 'warbling his native woodnotes wild', the troubadour was characteristically a serious, well-educated and highly sophisticated verse-technician. Admittedly a good deal of the blame for the blurred and rosy picture must be laid at the door of the Middle Ages themselves. The earliest lives of the troubadours are the *vidas* compiled in the 13th and 14th centuries; they are highly romanticized fictions derived, for the most part, simply from the surviving poems. The following account of the troubadour Jaufre Rudel (trans. Topsfield) is typical :

> Jaufre Rudel of Blaye was a very noble man, prince of Blaye. And he fell in love with the countess of Tripoli, without seeing her, for the good that he heard of her from the pilgrims who came from Antioch. And he composed many songs about her with good tunes and poor words. And through his desire to see her, he took the cross, and set out to sea; and sickness came upon him on the ship, and he was brought to Tripoli, into an inn, as if he were dead. And this was told to the countess and she came to him, to his bed, and took him in her arms. And he knew that she was the countess and forthwith he recovered his hearing and sense of smell, and praised God for having kept him alive until he had seen her. And so he died in her arms. And she caused him to be buried with great honour in the house of the Temple; and then, on that same day, she took the veil for the grief she had at his death.

Fictional though this account no doubt is, it conveys an important truth: the art of the troubadours was one in which music and poetry were combined in the service of a courtly ideal, the ideal of *fin' amors*.

Jaufre Rudel was well placed in courtly society; he was 'prince of Blaye', i.e. at least the lord of a castle. But others were even higher in the social scale. Guillaume IX of Aquitaine, generally described as 'the first of the troubadours', was a duke, and his granddaughter, Eleanor



1. Jaufre Rudel and the Countess of Tripoli: miniature from a troubadour MS, 13th century (F-Pn fr.854, f.121v)

of Aquitaine, married first King Louis VII of France and soon afterwards Henry of Anjou, later Henry II of England. Raimbaut d'Aurenga was another high-ranking noble; he held numerous castles. At the other end of the social scale, Cercamon (*fl* 1137–49) rose from being a *joglar*, i.e. an instrumentalist and singer, a professional and normally itinerant musician. Aimeric de Peguilhan is said to have been the son of a citizen of Toulouse, a draper; Marcabru, a foundling (although this is unreliable); and Bernart de Ventadorn, the son of the castle's baker (more recent research suggests he was in fact a younger son of the house of Ventadorn and later an abbot). Whatever a troubadour's origins, he had to become *cortes et enseignatz* (courteous and accomplished) if he was to succeed.

3. 'FIN' AMORS'. The topic of ideal love, though hardly new in the 12th century, and not the exclusive preserve of western European poets, has long been seen as the distinctive contribution of the troubadours to Western literary culture. The modern term 'courtly love', apparently first coined by Gaston Paris in the late 19th century, enjoyed an undisputed period of dominance until the 1960s. Thereafter, it was subjected to questioning and re-evaluation, from which emerged a more nuanced and detailed understanding of the relationship between love as it is described in all its variety in medieval poetry and prose, and the changing social and ecclesiastical structures of love and marriage in the Middle Ages. *Fin' amors* is no longer seen as an exclusively literary phenomenon, but as a powerfully influential cultural element in medieval society that deserves the broadest historical scrutiny (Duby, 1981; Brundage, 1987; Harvey, 1989; Paterson, 1993).

The medieval terms *fin' amors* (refined or pure love) or Chaucer's 'gentil lovyng' reveal the aspirations central to the type of love described by troubadour poetry. Refinement (*gentilesse*) is the essence of this experience (or

rather this complex of experiences). The lover seeks refinement through the experience of being a worthy lover; he is impelled by *joi*: 'en joi d'amor ai et enten/la boch' e·ls· olhs e·l cor e·l sen' ('in love's joy I hold and direct my mouth, my eyes, my heart, my understanding'; Bernart de Ventadorn, trans. Press). The features of *fin' amors* that relate it to other manifestations of romantic love throughout the centuries are the longing, the secretiveness, the sense of illumination, the almost manic-depressive succession of moods; the distinguishing feature of *fin' amors* is the emphasis on the social and personal benefits of love. Thus, Bernart de Ventadorn again:

> Ben es totz om d'avol vida
> c'ab joi non a son estatge
> e qui vas amor no guida
> so cor e so dezirer

(Every man who does not dwell in a state of joy and does not direct his heart and his desire towards love, leads a base life; trans. Topsfield).

Love is the source of all goodness – *fin' amors*, *fons de bontat*; the quasi-religious sentiment and phraseology are common (for a comprehensive account, see Topsfield). Paris's word 'courtly' is helpful in so far as it points to the complex relation between the lover and his social environment: he is required to observe discretion and practice decorum, qualities which are defined by the courtly culture to and for which he speaks.

The ideal love put forward by the troubadours is remarkable for its analytical intensity; it is also full of tension and contradiction. There is an intriguingly dissonant yet insistent relation between the sacred and profane, between the noble and the ironic and obscene, between idealism and the messy social realities of aristocratic separation, divorce and remarriage exemplified, for instance, in the life of Eleanor of Aquitaine, who, along with her daughter, Marie de Champagne, was an important patron of poets and composers in the 12th century. As far as religion is concerned, *fin' amors* seems, at first sight, an outright denial, a blasphemous assertion of human desires against the eternal truths of Christian love or *caritas*. But the rapprochement is equally striking. This ecstatic love which exalts the worth of the individual is, allowing for the difference in its object, analogous to the love celebrated by many 12th-century devotional writers (such as Bernard of Clairvaux and Richard of St Victor).



2. Marcabru: miniature from a troubadour MS, 13th century (F-Pn fr.12473, f.102r)

Another area of tension is that between the kinds of power ascribed to women in many troubadour love songs and the powerful social constraints that existed not only for women but also for the less socially elevated troubadours. No other group of poets give women so exalted a definition within so tightly circumscribed a context of female suppression. Renewed attention to the women troubadours, the *trobairitz*, has encouraged some scholars to argue that an independent female perspective can be isolated; others, however, argue that the troubadours largely worked in self-contained masculine circles in which women were not exalted but excluded. The question of how we are to understand the distribution of power, agency and responsibility between the sexes in troubadour writing remains open. The *trobairitz* were a small group of women composers who belonged to the nobility. They flourished between 1170 and 1260. Their songs are a remarkable survival. In modern editions, the number of texts offered range from 23 to 46, compared to some 2,500 texts by male authors. Few *trobairitz* are named, and difficult judgments have to be made about the ascription of anonymous songs. They wrote mainly in two genres, the *canso* and the debate poem (*tenso*). Perhaps the most celebrated figures are the Comtessa de Dia and Castelloza, each of whom left four *cansos*. Only the song survives with music: the *canso*, *A chantar m'er de so qu'ieu non volria*, by the Comtessa de Dia.

4. Critical approaches. In the 100 years following the origins of modern medievalism in the 19th century, much attention was given to the genesis of troubadour lyric and of the experiences conveyed in it. It is perhaps not too much to say that nearly all approaches to troubadour lyric – formal, technical, generic, historical, anthropological – were assumed with that overarching quest to discover a point of origin for modern, nationalist histories of attitude and sentiment. No single theory won general acceptance, no doubt because the questions that needed to be posed are complex ('origins' cannot, for instance, be sharply distinguished from 'influence') and the answers could not but be equally so. The principal hypotheses are: (i) Arabic; (ii) Celtic; (iii) Cathar; (iv) liturgical; (v) Christian; (vi) classical Latin; (vii) 'goliardic', that is, medieval Latin; (viii) feudal–social; (ix) folklore (for a succinct and judicious summary see Davenson, supplemented by Axhausen and Dronke). The most substantial of these point to some important connections: for instance, a body of song of comparable intensity, profanity and eroticism existing in Arabic from the second half of the 9th century onwards; the para-liturgical Aquitanian *versus* found in tropers associated with St Martial de Limoges; the influence of Ovid, especially his *Amores* and *Ars amatoria*; the deep and extensive links (analysed by Spanke, 1936) between vernacular and medieval Latin songs.

More recently, however, the intense preoccupation with origins has diminished. It has largely been replaced, firstly, by a fresh examination of the social and historical contexts for troubadour song. Stimulated by the influential Marxist approach of Erich Köhler, who insisted on the deeply rooted analogy between feudal social structures and the psychology of love, Bloch, Duby and others have emphasized the essential hegemony, in the aristocratic château or royal court, of the woman, originally and primarily the *seignor*'s wife, in the posited absence of her lord and master. The use of feudal terms to describe relationships

(the lady, *dompna*, is also referred to as *midons*, my lord) is marked; Duby, in particular, further identifies younger, potentially disaffected aristocratic sons, not immediately in line to inherit, as the kind of audience for whom poetry addressed to an unattainable female object of desire would be an explicable and powerful fantasy. Developing this in psychoanalytical terms, Huchet and Cholakian have moved away from sociological explanations for feudal imagery, seeing it instead as an expression both of male anxiety about the loss of social and erotic control, and of inter-male rivalry.

A second area of interest concerns the highly allusive and self-referential nature of the poetry (Gruber, Meneghetti). This builds on but also reacts against the extensive work carried out in the 1960s and 70s on the formal, technical complexity of troubadour (and trouvère) verse (see Dragonetti, Zumthor and below). Gruber's detailed attention – in semantic, metrical and musical terms – to the intertextual relationships between clusters of songs and groups of authors, has turned scholarly emphasis away from formalism as an end in itself and towards a revised, newly historical sense of the competitive, personal circmstances in which troubadour songs were composed. Meneghetti, likewise, in analysing the early reception of troubadour lyric, reinforces our understanding of the primacy of debate and dialogue in its construction.

Perhaps ironically, given that intertextuality was originally a way of bypassing critical approaches that relied on Romantic notions of authorship and intention, it seems that studies of the intertextuality of troubadour lyric have stimulated a renewed interest in the subjective dynamics of troubadour rhetoric (Zink, Kay). Allowing for a coincidence between the intertextual and the historical has enabled discussion of the speaking/singing voice to include a more nuanced and rhetorically subtle approach to autobiography. The 'subject' of troubadour lyric is now seen as a complex, shifting rhetorical position, open to irony and parody, capable of sliding disarmingly between the personal and the general.

5. Genres, themes, motifs. The numerous recurrent motifs of troubadour love-poetry include love and courtesy; love and the hostile spies (the *lauzengiers*); the 'service' of love and the idolatry of the lady; resistance to sensual desires; the deception and despair of love; love-sickness and death; the joy of love (especially as a source of creative inspiration); the lady's power; the personification of love as attacker, or god; and so on. The need to express these and many other motifs in succinct and recognizable form led to the establishment of genres, distinguished not so much by form as by content or implied situation. Thus the lovers' desire never to be separated is epitomized in the alba or dawn-song: the lovers in their happiness do not notice the night has passed until alarmed by the song of the birds, by the nightwatchman, or by a confidant. Although in the earliest generation of troubadours there is little evidence that poets attributed much importance to generic distinctions, the main genres are as follows: (i) *vers*: the term most frequently used by troubadours (*c*1100–50) to describe their songs, possibly derived from the liturgical *versus* (Chailley); it was applied without much discrimination of type or topic (although in the late 12th century it came to be used more specifically of moralizing poems in the style of Marcabru). After the 1150s, poetry divides into two principal kinds: (ii) *canso*: a courtly love-song, the central type of Occitan lyric which allowed a wide variety of predominantly serious content and high style (e.g. Bernart de Ventadorn, *Can vei la lauzeta mover*); and (iii) sirventes: a song usually satirical on a political, moral or literary topic devised to a borrowed melody, i.e. a contrafactum (e.g. Bertran de Born, *D'un sirventes no motz cal far*; he acknowledged having used a melody by Giraut de Bornelh). Other principal genres are, in the terminology of the period: (iv) *tenso*, partimen, *joc-partit*: songs of various kinds in debate form, often involving therefore, two participants by name, but not necessarily being joint compositions (e.g. Peirol, *Quant amors trobet partit* – a debate between the poet and Love; Aimeric de Peguilhan, *Amics n'Albertz, tensos soven* – a debate between Aimeric and Albert de Sisteron); (v) *pastorela*: a courtly song in mock-popular style presenting an amorous encounter between a knight and a shepherdess (e.g. Marcabru, *L'autrier jost' una sebissa*); (vi) *dansa*: a mock-popular song based on a dance form (not commonly extant, but represented by the famous *A l'entrada del tens clar*); (vii) descort: in some sense a 'discordant' song; 'The stanzas must be individual, disagreeing and variable in rhyme, melody [*so*] and in languages' (*Las leys d'Amors*). Another explanation stresses the 'discord' of the speaker's feelings. Raimbaut de Vaqeiras wrote a descort in five languages. Modern analysis relates the descort to the French lai, an 'irregular' sequence type (Gennrich, 1932); (viii) *escondig*: a *canso* consisting of a lover's apologia for behaviour which has offended his lady (e.g. Bertran de Born, *Ieu m'escondisc, domna, que mal no mier*); (ix) planh: a lament on the death of a king or other important personage (e.g. Cercamon, *Lo plaing comenz iradamen*, ? on the death of Count Guillaume VIII of Poitou); *see also* Planctus; (x) *gap*: 'a poem, sometimes in bawdy style, of self-praise, challenge or confrontation' (Topsfield), though whether this term was ever used in the medieval period to denote a distinct genre has been questioned.

6. Style and technique. There can be few repertories of poetry so selfconscious as that of the troubadours. The discussion of technique plays an important part in the poems themselves; and for sheer virtuosity the poets surpass all other lyric poets of the Middle Ages with the exception of Dante. It is surely no accident that societies in which literary technique was so prized emerged in time as 'literary societies' in the narrow sense; the court became a Puy. The surviving Occitan treatises are, for the most part, manuals of technique – the *Doctrina de compondre*



3. Bernart de Ventadorn: miniature from a troubadour MS, 13th century (F-Pn fr.12473, f.15)

TABLE 1

a	b	a	b	c	c	c	d	d	a	d	d	d
7′	7′	7′	7′	5	5	7	5	5	7′	5	5	8

(Frank, 1953, no.373; Gaucelm Faidit)

dictats, Uc Faidit's *Donatz proensals*, and above all the huge *Leys d'amors* (1356, but summing up a whole tradition). The 'company of the Seven Troubadours of Toulouse' systematized the whole corpus and awarded the titles of Bachelor and Doctor in *gai-savoir* (joyful learning). Estimates vary slightly; but, for example, van der Werf (1972) deduced from the comprehensive analyses in Frank (1953–7) 1575 different metrical schemes of which 1200 are used only once. An indispensable and accessible guide to versification in troubadour song may be found in Chambers (1985).

Most troubadour songs are strophic (the descort is an exception); that is to say, the stanzaic pattern is repeated throughout the song and, with it, the melody of the first verse. The stanzaic pattern is normally described in modern analyses by rhyme and number of syllables, with a superior stroke indicating a 'weak' (or 'feminine') ending (Table 1). Certain basic shapes are more common than others: in particular, the *canso* tends to be in the form α α *β*. The terminology of Dante (from his unfinished *De vulgari eloquentia*, *c*1305, ed. Mengaldo, 1968, the most important single treatise on vernacular poetry) is often used to describe the different parts of the *canso*. The α sections together constitute the *frons*, and individually each is called *pes* (plural *pedes*); the β section is called the cauda (or *sirima*) and is treated with the utmost variety (when divided into two symmetrical parts these are called *voltae*). Gaucelm Faidit's song (Table 1) has a four-line *frons* divided into two *pedes* (*ab ab*) and a nine-line unsymmetrical cauda. (As will be observed below there is no necessary connection between the metrical and the melodic structure of a stanza, but a basic shape α α *β* is usually observed in the music.)

The poet's ingenuity is further demonstrated in the relationship between the different stanzas. This can vary considerably, not in number of syllables but in rhyme. The norm for the *canso* is to have five, six or seven stanzas (*coblas* in Occitan terminology) with one or more shorter *tornadas* or envois. Various basic schemes can be identified: (i) repetition of the same rhyme scheme and sounds but with different rhyme-words in each stanza (by far the most common); (ii) the same, but with some end-words of the first stanza not finding their 'answer' within that stanza but waiting to be answered in the second and subsequent stanzas; (iii) repetition of the same rhyme scheme, but with the sounds changing every two or three stanzas (*coblas doblas*, *coblas ternas*); (iv) repetition of the same rhymes but with a different scheme in each stanza (uncommon). Procedures such as the last-mentioned culminate in the tour de force of the sestina. Arnaut Daniel's *Lo ferm voler* is the first and most famous example: the rhyme-words of the first stanza (*intra*, *ongla*, *arma*, *verga*, *oncle*, *cambra*) are repeated in a different, and calculated, order in each of stanzas 2–5; the three-line *tornada* contains all six words. Other links between *canso* stanzas depend on devices such as (i) *coblas capfinidas* – the last line of one stanza is linked verbally with the first line of the next; (ii) *coblas capcaudadas* – a variety of (i) depending on the rhyme-word; and (iii) *coblas retrogradas* – the rhyme-words, or rhyme sounds, of one stanza are inverted in the next.

The pre-eminent place occupied by sheer technical accomplishment in the aesthetic of troubadour verse is evident from Dante's treatise. He named the three elements which must be studied in the composition of the perfect highly-wrought stanza as follows (*De vulgari eloquentia* II, ix.6): *cantus divisionem*, the formal melodic structure of the stanza; *partium habitudinem*, the harmonious putting-together, or proportioning, of lines and rhymes; *numerum carminum et sillabarum*, the 'harmony' of lines and syllables. The key term in Dante's discussion is *armonia*, harmoniousness, a concord of sounds.

These classifications and codifications are all of a piece with the view of poetry as a branch of rhetoric which culminated in the *seconde rhetorique* of Machaut, Froissart and Deschamps (second half of the 14th century) with its extraordinarily elaborate analysis of the formal components of verse. Early comments on technique occur chiefly in the poems themselves. Among the terms the poets use are *trobar naturau*, *trobar clar*, *trobar clus*, *trobar ric*, *trobar braus*, *trobar leu* and *trobar prim*, all referring to different styles of writing (*trobar*: 'invent'). The meaning of these and other terms has been and still is hotly disputed (for full discussion see Paterson, 1975). The most puzzling terms are *clus* and *ric*. *Clus* is used, for example by Giraut de Bornelh, to describe a difficult style which he is discarding in favour of *trobar leu* (Lat. *levis*: 'light', 'easy') and can refer, variously, to a style applying



4. Arnaut Daniel: miniature from a troubadour MS, 13th century (F-Pn fr.12473, f.50r)

embellishment (the *ornatus difficiles* of medieval rhetoric) to an essentially simple theme, or to a style of deliberate and riddling ambiguity (? with an esoteric purpose and a select audience in mind) or, more broadly, to difficult poetic content which only gradually reveals its meaning to the reader. *Ric* is used by Raimbaut d'Aurenga in revealing conjunction with *car*: 'I know how to couple and lace words and music together so graciously that no one can compete with me in the precious noble style' (*del car ric trobar*; trans. Paterson). Arnaut Daniel, whom of all the troubadours Dante most admired, never used the term 'clus' and yet wrote, in his famous sestina *Lo ferm voler*, a poem of extraordinary density of meaning and complexity of pattern.

To search for a consistent terminology is vain; but the search is in itself rewarding since it uncovers the complexities of selfconscious technical experimentation which are at the heart of the enterprise. There are, of course, troubadours who do not talk much about their style and write poems of an apparently artless directness; Bernart de Ventadorn is one of these:

> Lo tems vai e ven e vire
> Per jorns, per mes, e per ans;
> Et eu, las, no·n sai que dire,
> C'ades es us mos talans

(The time comes and goes and runs its round in days, in months, in years; and I, alas, know not what to say of that for my longing is ever one; trans. Press.)

But one should not be deceived into thinking that this apparent artlessness, a *trobar clar*, does not itself conceal art.

The words and phrases that best sum up the technique of troubadour verse are images of forging (*il miglior fabbro*), of polishing (*trobar prim*), of interlacing (*entrebescar les motz*), of locking together (*motz serratz*), of carving, planing, filing (see Arnaut Daniel, *En cest sonet coind' e leri*) and so on. It is an art of *maestria*, an art that 'masters' its materials.

II. Trouvère poetry

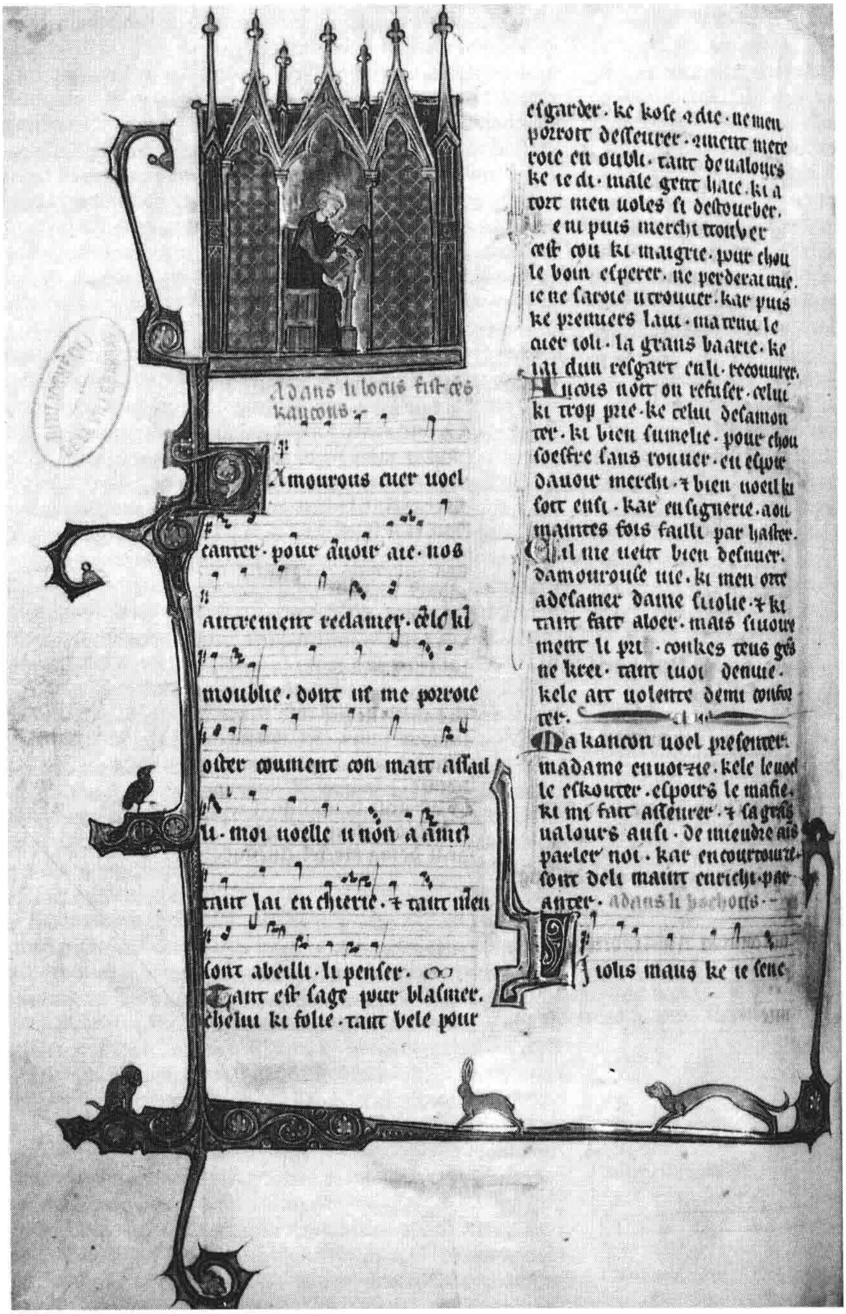
1. Introduction. 2. Social status. 3. *Fine amour*. 4. Genres, themes, motifs. 5. Words and music. 6. Style and technique.

1. INTRODUCTION. The trouvères (a French form of the word troubadour) provide the earliest surviving view of the troubadours: with the exception of a single manuscript dating from around 1100, the earliest physical evidence of troubadour song occurs in mid- to late 13th-century manuscripts copied by trouvères and contemporary clerks; some of our biographical knowledge, often sketchy and unreliable, comes from the *vidas* and *razos* composed by trouvères and scribes, and circulated with the songs from the second half of the 13th century onwards. The earliest known treatises on vernacular poetry likewise date from the 13th century. Yet the crucial mediating role of the trouvères involved their own eclipse: they are often discussed only as a footnote to their more exotic predecessors. Once again, this is in part a consequence of the importance attached to the troubadours as originary: the very word 'original' has talismanic significance for the art of the troubadours in a way that it could never have for those who followed. Nonetheless, the writings of the trouvères have a peculiarly interesting place in their 13th-century context. In a position, historically, to look back at the troubadours, they did not merely imitate them, but also subjected them to analysis, parody and to ceaseless reinvention, not least in their efforts to commit their songs to written record. This was a period of generic invention and transition, where 'lyric' genres were brought into direct confrontation and collaboration with romance. Furthermore, the social conditions of vernacular writing shifted markedly throughout the century, so that aspirations towards notions of courtliness were produced from within selfconsciously urban environments, notably that of Arras and its surrounding region. This created a layered and ambiguous approach (or set of approaches) to the conventions and mannerisms of courtly writing, and a newly subtle sense of the relation of the past to the present.

The French of the trouvères was not yet a standardized language based on an acknowledged cultural centre, Paris, but rather a collection of related, regional languages: those of Champagne, Picardy, Normandy and England were the most fruitful from the literary point of view. One of the first of the trouvères, CHRÉTIEN DE TROYES, came from the district of Champagne; he was also, unlike other trouvères, a great narrative poet. This fact alone should suggest that the common account of trouvère poetry as derivative from that of the troubadours cannot be more than partly true; a 'great clerk' like Chrétien did not need models from the south. Other important trouvères include BLONDEL DE NESLE (*fl* *c*1175–1210), CHASTELAIN DE COUCI (*fl* *c*1170–1203; *d* 1203), COLIN MUSET (*fl* *c*1230–60), CONON DE BÉTHUNE (*fl* *c*1180–*c*1220; *d* 1220), GACE BRULE (*c*1159-after 1212), GAUTIER DE COINCY (1177/8–1236), GAUTIER DE DARGIES (*c*1170-after 1236), GAUTIER D'ESPINAL (*d* before July 1272), GILLEBERT DE BERNEVILLE (*fl* *c*1255); GONTIER DE SOIGNIES (*fl* *c*1180–1220), GUIOT DE DIJON (*fl* *c*1200–30), PERRIN D'ANGICOURT (*fl* *c*1245–50), Philippe de Remy (*c*1205–*c*1265), RAOUL DE SOISSONS (*c*1215–1272), RICHARD DE FOURNIVAL (1201–*c*1260), THIBAUT IV, Roi de Navarre (1201–53); and, in addition, a whole group of trouvères centred on Arras that included ADAM DE LA HALLE (*c*1240–88), ANDRIEU CONTREDIT D'ARRAS (*d* *c*1248), JEHAN LE CUVELIER D'ARRAS (*fl* *c*1240–70), GUILLAUME LE VINIER (*fl* *c*1220–45; *d* 1245), AUDEFROI LE BASTART (*fl* *c*1200–1230), JEHAN BRETEL (*c*1200–1272), JEHAN ERART (*d* *c*1259) and MONIOT D'ARRAS (*fl* *c*1250–75) (many other trouvères have articles in this dictionary).

Some 2130 poems are listed in the standard bibliography by Raynaud (rev. Spanke, 1955) of which at least two-thirds have melodies, often surviving in several chansonniers (for an anthology of 217 texts and their melodies, see Rosenberg and Tischler, 2/1995, from which the above dates are taken). Raynaud-Spanke's work has received an important update in Linker (1979). The full extent of the northern French song repertory cannot be gauged unless a large number of so-called refrains (*see* REFRAIN) are also taken into account. The total includes a few songs found in English sources. Unfortunately no single English (i.e. Anglo-Norman) chansonnier survives, though it is difficult to believe that they did not exist in a country where the royal court and many aristocratic households were French-speaking for three centuries. The annotated bibliographies by Doss-Quinby (1994) and Switten (1995) are essential research guides.

2. SOCIAL STATUS. The Occitan distinction between troubadour and *joglar* holds in the north of France between trouvère and jongleur. The trouvère was the



5. Page from the Arras Chansonnier of trouvère songs, late 13th century (F-AS 657, f.142v), showing one complete song by Adam de la Halle, 'D'amourous cuer'; the miniature, which shows the poet seated at a writing desk, pen in one hand, scraper in the other, carries the rubric 'Adans li bocus [hunchback] fist ces kancons' and marks the beginning of a section devoted to Adam's courtly chansons

poet-musician, often of high birth (Thibaut IV de Champagne was King of Navarre); the jongleur was usually itinerant, a professional instrumentalist, singer, entertainer and so forth. Once again, the distinction is not altogether firm and clear; Colin Muset was a jongleur who through force of talent became known as poet and composer. And the conditions of writing in Arras and its environs, better described as 'civic', even bourgeois, rather than courtly, caused various kinds of social distinction to become more fluid (see Ungureanu, 1955, and Berger, 1981). This is perhaps best seen in the nature of the literary societies that flourished in Arras: the *confrérie* (a large guild of jongleurs and bourgeois citizens) and the *puy* (which included poets from aristocratic families and elected a yearly *prince*). Adam de la Halle, for instance, one of the greatest trouvères, composed for both societies; his works demonstrate the shifting perspectives between the courtly, urban and clerical that are characteristic of Arrageois productions.

3. 'FINE AMOUR'. *Fine amour* is the cousin of *fin' amors*. That the trouvères learnt directly from the troubadours is certain. Some instances of literary and perhaps also personal contact between them include Chretien's knowledge of Raimbaut d'Aurenga and Bernart de Ventadorn, and the links between Gaucelm Faidit and Raimbaut de Vaqeiras and certain trouvères. The occasional occurrence of chansons in Occitan and in French alongside each other

in the same manuscript would be sufficient evidence that the two repertories were not totally distinct. A direct link is suggested, moreover, by circumstantial evidence, such as the activities and influence of Eleanor of Aquitaine and her daughters. Moreover the crusades, mingling together as they did men from the north and south, and the fact of a widely travelling minstrel profession, are also likely to have been influential.

Even more when reading trouvère than troubadour poetry we have the sense of inhabiting an imaginative world in which the concerns are explicitly personal and individual but implicitly public and social. For example, Chastelain de Couci (R.700, stanza 3) addressed his (real or imagined) obdurate lady:

> Quant je regart son debonaire vis,
> Et je la pri sens bel respons avoir,
> N'est merveille s'en l'esgart m'esbahis,
> Quant g'i conois ma mort et sai de voir.
> Puis ke merchis ne m'i deigne valoir,
> Ne sai ou nul comfort praigne;
> Car ses orgueus m'ochit et li mehaigne
> Ha douche riens crueus, tant mar vos vi,
> Quant por ma mort nasquistes sens merchi

What the poem ostensibly does is to express the lover's despair at the lack of *bel respons* in his lady, her lack of pity for him. What it also does is to draw the audience's attention to a general delicacy and refinement of feeling on the poet's part, to his verbal skill (for example the rhetorical dexterity of the juxtaposition of *mort* and *nasquistes* in the last line) and generally therefore to his eloquence, the social grace most to be prized in a courtier. To love (or to pretend to love) such a lady is a sentimental education and its own reward.

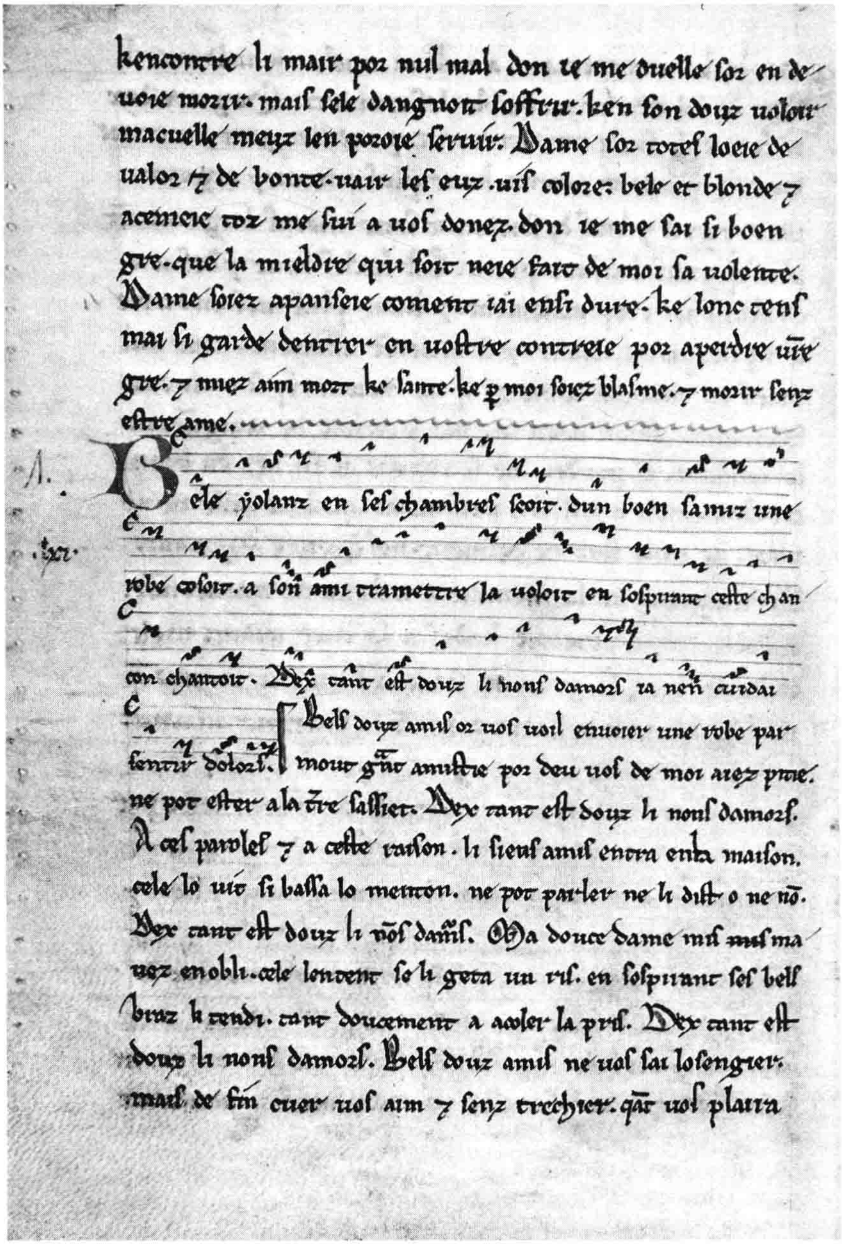
The invention of a good song is in itself a sign that love is converting a *vilain* into a civilized being. Consequently, it is almost *de rigueur* for a poet to insist on the source of his creative inspiration: *De joli cuer chanterai* ('I shall sing out of the happiness of my heart', R.66); *Chanter me fait por mes maux alegier/Tres fine Amor* ('Most refined Love makes me sing to alleviate my woes', R.1251).

4. Genres, themes, motifs. The genres of trouvère poetry closely resemble those of the troubadours; but some, like the sirventes, have dropped out, while others have acquired a new popularity. Among the latter the Jeu-parti (related to Occitan *joc-partit* and other debate poems) is prominent, especially at Arras. The jeu-parti, a sung debate between two trouvères, is essentially a literary–social diversion. Typical of the topics debated is: 'If you are in love with a lady, would you prefer her to love you deeply while being married to someone else, or to be your own wife and love another man?'. The genre occasionally turns to parody and mocks itself with absurd questions; but whether serious or playful, it palpably serves the purpose which much other courtly poetry served – social entertainment. Even the favourite genre of all, the *chanson d'amour* (Occitan *canso*), has a social raison d'être: it demonstrates the poet-lover's eloquence and elegance, giving him a chance to play in public with the finer shades of commonplace feeling.

The *pastourelle* (Occitan *pastorela*) is well represented: Raynaud's *Bibliographie* (nos.1694ff) lists a dozen songs beginning *L'autrier chevauchoie* ('The other day as I was riding out'); such an opening is the key to the genre. The Lai is formally related to the Occitan descort. This 'lyric' lai with music was originally connected with the French narrative lai, of which Marie de France (*fl* 1160–85) was the greatest exponent; both the lyric (sung) and the narrative (spoken) forms seem to have roots in Celtic oral tradition (see Maillard, 1963). A genre unique to the trouvère repertory is a special type of 'refrain-chanson'. Songs with refrains, in the ordinary sense, occur also in troubadour manuscripts (*Reis glorios* is one of them); since the music is strophic, the refrain is a verbal phenomenon only. But the trouvère *chanson avec des refrains* is one in which the strophic repetition of the music is broken into verse by verse by the insertion of extraneous *refrains* (courtly tags with tunes attached to them; *see* Refrain). Another unique genre is the (now so-called) Chanson de toile, weaving-song (old French *chanson d'histoire*). Several examples are cited in the early 13th-century *Roman de la rose* by Jean Renart. Like the *pastourelle*, it is a courtly, mock-popular song, rather than the genuine popular article: a lady (Bele Yolanz, Bele Doette and so on) sits at her loom bewailing the absence of her lover (fig.6). Other genres include the *chanson de femme*, *chanson de mal marié* and *rondet de carole*, and the *rondeau*, *rotrouenge* and *sotte chanson*. Finally, there are in the trouvère repertory a considerable number of religious chansons, especially crusade songs and songs to the Virgin. A principal and pioneering exponent of the religious chanson was Gautier de Coincy, whose songs are found for the most part inserted between the books of his collection *Les Miracles de Nostre-Dame*.

The themes and motifs of trouvère poetry are dominated by the topic of *fine amour*. The marked continuity of the discourse over 150 years – the constant references to the divine perfection of the lady; the lover's entire surrender of himself to her; the sweet suffering (*li dous mal*) of love; the prayers for reward (*guerredon*); the despair when reward is not forthcoming – has lent itself to structuralist analysis, notably that by Zumthor. In his highly influential studies, trouvère (and indeed troubadour) art is essentially a closed, 'circular' system, broadly static and collective, in which the speaking voice, the 'I', functions purely grammatically as a generalized stylistic device rather than as a personal expression of individual feeling. While Zumthor is undoubtedly drawing attention to a central feature of trouvère verse, that is, the use of formulaic language, it is clear that issues of authorship, elided in Zumthor's account, are also paramount in this period. Examination of the use of formulaic material, notably in the widespread citation of refrains among the whole spectrum of 13th-century writing, shows that poets and composers were fascinated by the boundaries between genres. They consistently explored and sought to redefine the distinction between collective and individual forms of language, between past generic modes and new ones, between music and speech. There was a new attempt to consider the role of authorship: not only are the troubadours themselves given historic status as named authors, but trouvère compositions are also, especially by the end of the 13th century, copied into manuscripts in ways that draw attention to the name and rank of their authors. The most striking example of this is the 'Adam de la Halle' manuscript (*F-Pn* fr.25566), the first known case of a vernacular author being granted the accolade of a complete-works collection.

5. Words and music. The relation between words and music in trouvère and troubadour song is of primary significance. The area of greatest debate is undoubtedly that of rhythm: the theory of modal rhythm proposed in



6. Page from the earliest trouvère chansonnier, the Chansonnier de St Germain-des-Prés, c1250 (F-Pn fr.20050, f.64v), showing the chanson de toile 'Bele Yolanz'; the manuscript also contains troubadour songs and is notated in Messine neumes. Single-column presentation is less common than double

the early 20th century remains controversial, and debate about different approaches to rhythmic transcription persists. However, support for the theory of modal rhythm has gradually declined in favour of non-mensural notation in modern transcriptions of the songs. In particular, the work of Hendrik van der Werf and John Stevens has encouraged a more flexible approach to rhythm, including isosyllabism, and, especially in the case of Stevens, a far more searching and sympathetic examination of the medieval notation itself in all its variety and idiosyncrasy.

The very diversity of manuscript presentation of the songs, and the lack of unambiguous comment in medieval theoretical writing, means that many fundamental questions about versification and form, especially as they apply to the music and the words together, are unresolved. It is not clear, for instance, whether editors are right to seek to tidy up the stanzaic patterns of individual songs according to a notion of assumed regularity of rhyme, metre or syllable count, when the manuscript sources of those songs show no such regularity. Marshall has argued convincingly that certain forms and genres, notably the lai and descort, have been misrepresented in modern editions by the refusal to respect principles of irregularity and disharmony discerned from manuscript evidence.

The question of how the melody collaborates with the words is especially problematic: does one define a song by its text or its melody? Different manuscripts often present different combinations of text and melody, and often only the first stanza is presented with music, leaving open the question of how a modern editor or performer is to coordinate subsequent stanzas (and their metrical

irregularities) with the opening melodic statement. One way forward, as signalled by Marshall and Stevens, is to return with renewed vigilance to the manuscripts themselves to try to gain a better grasp of medieval editorial principals, including layout, punctuation and notation. It always has to be borne in mind, moreover, that the manuscript sources are rarely contemporary with the composition of the songs, but offer an editorial perspective from the second half of the 13th century. The relative paucity of surviving troubadour melodies (approximately a tenth of the texts are copied with music) compared to those for trouvère songs (about two-thirds have music) has no obvious or single explanation. Music was not generally transmitted as widely as texts because (as now) it required specialist skills both in copying and in reading the notation: we cannot assume, then, that in all cases where music does not survive, it was not intended. Much of it must have circulated only orally, and proved hard to recover for those compiling songs some 150 years after their composition. On the other hand, especially in some of the later Italian troubadour chansonniers where there is no preparation for music, the words of the songs evidently had independent value for the compilers and their patrons.

Closer study of the manuscripts promises more than merely editorial benefits. A broader approach to manuscript studies has encouraged more acute observation of the ways in which the physical processes of writing themselves shape and constrain the ways in which text and music are conceived. There is much still to be learnt about the influence that the manuscript presentation of a song has upon the relation between words and music, and upon the potential performance of that song.

For further discussion see §III, 4 below.

6. STYLE AND TECHNIQUE. The trouvères, like the troubadours, were highly selfconscious verbal artists. Dragonetti (1960) described and analysed the 'rhetoric' (*ars rhetorica*, in the medieval sense) of the trouvères, a 'rhetoric' learnt in the schools and transferred from Latin to the vernacular. The heading of 'easy ornament' allows for figures of repetition, of antithesis, of interrogation and of sententious statement; 'difficult ornament' includes feudal metaphors, symbols of reward, religious metaphor and so on. There is a rhetoric of the introduction (*exordium*) and a rhetoric of the conclusion (*l'envoi*). The stanza patterns and rhymes are similarly complex and selfconscious – artificial and calculated in the best sense. It is seldom that one finds a trouvère chanson that cannot be precisely accounted for, indeed counted, numerically. There is wide variation of strophe, line length and rhyme.

An appreciation of the art of trouvère composition needs to take into account both the extraordinary prominence given to the topic of ideal love, and the way this topic gained an extraordinarily inventive range of formulations. Conditions of increasing literacy encouraged and enabled scribes to reflect widely on the question of how to represent vernacular compositions in written form, an effort which in turn gave these compositions an independent written authority. Starting with the cleverly sardonic Jean Renart, who set some 46 pieces by a wide range of troubadour and trouvère poets into his *Roman de la rose*, trouvère writing was characteristically a type of writing that did not stand on its own, but was always set into relief by other genres, other registers, other authors. This was a period in which language, and particularly courtly language, was examined intensively by juxtaposing it with lower, more 'popular' styles. The genre of the pastourelle is a prime example.

The legacy of both the troubadours and the trouvères was immensely influential within Western medieval culture. Music historians have a great deal to learn from studying their poetry. They will become aware, above all, of a highly selfconscious, historically sensitive artistry, in which great refinements of verbal expression are brilliantly sought and achieved.

III. Music

Neither the troubadours nor the trouvères regarded their poetry as a self-sufficient art. Their verse achieved life mainly through the performance of the singer. Indeed, Folquet de Marseille wrote that 'a verse without music is a mill without water'. In *De vulgari eloquentia*, Dante stated that the *cantio* (chanson) 'is the action or passion itself of singing, just as *lectio* is the passion or action of reading'; poetry is a 'rhetorical fiction musically composed', and a chanson 'nothing else but the completed action of one writing words to be set to music'. Unfortunately, surviving information concerning the music of the troubadours and trouvères is far less plentiful and far more equivocal than information concerning the poetry.

For a full description of troubadour and trouvère sources, *see* SOURCES, MS, §III.

1. Manuscript sources. 2. Modality. 3. Form. 4. Rhythm.

1. MANUSCRIPT SOURCES. The major sources of troubadour poetry include approximately three dozen manuscripts and sizable fragments from the 13th to 16th centuries. Of these, only two (*F-Pn* fr.22543 and *I-Ma* R71 sup.) survive with music, and then only for a portion of their contents. A further group of troubadour poems and melodies is found in two sources devoted primarily to the art of the trouvères, the Manuscrit du Roi (*F-Pn* fr.844) and the Chansonnier de St Germain-des-Prés (*F-Pn* fr.20050; fig.6). Depending on the criteria of individual scholars, music survives for approximately 300 of more than 2500 troubadour poems and is perhaps recoverable for an additional small handful. Usually this music is known from only one source, though about 50 chansons are accompanied by music in two, three or four sources.

The major sources for trouvère poetry comprise about two dozen manuscripts and sizable fragments from the 13th and 14th centuries. All but a few survive with music. Thus it is not unusual for a well-known work to be accompanied by music in ten or more sources. Comparison of different readings reveals that many poems were set two, three and even four times. Since no catalogue of these multiple settings is yet available, it is not possible to estimate accurately the size of the trouvère musical repertory even though we know that most of the nearly 2100 poems survive with music. Since the manuscripts often attribute to the same trouvère a poem surviving with different melodies, one may conclude that the rubrics refer primarily to the poet and not the composer. Generally it is assumed that the poet and the composer of the only surviving melody (or of the melody taken to be oldest) were one and the same person. This seems likely to be true in most cases, although irrefutable proof is lacking.

In three kinds of case an identification of the later settings may be made with reasonable security. Sometimes (e.g. in the Manuscrit du Roi) staves left blank by the

original scribe have been filled in by another hand, and the music does not correspond to that contained in any other source. At other times (also in the Manuscrit du Roi) there are late additions to the main corpus of the manuscript. In still other instances (e.g. in *F-Pn* fr.1591 and 24406) there are large concentrations of melodies unrelated to those contained in any other source. Moreover, in dealing with unica that are either late additions to a manuscript corpus or are contained in manuscripts with large numbers of late settings, it would be rash to assume that the melodies were necessarily those originally designed for the poems in question. There are also examples that may survive in one source each, for which neither manuscript evidence nor stylistic evidence indicates securely which of the melodies, if either, was the original. The same is true for a small number of troubadour melodies. It is exceptionally rarely that we are able to determine the composer of any of the late settings, although it can be shown that in *GB-Lbl* Eg.274 the melody accompanying *La douce vois du rossignol salvage* (R.40) originally accompanied *Loiaus amours et desiriers de joie* (R.1730) by Colart le Boutellier. It is not possible to estimate accurately the date of composition for the late settings; many were probably roughly contemporaneous with the compilation of the sources containing them (*c*1275–*c*1310) and some may perhaps have been the work of the scribes themselves.

For both the troubadours and the trouvères, the symbiotic relationship between poetry and music remained a flexible one until the end of the 13th century. Not only was it possible to replace the melody for a given poem, but it was frequent practice to pay homage to an admired poem and melody by imitating the structure of the poem while retaining the melody with which it was associated. The survival of numerous contrafacta thus documents the influence of several of the troubadours and trouvères, as well as the fame of certain individual works. Bernart de Ventadorn's *Can vei la lauzeta mover* furnished the point of departure for no fewer than five works: *Sener, milas gracias* (inserted into the Provençal mystery play of St Agnes); two anonymous trouvère poems, *Plaine d'ire et de desconfort* (R.1934) and *Amis, qui est li mieus vaillant* (R.365); the Latin song *Quisquis cordis et oculi* and its trouvère reworking, *Li cuers se vait de l'oil plaignant* (R.349), both attributed to the Chancelier de Paris. A sizable majority of the songs to the Virgin by various trouvères (mostly anonymous) are contrafacta, while the jeux-partis also include a significant though far smaller number.

Whereas a remarkable degree of constancy exists in the transmission of Gregorian repertory surviving in hundreds of manuscripts, there is a striking degree of variability among troubadour and trouvère melodies within a manuscript corpus that is far smaller in numbers as well as in chronological and geographical distribution. Even when various manuscripts contain related settings of the same poem, these may vary widely. Some variants are seemingly of minor consequence, involving matters of ornamentation or the distribution of notes among the various syllables. Others, however, may involve the replacement of one or more melodic phrases, and sometimes the replacement of the entire concluding section, the cauda (this may comprise as many as six lines of a ten-line poem). Even the replacement of a single phrase may bring about a changed repetition pattern; and significant modal and formal alterations may come about through consistent treatment of changes of detail. The variability of the melodic tradition is of course best documented within the trouvère repertory, which includes a large number of melodies surviving in multiple readings. However, those limited comparisons that can be made within the troubadour repertory suggest that the same general principles applied there too.

The need to account for this variability provides one of the central problems in troubadour and trouvère studies, the investigation of the transmission of these two repertories. Several different possibilities may be envisaged. At one extreme one might posit that the melodies were transmitted entirely through writing and that the variants observed are to be attributed to a combination of editorial reworkings by successive scribes and of errors committed in the copying process. At the other extreme one might posit that the melodies were transmitted only orally until the moment at which they were set down in the manuscripts that survive. It can be shown that neither extreme is correct, but scholars do not agree concerning the relative degree of importance of oral versus written transmission.

As to *F-Pn* fr.22543 (fig.7), the chief source of troubadour music, melodies are given for less than a fifth of the more than 900 lyric works it contains, the music occurring in irregularly scattered fashion. It would seem likely that the scribe was able to enter only those melodies that were known to him personally. Had he been working from a model containing most of the music, he would surely have provided melodies for a far greater number of poems. Nevertheless, the accuracy of these conclusions cannot be fully tested owing to the paucity of source material available.

Trouvère manuscripts, however, are more numerous and can be divided into several distinct families. These are characterized in general by striking similarities of content, order of content, and common textual variants. The chief members of the largest family are *F-Pa* 5198, *Pn* fr.845, 847 and n.a.fr.1050; but the family also includes two fragments as well as the lost Chansonnier de Mesmes (see Karp, 1962) and at least one more distantly related member. A second family, more important by virtue of the generally greater trustworthiness of its attributions and readings, consists of two distinct branches that are often treated separately: *F-Pn* fr.844 and 12615 (Chansonnier de Noailles), and *AS* 657 together with *I-Rvat* Reg.lat.1490. A third family includes the Chansonnier de St Germain-des-Prés and a small group of manuscripts without music.

Within the Arsenal family, variants among the melodic readings are quite infrequent and are, for the most part, of minor consequence. This one family thus stands in strong contrast to others, and it is agreed that its members were unquestionably copied from a common archetype. On the other hand, the Chansonnier de St Germain-des-Prés presents in its opening section (the later portions do not contain music) a situation comparable to that discussed with regard to the troubadour source, *F-Pn* fr.22543. Again the conclusion seems warranted that each scribe entered only melodies known to him personally. But this conclusion cannot be established beyond question since intrafamily melodic comparisons are not available.
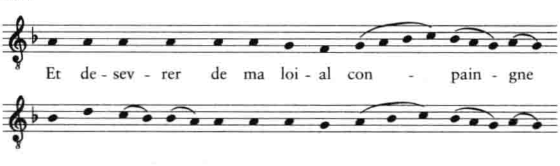
The greatest area of uncertainty regarding the transmission of trouvère melodies thus concerns the second of the



7. *Page from one of the major troubadour chansonniers, late 13th century (F-Pn fr.22543, f.57v), showing the typical presentation of both troubadour and trouvère songs, two columns to a page; for each song the 1st verse is underlaid to the music, the others are written below as prose; as so often, and especially in this MS, the notes have not always been filled in; the notation uses the square symbols of contemporary liturgical books and is unmeasured; the poet-composer's name, B[ernart] de Ventadorn, occurs several times on this page*

families mentioned and other manuscripts not closely related to the three main families. Similarities of order of contents show that the Manuscrit du Roi and the Chansonnier de Noailles were heavily indebted to some form of common original, as were the Arras and Rome chansonniers. This is borne out also by a study of textual variants. Oral transmission of the texts in the stage immediately preceding the construction of these two pairs of manuscripts is highly unlikely. Nevertheless, while the melodies of these manuscripts are normally clearly related in their readings, they also present a disconcerting number of variants. It has been suggested that after the texts had been copied out, scribes familiar with the music set down the melodies in the forms known to them. On the other hand, it has also been contended that in most cases the melodies were copied along with the texts – not ruling out the likelihood of oral transmission at earlier stages. The first alternative lays stress on the importance of oral tradition in medieval culture as a whole, and provides the simplest explanation of the numerous variants. The second, by contrast, concentrates on the explanation of consistent similarities of variants, particularly of exceptional musical readings. It is claimed also that when the choice of texts, their order and their actual readings have been predetermined by access to written models, it is more likely that access to written models was available for the music as well. Recognizing the extent of editorial revision that is occasionally present within the Arsenal family of manuscripts (ex.1), this alternative would stress

Ex.1



scribal reworking, combined in certain instances with scribal errors, in accounting for variants within the manuscript group.

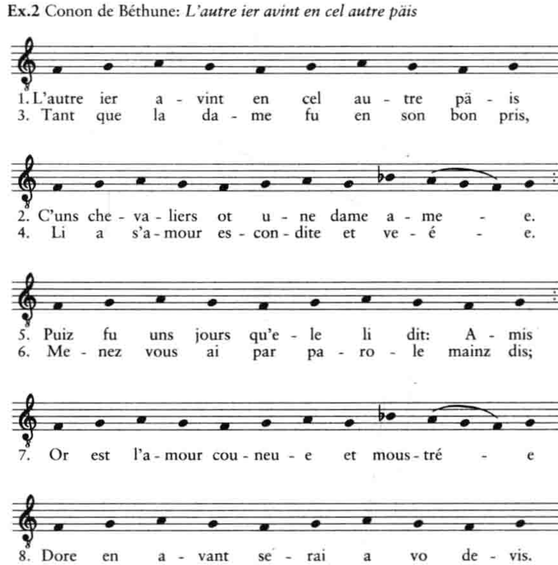
2. Modality. From the standpoint of variety of modal construction, the repertory of the troubadours and trouvères is undoubtedly the richest in the Middle Ages. Compared with the great melodic treasure of Gregorian chant, a wider variety of accidentals is employed, there is greater contrast between extremes of range, a larger number of ways in which the final may relate to the melodic ambitus, and a larger variety of finals.

The trouvère manuscripts contain not only the B♭ and B♮ known to the Guidonian system and chant, but also E♭, F♯, C♯, and even isolated instances of G♯. Several problems are attendant on the inconsistent use of symbols for accidentals. In the first place, conflicting accidentals – e.g. notated B♭ versus notated B♮ – may appear in different readings of the same passage. Secondly, the manuscripts are not uniform in their use of the various accidentals. *F-Pn* fr.846 (the Chansonnier Cangé) is, for example, the most prolific in the use of sharps. Very often these occur not at the most expected places but at the places where they might most easily be omitted by the performer, not for the subsemitone to a G final, but for the upper, unresolved 7th to such a final or to specify the outline of a melodic tritone. The Arsenal family of manuscripts, on the other hand, ignores sharps entirely, even when notating melodies with finals on G that appear in major-sounding modes in other manuscripts. The use of E♭ and C♯ is infrequent in all sources.

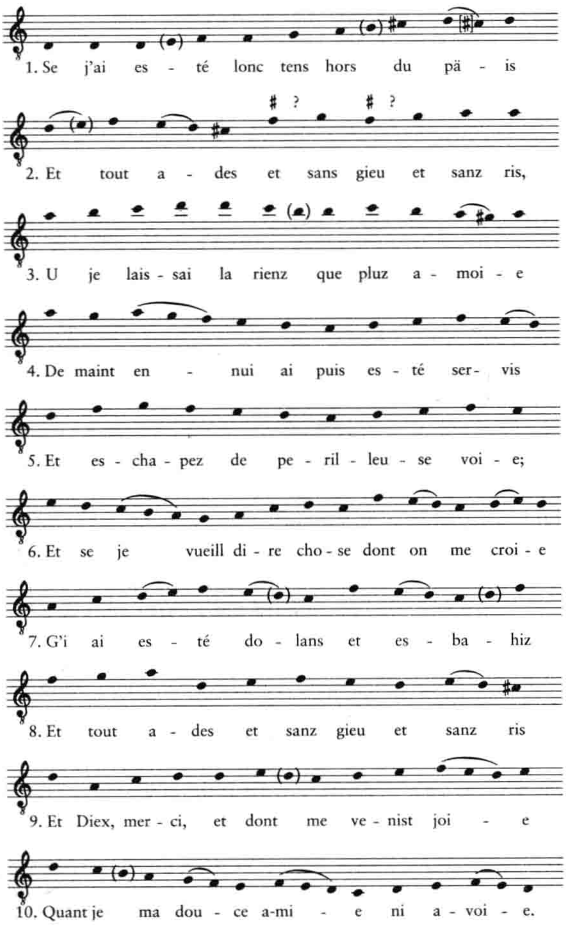
The narrowest extreme of range for troubadour and trouvère music is to be found in melodies such as the Manuscrit du Roi reading of Conon de Béthune's *L'autre ier avint en cel autre päis* (R.1574; ex.2). The melody, which comprises repetitions of two versions of a single phrase, unfolds within the compass of a 4th. On the other hand, the same manuscript presents a late setting of a poem by Gautier de Dargies, *Se j'ai esté lonc tens hors du päis* (R.1575; ex.3), that extends over the range of a 16th. The melody begins with the final, climbs to the upper octave within the first phrase, and continues to climb with few turnings until the peak of the second octave is reached in the middle of the third phrase. A range of just under two octaves is found in *Be·m pac d'ivern e d'estiu* by Peire Vidal. On the whole, most melodies unfold within the range of a 7th to 10th. The more restricted melodies within this group are, however, active primarily within the interval of a 5th, the extremes of ambitus being reached through one or two notes that lie outside the normal activity of the melody. When ranges of a 10th or more are found – they are common in the works of Gautier de Dargies – these normally arise through the combination of plagal and authentic ranges. The melodic development of the Manuscrit du Roi setting of *Se j'ai esté*, which, apart from the subfinal, is entirely above the final, is rare among such melodies.

The medieval theoretical descriptions of the melodic modes underlying Gregorian chant distinguish as a matter of course between authentic and plagal forms. In the former, the final is located at the lower extreme of the octave ambitus, though provision for a subfinal is also made. In the latter, the final is a 4th above the lowest point of the octave range, although again provision may be made for decorative notes exceeding this compass by a step at either end. These constructions are also the ones most frequently to be found in the troubadour and trouvère repertories. However, in addition to these, and to previously mentioned examples that either fall within the range common to both plagal and authentic forms or

Ex.2 Conon de Béthune: *L'autre ier avint en cel autre päis*



Ex.3 Gautier de Dargies: *Se j'ai esté lonc tens hors du päis*
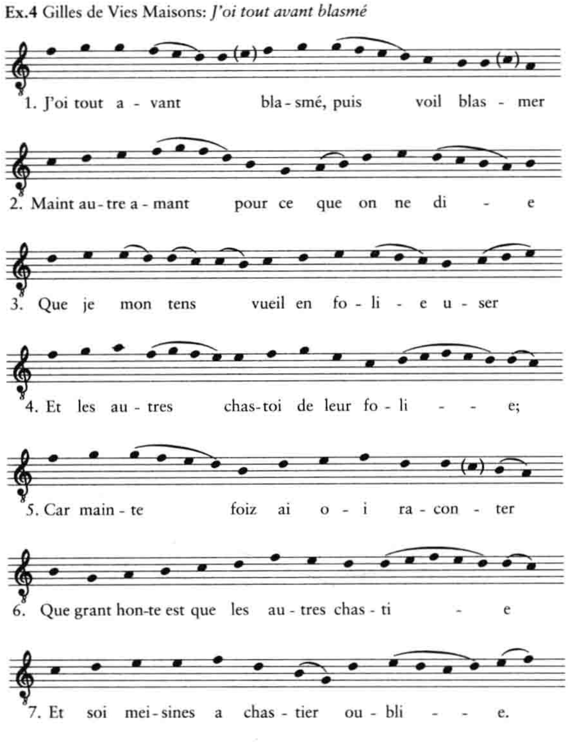


extend to combine these ranges – both types being observable also in chant – there are less typical examples. In a small but noticeable group, the basic octave is divided in such a fashion that the final is located a 5th rather than a 4th above the lowest note. Less often the final may be located at a still higher point within the compass. The melody to *J'oï tout avant blasmé* (R.769; ex.4), by Gilles de Vies Maisons, develops within the octave *g–g′*, extended at one point by the use of the upper *a′*. Quite unexpectedly, the melody ends on *f′*, a note which had been used as the initial of lines 1, 4 and 5, but which had not been employed previously as a cadential final.

The finals employed in troubadour and trouvère melodies include all the normal ones found in the chant repertories, i.e. all the diatonic degrees. Finals on D, G, F and C are the most frequent, the last three often being equivalent to one another. The number of troubadour and trouvère melodies ending on E is much smaller than the number of chant melodies in the 3rd and 4th modes. However, such melodies may be found, as well as melodies ending on B. On the other hand, transpositions of melodies in different sources in such a fashion that the same melody may end on two or three different finals is more frequent than seems to be true for chant. Moreover, the octave positions of the finals are more variable in secular monophony than they are in chant; the high *f′* on which *J'oï tout avant blasmé* ends is not the F final of modes 5 and 6. One may even find an exceptional, surprising example of a trouvère melody ending on B♭ (ex.5).

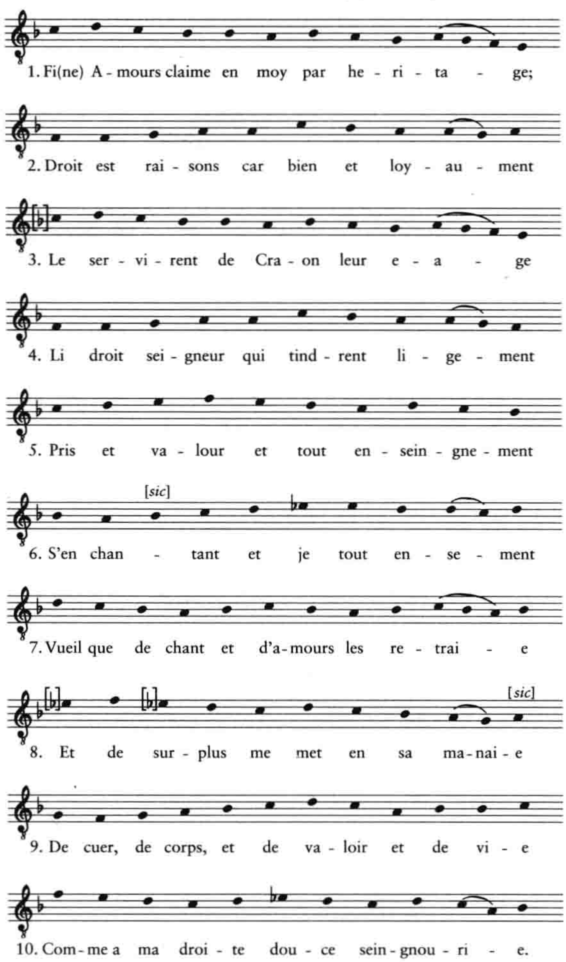
The role of the final in the construction of troubadour and trouvère melodies is variable. There are many melodies with a powerful sense of tonal gravity throughout that leads inexorably to the final, whose central role has been clearly established from the beginning. But there are also many in which the melody seems to oscillate between two centres – usually a whole tone apart – in such a fashion that either could be used satisfactorily as a point of final repose. There is a third group in which there seems to be a shift from one clearly defined tonal centre at the beginning to another that governs the final phrases. For example, the late setting of *Fine Amours claime en moy par heritage* (R.26) by Pierre de Craon in *F-Pn* fr.1591 begins in what one might term F major. The openings of the first four lines and the cadences of lines 2 and 4 outline the F triad, while lines 1 and 3 reach an open cadence on the subfinal. Line 5, however, cadences on B♭, and in line 6 an E♭ is notated. The importance of B♭, and of the notes of the B♭ triad increases and the final cadence on B♭, preceded by a descent from a notated E♭, seems quite natural (ex.5).

In this and in comparable melodies there is the equivalent of modulation, though not with the harmonic implications and sense of tonal distance and tonal order found in works written after 1650. Lastly, there are many melodies in which the final plays an insignificant role in the melodic construction and in which the choice of final is indeed unexpected. Often these melodies are similar in principle to those of preliterate societies that have been described by Sachs as pathogenic. In other words, the melodies begin at a comparatively high pitch level and lose tension gradually, descending as they go, and reaching a point of final repose at a low level on a tone that may

Ex.4 Gilles de Vies Maisons: *J'oi tout avant blasmé*



Ex.5 Pierre de Craon: *Fine Amours claime en moy par heritage*



not have appeared at all until the last phrase or two. Another melodic characteristic described by Sachs and to be found in these repertories is the use of chains of 3rds. Sometimes these provide the underlying structure of a basically conjunct melody. At brief moments, however, they may surface in stark succession (see ex.4, lines 2, 4 and 7).

The relationship between the final and the other notes of a melody does not necessarily remain invariable among the different readings of a given melody (a few chants were analysed variously by medieval theorists and some Old Roman chants end on different finals in different manuscripts). The problem of modal variability in troubadour and trouvère music extends to almost a quarter of the repertory. The outward manifestations are various. Transpositions combined with varying uses of accidentals may alter the relationship between adjacent degrees. Or there may be only partial transposition, involving one or more phrases, altering the relationship between these phrases and those that are untransposed. 'Partial transposition' occurs also in chant. There its purpose is to avoid the notation of chromatic notes not within the Guidonian gamut; this seems not to be a factor in trouvère music, however. Sometimes one may find one or a series of changed cadential figures, causing the melody to end on a different note, even though most or all phrases may be at comparable levels with their counterparts.

Just as the troubadour and trouvère poets made considerable use of stock imagery and stock situations, so also the composers made frequent use of standard melodic outlines. On the whole, these are handled with greater freedom than the standard formulae employed in chants such as the gradual, and they do not necessarily have any fixed modal function. For example, not only do recitations appear on scale degrees that do not fill those functions in chant, but a recitation on the same tone may be used in melodies or readings having different finals.

There is no universally accepted vocabulary for the description of the modal usage of the troubadours and trouvères. In the past, many authors have used the vocabulary of the church modes to describe these melodies, adding also either the terms 'Ionian' and 'Aeolian' or 'major' and 'minor'. In many instances the vocabulary is apt. There are melodies, especially those with D finals, that loosely follow Gregorian procedures and use variants of Gregorian phrases. But there are even larger numbers that belong to other realms of melodic expression. Johannes de Grocheo, the only medieval theorist to treat of secular monophony in any detail, commented on the fact that the musicians of his day did not use the terminology of the church modes in discussing secular music, but the underlying significance of his remark is not entirely clear. The statement may have been mere reportage: although one might have used the vocabulary of the church modes, this was not done. Or it may have been intended pragmatically: since there was no need to connect these melodies to a standard series of recitation tones, as in chant, there was no practical value to such terminology. Finally, the statement might be a tacit acknowledgment of the many ways in which this repertory exceeds the technical characteristics of the Gregorian modal system. At present most scholars deal with the modal analysis of trouvère songs by discerning the chief tonal centres of each melody and describing the intervallic relationships among them.

3. FORM. The troubadour and trouvère poets prided themselves on an originality of structural detail that was achieved primarily within the confines of a few basic patterns. Through the governance of verse lengths and the order of rhyming syllables, any given pattern was susceptible of innumerable variations. Similarly, there was considerable variety of formal detail in the melodies, even though these rest for the most part on a few standard schemes. This variety is easily overlooked in the examination of repetition patterns, but the subtle variation of line lengths that plays such an important part in the flexibility of poetic form has similar influence on the balance between constituent musical phrases.

Nearly all troubadour and trouvère poems continue the format of the initial strophe throughout. These texts receive strophic settings in all but exceptional cases. In the Manuscrit du Roi there are three late settings in Franconian mensural notation with fresh music for each strophe. In two of these the content of the individual strophes is non-repetitive, while in the third each strophe follows an *AAB* pattern. In each of the three examples all strophes end on the same final.

There is, however, a modest group of poems that do not observe the same poetic structure from one strophe to the next. Rather fewer than 100 works of this kind,

termed variously lais or descorts, are known (*see* LAI). A few are known merely through citations; some survive without music, others with music incomplete. The genre is often compared with the sequence, although the pattern of strict repetition in paired versicles rarely obtains. Repetition may be varied, in irregular patterns, and often more than twofold statements are involved. The details of the repetition patterns are individual to each work.

The constitution of the strophic works also exhibits considerable variety. In a handful of troubadour poems and in still fewer trouvère poems, there is no internal rhyme to the strophe, but only correspondence of rhyme between comparable lines of each successive strophe. Normally, however, internal rhyme is a central formal element in the strophe. There are various classes of rhyme schemes, but by far the largest are those opening with quatrains that rhyme either *abba* or *abab* and at the same time display equivalence of length between the *a* lines and between the *b* lines. Usually poems of the former class are set either by melodies devoid of phrase repetition or by melodies with repetition that is incidental rather than central to the construction. This class is proportionately much more frequent among troubadour poems surviving with music than among their trouvère counterparts. The latter group, on the other hand, is typically set by melodies that reflect the parallelism between the opening pairs of lines in their repetition pattern. Each musical statement *AB* (and, by transfer, each *ab* rhyme pair) is termed a *pes*, and the freely patterned concluding section a cauda. The form is often termed BAR FORM, although this word originated in conjunction with later German secular monophony. It is this form that underlies the majority of the trouvère repertory and a sizable portion of the troubadour repertory.

Although the average *pes* comprises two phrases, there are a number of examples with three, and even some with four. There are fewer variants in the transmission of the *pedes* than in the caudas, and repetition is normally carried out fairly strictly. However, the second element of the initial *pes* may end with some form of open cadence, while its later counterpart ends on the final. In a smaller number of instances, the reverse holds true, the cadence to the second phrase of the second *pes* avoiding the final in order to provide a smoother transition to the following cauda. In rare exceptions, such as *Mout me merveil de ma dance dame et de moi* (R.1668) by Guiot de Provins, the relationship between the two *pedes* is established solely by means of extensive musical rhyme.

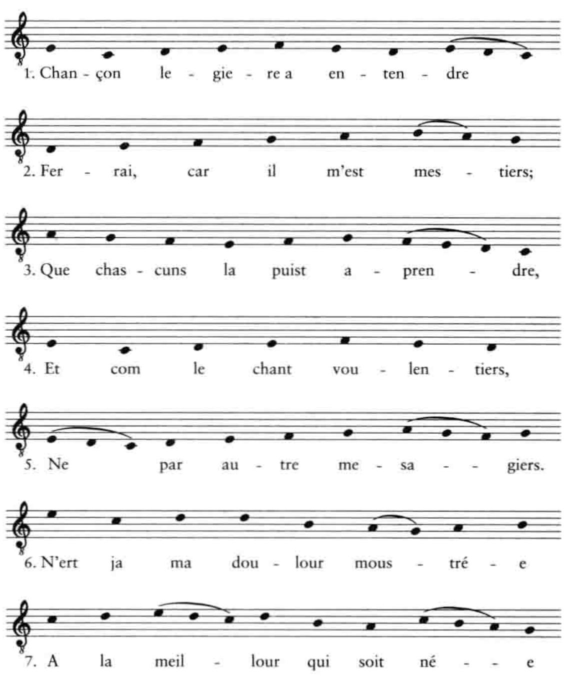
The cauda is basically a section that develops freely according to the ingenuity of the composer. There may be re-use of material from the *pedes*, or no reference to earlier material. Phrase repetition may be employed or avoided. If present, it may be literal or varied; on the whole, the latter is preferred to the former. Motivic development may occur. But there is no practice that constitutes a standard expectation. A subdivision of bar form has been suggested on the basis of the treatment of repetition in the cauda, but this does not appear to correspond to any basic difference of concept held by the medieval artists themselves.

Bar form may be employed also – as a departure from the norm – for poems with opening quatrains that rhyme *abba*. It may, in addition, be adapted to poems that open with a succession of *a* rhymes (this class, including the pastourelles and rotrouenges which are among the early segments of the trouvère repertory, is otherwise accompanied by melodies that repeat the opening phrase). On the other hand, there are many late settings of poems that open with *abab* rhymes and yet do not employ bar form. This form is also often absent from poems having strophes with fewer than eight lines (see ex.4).

Scholars have noted that the melodic form of trouvère and troubadour compositions rarely corresponds throughout to the rhyme pattern of the verse. Such correspondence may be found exceptionally in works such as ex.2, but the functions of rhyme patterns and of melodic phrase-repetition are sufficiently divergent that attempts to mirror the rhyme scheme by the musical repetition pattern would result in the impoverishment of the melodic invention. In normal circumstances there is correspondence between the larger divisions of the poetic and musical forms and between poetic and musical phrase lengths. But each of these correspondences may be disregarded among exceptional works. Conon de Béthune's *Chançon legiere a entendre* (R.629), for example, has strophes of seven lines, with *pedes* of two lines each, thus dividing the strophe 2–2/3. The late setting in *F-Pn* fr.1591, on the other hand, exhibits the repetition pattern *ABC–AB*¹*/DE*, dividing the strophe 3–2/2. The musical division between the fifth and sixth lines is emphasized both by the leap of a 6th and by the exploration of a new and higher tessitura (ex.6). In such exceptional works, the main dividing-point of the musical structure may occur a line – or rarely two lines – earlier or later than the corresponding structural point in the poetry.

Conflicts between poetic and musical phrase lengths also occur in a small group of exceptional works. A brief instance may be noted in ex.6. Since line 4 lacks the feminine ending of line 1 and thus requires less musical material, the cadence of line 1 recurs in the repeat not in its original placement, but as the opening unit underlying line 5, subsequent material being shifted forward one unit

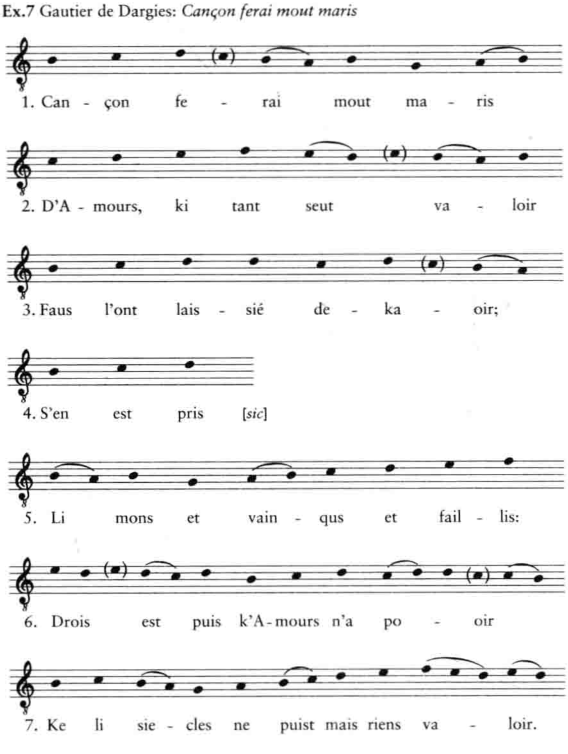
Ex.6 Conon de Béthune: *Chançon legiere a entendre*
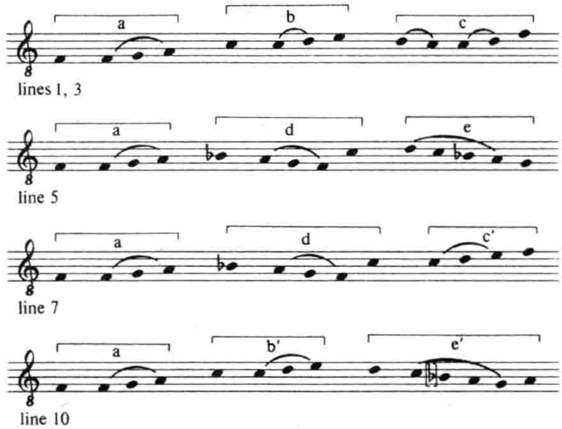


by this displacement. One of the more extensive illustrations of such conflict is provided by the Arras setting of Gautier de Dargies' *Cançon ferai mout marris* (R.1565). An irregular poetic structure, *7a 7b 7b 3a* (*sic*) *8a 8b 10b*, is accompanied by a much more regular musical structure with a repetition pattern, *ABC–ABC*¹/*D*, the musical phrases consisting of 7, 7, 7, 7, 7, 8 and 7 syllables each (ex.7). It might be thought that melodies such as this were designed originally to accompany other poems with structures equivalent to the music, but no evidence to support such conjecture has been discovered. Knowledge that musical phrase length is not automatically determined by poetic line length makes urgent a closer examination of musical phrase structure and of relationships between successive phrases, an area thus far neglected. Many phrases seem to be constructed as indivisible units, though some consist of similar or identical halves. The interior points of division do not necessarily coincide with points of division in the poetic thought. Occasionally considerable artistry may be displayed in the handling of internal details of phrase construction. For example, the melody setting lines 1 and 3 of Gautier de Dargies' *Autres que je ne suel fas* (R.376; ex.8) is treated as if it were made up of three sections. In line 5, the second and third sections are replaced by new material. In line 7, the first replacement is retained, while there is a varied return to the third section of lines 1 and 3. In line 10, there is a return to a varied form of the second section, while the third reverts again to a variation of the cadence to line 5.

Troubadour and especially trouvère musical forms may be modified through the use of refrain structures. In the *chansons avec des refrains* of the trouvères, each stanza ends with a different refrain with different music. Manuscripts of the Arsenal family generally provide space for the music of only the first strophe. Other manuscripts may provide space for the music for all refrains, but do

Ex.7 Gautier de Dargies: *Cançon ferai mout maris*



Ex.8 Gautier de Dargies: *Autres que je ne suel fas*



not consistently furnish all the music. Tonal shifts may occur from strophe to strophe when not all end with the same final. More frequently, however, there is one refrain common to all strophes. This refrain may consist of a single word that is either part of a larger line or forms a poetic line of reduced size. Or the refrain may comprise one or more lines of normal length. Some refrains include nonsense syllables. The refrain may occur at an interior point in the strophe or at the end. In either event, the device is primarily poetic rather than musical, although it may result in the highlighting of a musical passage. When the refrain occurs at the end of a work in bar form, the equivalent of a ballade is created. It is questionable, however, whether early examples of such form were regarded as a category apart, and the point of transition to the ballade proper appears obscure. The *formes fixes* – the rondeau, virelai and ballade – begin to appear within the troubadour and trouvère repertories, but stand at the periphery. Most examples are either by such late figures as Adam de la Halle or are late additions, such as occur in the Manuscrit du Roi, to a previously completed manuscript corpus. Similarly, though echoes of the laisse structures of the *chanson de geste* may be found in certain highly repetitive melodies, the practice of the epic poets does not enter into the central core of troubadour and trouvère art.

4. RHYTHM. Although Franconian mensural notation had been developed by the decade following 1250, and although most surviving troubadour and trouvère manuscripts were compiled after this period, only a small proportion of these two repertories survives in any form of mensural notation. The Chansonnier de St Germain-des-Prés used Messine neumes (see fig.6), while the other sources used mainly the standardized square forms of contemporary chant notation (see fig.7). Among medieval theorists, only Johannes de Grocheio discussed secular monophony, and his few remarks concerning rhythm are not sufficiently specific to be unequivocal in meaning. Intense controversy has raged over questions of rhythmic interpretation. On the one hand, it has been argued that when a mensural notation is available and is not employed, this is indicative of the use of free rhythm, while on the other it has been argued that the samples in mensural notation provide the models from which the rhythm of all other melodies may be deduced. It is doubtful that any

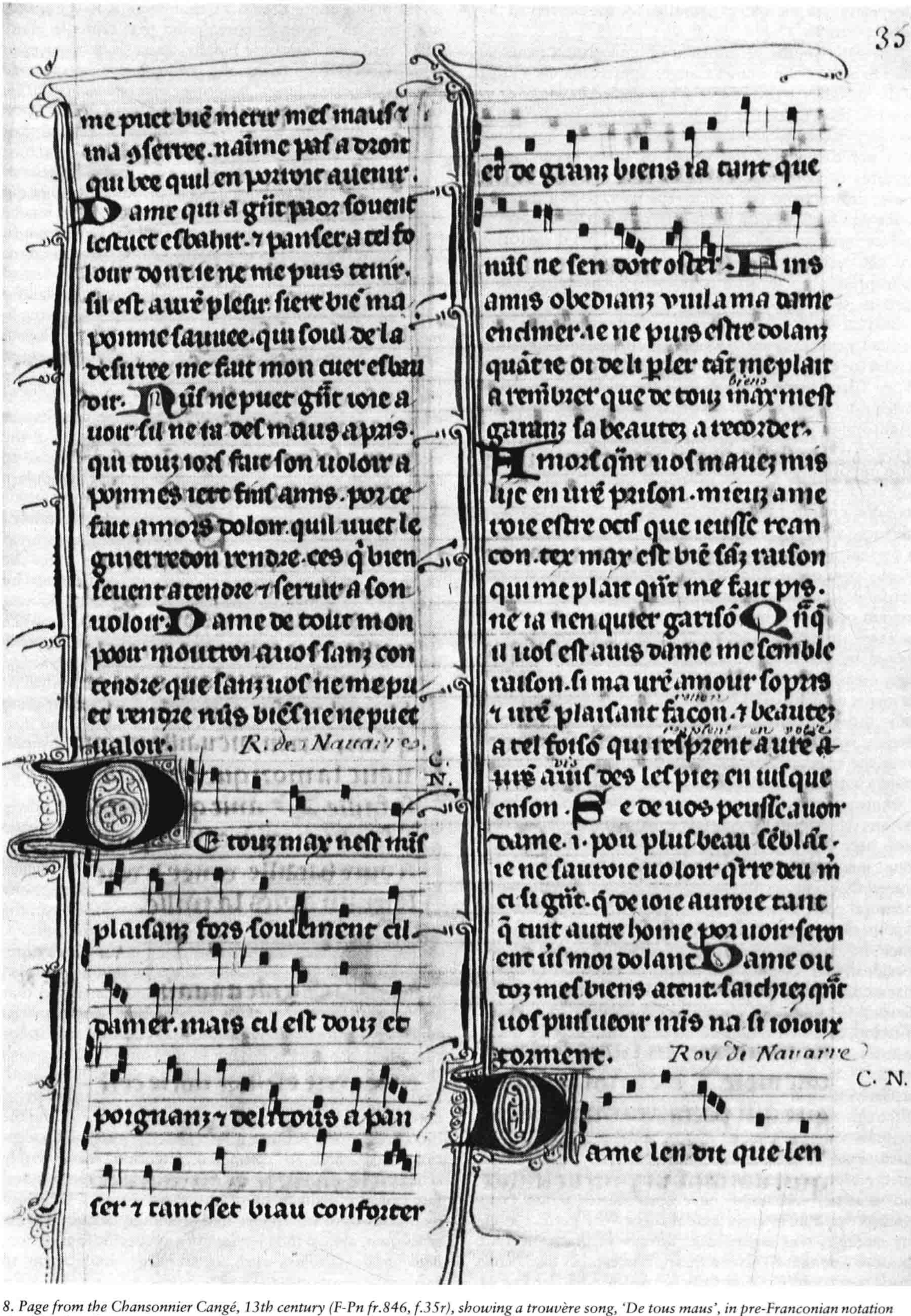
universal rhythmic system prevailed for the entirety of the two repertories.

The chief source of information concerning trouvère rhythm is the Chansonnier Cangé. Approximately a third of the melodies in this source are presented in whole or in part in a pre-Franconian mensural notation which distinguishes between symbols for longs and breves, but which does not distinguish the values of notes occurring in ligatures or conjuncturae (fig.8). The notation of one work, drawn from the motet repertory, shows that the scribe was familiar with the forms for isolated semibreves and for ligatures with opposite propriety, but these forms are not used elsewhere in the manuscript, even when appropriate. It is difficult to tell why mensural notation appears sporadically and breaks off abruptly within individual works. Not all works that might have been notated mensurally are so written. Non-mensural notation is used for *Pour conforter ma pesance* (R.237) by Thibaut IV de Champagne even though the melody is notated mensurally in the section devoted to him that prefaces the Chansonnier de Noailles (no other instance of mensural notation is known in the Noailles manuscript). The second most important source of information on both troubadour and trouvère rhythm is the Manuscrit du Roi, which contains a number of late additions to the main corpus in advanced stages of mensural notation. Mensural notation is present also in the Frankfurt fragment, and in three manuscripts of the *Miracles* of Gautier de Coinci, though again not in consistent fashion. *F-Pn* fr.1591 appears to contain occasional hints of mensural notation, but these passages may be subject to divergent interpretations. It should be noted that an objective distinction between early mensural and non-mensural notation cannot always be made; in many cases one is able to classify as mensural only those notations that present rhythmic patterns already familiar to the mind. Lastly, there are passages from the trouvère literature that are incorporated into motets with known rhythm.

Implications concerning rhythm have been sought in various passages in Grocheio's treatise. First, deductions have been based on his division of music into secular song, mensural polyphony and plainchant. Some have argued that since secular song is not classed together with mensural polyphony, Grocheio intended to imply that the rhythm of secular song was free; others have argued that since he had previously defined unmeasured music specifically as ecclesiastical chant, he intended to imply that secular song was measured. Still others claim that the division is faulty, not proceeding according to any one criterion, and that therefore no deduction may be made securely. Secondly, there is a passage in which Grocheio states, 'If, however, by unmeasurable they mean not very precisely measured, this classification . . . may stand'. Although this passage relates primarily to a preceding mention of plainchant, it has entered into various discussions of troubadour and trouvère rhythm, and questions concerning the meaning of 'unmeasurable' and 'not precisely measured' have been raised. It has been pointed out that in early modal theory the perfect long, for example, was regarded as *ultra mensuram*, beyond measure, and that Grocheio was not necessarily discussing music that could not rightfully be measured according to later standards. Others have seen in the passage an allusion to the possibility of rubato, while still others have seen nothing more than a vague reference to the quasi-mathematical forms of speculation that underlie many early medieval treatises. Finally, there is a passage in which Grocheio states that the *cantus coronatus* is formed entirely of perfect longs. *Ausi com l'unicorne sui* (R.2075, by Thibaut IV de Champagne) and *Quant li roussignol* (presumably *Quant li rossignols jolis*, R.1559, attributed to both the Chastelain de Couci and Raoul de Ferrieres) are cited as examples of the *cantus coronatus*. It has not been entirely clear whether Grocheio was indicating the rhythmic values of the individual notes, the values for the text declamation, or merely a generally slow tempo. In addition, it is possible to glean other hints from comparisons made later in the treatise between other forms of music and secular song.

In those troubadour and trouvère melodies surviving in mensural notation, modal rhythm is clearly employed. The first three modes appear in approximately equal proportion, while the last three are used very rarely. By the final quarter of the 13th century, during the twilight of the trouvère movement, modal theory was known at least in a restricted circle centred about the court of the trouvère Charles d'Anjou, whose patronage extended to such figures as Perrin d'Angicourt, Rutebeuf and Adam de la Halle. The lai *Ki de bons est, souëf flaire*, attributable perhaps to Charles, provides a systematic exposition of modal theory, each of its strophes developing a different mode. The first strophe provides documentation for the rhythmic style *ex longis et perfectis* mentioned by Johannes de Grocheio and demonstrates that he was apparently referring to the pace of text declamation. The overall progression can be explained most systematically by reference to Franconian modal theory, but the actual rhythms correspond more closely to those described in the theory of Lambertus. The work, however, appears only as a late addition to the Manuscrit du Roi and thus stands only at the periphery of the repertory. Furthermore, it furnishes no information concerning rhythmic theory for the period preceding 1250.

During the decade 1900–10 Aubry, Beck and Ludwig each proposed a theory to the effect that the entire troubadour and trouvère repertories were governed by modal rhythm. Aubry argued that since certain manuscripts contained both motets and secular monophony and since the same notation was employed for both, the notation maintained the same significance throughout, and all pieces were understood to be in modal rhythm. Beck discussed large numbers of works that are notated mensurally and use modal rhythm, and concluded that the rhythm was applicable to all other works in the repertory (unfortunately his musical citations mix indistinguishably works surviving in mensural notation with those that do not and thus must be used with caution). Ludwig based his argument primarily on affinities of construction between the monophonic repertories and the motet repertory. A bitter quarrel over priority of conception arose and so distracted attention from purely scholarly issues that the correctness of the premises and logic of the deductions of the three authors were not examined until the theory had seemingly acquired a life of its own, almost independent of any specific foundation. Meanwhile scholars such as Gennrich had begun to explore exceptions to strict modal usage. However, neither singly nor in any combination do the arguments provide proof that all troubadour and trouvère melodies



8. *Page from the Chansonnier Cangé, 13th century (F-Pn fr.846, f.35r), showing a trouvère song, 'De tous maus', in pre-Franconian notation distinguishing long and short notes as 'longs' and 'breves'; the attribution to '[Thibaut] R[oi] de Naverres' is in a much later hand*

used modal rhythm. Thus later scholars such as Handschin, Reese and Westrup were noticeably sceptical in reviewing the more extreme claims of modal theory.

The objections that may be raised against modal theory are both historical and stylistic in nature. No explanation of how modal rhythm came to be associated with secular monophony has been furnished, and the appropriateness of such rhythms may be challenged with especial vigour for those works that antedate the evidences of modal rhythm in polyphony. The likelihood that any one principle of rhythmic construction held universal sway for a full two centuries seems dubious. From the stylistic standpoint, the application of modal principles to the more florid of the troubadour and trouvère melodies results in rhythms that appear highly strained and lacking in musical justification. And many scholars, particularly philologists, are deeply disturbed by the numerous instances in which strict application of the modes will force unnatural rhythms and accentuations on the text.

Premises regarding the rhythmic influence of text on music in the troubadour and trouvère repertories underlie much thinking about musical rhythms suitable for the performance of these melodies. From the late 18th-century realizations by La Borde through the early 19th-century transcriptions of John Stafford Smith and Perne, to the later transcriptions of Riemann and then of the adherents of the modal theory, a steady interest in prosody has been shown. However, neither the poetry of the troubadours nor that of the trouvères displays an immutable rhythmic pattern for lines of equal length. The placement of stresses will vary from line to line and from strophe to strophe. Thus no transcription depending upon a fixed rhythmic scheme will arrive at a perfect fit between musical and poetic stresses. Scholars such as Hendrik van der Werf who feel that the melodies' chief function was to support the texts, that the music was merely a vehicle and not important in itself, advocate a flexible declamatory mode of performance, the rhythm of the melody being shaped anew to meet the demands of each successive strophe. This is, in fact, the only way in which a perfect fit between text and music can be consistently assured. And there are some melodies in which the level of musical interest seems so low that they are suitable for such interpretation. However, there are at least as many with powerful musical personalities. Inasmuch as those melodies surviving in mensural notation show repeated instances in which musical rhythm takes precedence over poetic rhythm, there is little reason to conclude that this did not happen also in non-mensurally notated melodies, whether these are realized modally or in any other, freer system.

More promising are efforts by scholar-performers such as Christopher Page to distinguish between declamatory rhythms suitable for works in 'high style' (the *grand chanson courtois*) and the more symmetrical rhythms adaptable for works in 'lower style' (especially those connected with dancing). Nevertheless, it is difficult to establish universals even here inasmuch as several chansons in 'high style' survive in mensural notation indicating modal rhythm. It is necessary to allow for the possibility that rhythmic style and interpretation did not remain fixed for all chansons over a period of several generations. Moreover, we may find it profitable to distinguish between measurability as a concept in the mind of the medieval creator-performer and measurability as a guide to the modern scholar's conception of medieval performance. Experiences with various repertories of the world's music show that it is possible for performances to be measurable even in the absence of abstract theories of measure from the minds of the performers. One avenue that remains to be explored is the ascertaining of musical stylistic characteristics that would either favour modal interpretation or point in another direction. For the time being, it may be suggested that melodies in which there is a consistent pattern of alternation between single notes and ligatures are the most satisfactory candidates for modal interpretation. Next come those melodies in which the pitch organization proceeds frequently in cells of regular size. Very simple melodies are apt to be neutral. Less suitable for modal interpretation are those melodies in which the phrase openings are simple and there is greater floridity at the cadences, and least suitable are those melodies that are highly florid.

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JOHN STEVENS/ARDIS BUTTERFIELD (I, II), THEODORE KARP (III)

Trouillon-Lacombe, Louis. *See* LACOMBE, LOUIS.

Trouluffe [Truelove, Treloff], **John** (*fl* 1448–*c*1473). English composer. He was a protégé of Edmund Lacy, Bishop of Exeter, who made him a canon of Probus, Cornwall, in 1448. He also became a canon of Crantock, Cornwall, neither post requiring priestly status. Trouluffe, who died at about Christmas 1473, was probably a musician of Lacy's chapel since, despite having links with Exeter Cathedral, he was not on its staff. Four carols, all for two voices with three-part chorus, are jointly ascribed to him and Richard Smert in the Ritson Manuscript (*GB-Lbl* Add.5665): *Jhesu fili Dei*, *Jhesus autem hodie*, *O clavis David* and *Soli Deo sit* (all in MB, iv, 1952, 2/1958). The same collection contains three settings of *Nesciens mater* ascribed to Trouluffe (the name of Smert is also given at the end of the third); the openings of the first two of these short antiphons are transcribed in *NOHM*, iii, 320–21.

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DAVID GREER/N.I. ORME

Troupenas, Eugène-Théodore (*b* Paris, 17 Dec 1798; *d* Paris, 11 April 1850). French publisher. After training as a mathematician, he acquired the publishing firm of Isouard (who traded as Nicolo) in February or March 1825, taking premises at 3 rue de Ménars, Paris. In September 1828 he moved to 23 rue St-Marc Feydeau. In June or July 1835 he moved again, to 40 rue Neuve-Vivienne (sometimes given simply as rue Vivienne). For a short time after Troupenas' death his firm continued to advertise, but in October 1850 it was taken over by Brandus (with whom Troupenas had occasionally published in partnership).

Troupenas' success in business mainly derived from his contacts with Rossini and Auber. Between 1826 and 1829 he published the first editions of Rossini's last four operas – *Le siège de Corinthe*, *Moïse*, *Le comte Ory* and *Guillaume Tell*; later he published the *Soirées musicales*, the *Stabat mater* and the adaptation *Robert Bruce* (in 1841 he was involved in a lawsuit with Schlesinger and Aulagnier over the rights to the *Stabat mater*). It was Rossini who encouraged him to publish Auber's *La muette de Portici* in 1828, and this was followed by scores of 19 further Auber operas (including all the famous ones). In addition he published full scores of operas by Bazin, Gomis and Labarre and reissued 13 of Isouard's works. He also put out vocal scores of more than 40 operas, ending with Meyerbeer's *Le prophète* (in association with Brandus). In all he issued about 2400 publications (judging by the plate numbers, which in general are reliably chronological), all from engraved plates. Notable among them were didactic works by Kastner and Fétis, a collection of Beethoven's symphonies edited by Fétis (for which, and for *Guillaume Tell*, he employed Berlioz as proofreader), and a large quantity of instrumental music, including string quartets and quintets by Onslow and numerous works for violin by de Bériot, for flute by Tulou, for harp by Bochsa and Labarre, for piano by Czerny, Herz, Kalkbrenner and Thalberg, and quadrilles and waltzes by Lanner, Labitzky and Musard. In 1840–41 he published the first editions of Chopin's opp.35–41 and 43. During summer 1838 and subsequently he advertised publications of the former Magasin de Musique (i) which he seems to have purchased from Janet & Cotelle at the period of the dissolution of that partnership.

Troupenas composed some church music and a few *romances*, and in 1832 contributed to the *Revue musicale* three theoretical articles which were published separately that year. According to Fétis, when he died he left unfinished a work elucidating his theories. Catalogues of the firm's publications appeared in 1836, 1843, 1846 and 1850.

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RICHARD MACNUTT

Trouser role. *See* BREECHES PART.

Troutbeck, John (*b* Blencowe, 12 Nov 1832; *d* London, 11 Oct 1899). English translator and church musician. Educated at Rugby and Oxford (MA, 1858) and ordained priest in 1856, Troutbeck became minor canon of Manchester Cathedral in 1864 and precentor the following year. In 1869 he became minor canon and from 1895 precentor of Westminster Abbey, where he greatly improved the education and welfare of the choristers. His English translations of J.S. Bach's *St Matthew Passion*, *St John Passion* and *Christmas Oratorio* were well known; but these were only a few of many similar translations, all published in Novello's 'Original Octavo' edition of vocal scores, which he made of works by Beethoven, Brahms, Dvořák, Gounod, Graun, Liszt, Saint-Saëns, Schumann, Tchaikovsky, Weber and less familiar composers (see *Grove5*). In the field of opera his English librettos of Gluck's *Iphigénie en Aulide*, *Iphigénie en Tauride* and *Orfeo ed Euridice*, Mozart's *Così fan tutte* and *Die Entführung aus dem Serail*, Wagner's *Der fliegende Holländer* and Weber's *Preciosa* were once generally used, and his translation of Hermann Goetz's *Der Widerspänstigen Zähmung*, an operatic version of Shakespeare's *The Taming of the Shrew*, was used for the first London productions of that work (1878, 1880). Troutbeck was also the compiler of several hymnals and pointed psalters including *The Manchester Psalter* (1868), *Manchester Chant Book* (1867) and *Manchester Hymn Book* (1871); the *Cathedral Psalter*, with S. Flood-Jones, Stainer and Barnby (1874); the *Westminster Abbey Hymn Book* (1883), later with tunes edited by Frederick Bridge (1897) and the *Westminster Abbey Chant Book* with Bridge (3/1894); and the *Cathedral Paragraph Psalter* (1894). He also published a *Music Primer for Schools* (1873), with R.F. Dale, and a treatise on *Church Choir Training* (1879).

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BERNARR RAINBOW/ROSEMARY WILLIAMSON

Trouvères. *See* TROUBADOURS, TROUVÈRES.

Trowell, Brian (Lewis) (*b* Wokingham, Berks., 21 Feb 1931). English musicologist. He studied at Christ's Hospital and Cambridge University (BA 1953, PhD 1960), where Thurston Dart supervised his research on music in 15th-century England. He lectured in music at Birmingham University (1957–62) and King's College, London (1964–5). He held appointments as head of radio opera at the BBC, where he supervised many first performances (1967–70), and Regents' Professor at the University of California at Berkeley (1970); he returned to King's College, first as reader in music (1970) and then (1974) as King Edward VII Professor of Music. In 1988 he became Heather Professor of Music at Oxford University, retiring in 1996. Apart from his 15th-century studies Trowell has been much concerned with opera (of all periods, but particularly pre-Classical and 20th-century), and has worked as editor, translator, coach and producer. His later writings also reflect an interest in Elgar and he has served on the editorial committee of the complete edition of Elgar's works.

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DAVID SCOTT/R

Trowell, Robertus. ?English theorist. He is known only from a reference in a treatise by JOHN HANBOYS (*fl* *c*1370). Hanboys mentioned him in connection with his symbols for notes smaller in value than the *semibrevis*: the symbols are 14th-century in character, using the rhomb with a flagged or unflagged upward tail, or a downward tail. (See P.M. Lefferts, ed. and trans.: *Robertus de Handlo, The Rules, and Johannes Hanboys, The Summa*, Lincoln, NE, 1991, pp.272–3)

ANDREW HUGHES

Troyanos, Tatiana (*b* New York, 9 Dec 1938; *d* New York, 21 Aug 1993). American mezzo-soprano. She studied at the Juilliard School with Hans J. Heinz, making her début in 1963 as Hippolyta in the New York première of Britten's *A Midsummer Night's Dream* with the City Opera. After two seasons with the company, during which she sang Marina, Stravinsky's Jocasta, Cherubino and Carmen, in 1965 she made her European début as Preziosilla at Hamburg, where she remained for ten years; her roles there included Elisetta (*Il matrimonio segreto*), Dorabella and Baba the Turk, and she created Jeanne in Penderecki's *The Devils of Loudun* (1969). She sang the Composer at the Aix-en-Provence, Munich and Edinburgh festivals, and Octavian at Salzburg, Covent Garden and the Metropolitan (where she made her début in 1976). Her other roles included Dido (Purcell and Berlioz),

Handel's Ariodante (which she sang at the inauguration of the Kennedy Center, Washington, in 1971), Sesto, Charlotte, Poppaea, Adalgisa (in which she made her La Scala début in 1977), Romeo (*I Capuleti*), Eboli, Geschwitz, Santuzza and Brangäne. Troyanos had a warm, flexible voice and an intensely dramatic stage presence. Her recordings include Purcell's Dido, Adalgisa, the Composer and, most notably, Carmen.

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HAROLD ROSENTHAL/ALAN BLYTH

Troyer, Carlos (*b* Frankfurt, 12 Jan 1837; *d* Berkeley, 26 July 1920). American composer and arranger of German birth. Before settling in San Francisco he claimed (in the 1913 biography prefacing his *Indian Music Lecture*) to have known Jenny Lind, to have played frequently for Liszt, to have taught the élite of New York, to have toured South America with an opera company and while there to have become the personal friend of Emperor Pedro II of Brazil. From 1871 to 1917 he appears without interruption in San Francisco city directories variously listed as 'musician' (1871), 'pianist' (1875) and 'teacher of music' (1880–90). On arrival he used 'Charles' as his first name, but after 1885 'Carlos'. In the 1898 directory he advertised himself as 'pianist and composer, specialist in artistic voice culture, new system of lung development'. After 1900 Troyer called himself simply 'pianist and composer'.

Inspired by the 'Zuñi melodies' published by B.I. Gilman in the *Journal of American Ethnology and Archaeology*, i (1891), Troyer published his first Indian arrangement, *Two Zuñi Songs* (San Francisco, 1893). He then published with Wa-Wan Press (1904–7) and Theodore Presser (1904–18) a series of heavily romanticized ad lib arrangements, typified by the title of the last: *Midnight Visit to the Sacred Shrines, a Zuñian Ritual: a Monody for Two Flute-trumpets of High and Low Pitch (Clarinet and Oboe); a Traditional Chant of Melodic Beauty, and Parting Song on Leaving the Shrines, with English and Indian Texts ... the Accompaniment may be played on the Piano.*

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ROBERT STEVENSON

Truax, Barry (Douglas) (*b* Chatham, ON, 10 May 1947). Canadian composer and electronic music researcher. After completing the BS in mathematics and physics at Queen's University and the MMus at the University of British Columbia, he studied at Utrecht University with Gottfried Michael Koenig (electronic music and computer composition) and Otto Laske (sonology and procedural theory). In 1973 he joined R. Murray Schafer's World Soundscape Project at Simon Fraser University, where in 1976 he was appointed professor in the School of Communication and School for the Contemporary Arts. His innovations include the interactive PODX compositional system, which he has employed in compositions for electronic tape, often in conjunction with instruments, computer graphics and voices.

Truax's use of frequency modulation culminated with the composition of *Solar Ellipse* (1984–5). With *Riverrun* (1986) he became one of the first composers to use real-time granular sound synthesis as a compositional tool. He later refined this procedure to prolong sound sequences without altering their pitch, a technique he used in *Pacific* (1990). Increasingly, as exemplified in extended and colourful music-theatre settings such as *Powers of Two* (1995–9), his electronic manipulation of natural sounds has reflected their cultural and environmental origins.

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(*selective list*)

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ROBERT JORDAN

Trubar [Truber], **Primus** (*b* Rašica, nr Turjak, 9 June 1508; *d* Derendingen, 28 June 1587). Slovene theologian. He studied theology in Trieste (where he was a singer in Bishop Bonomo's chapel) and in Vienna. A Catholic priest in several places in Slovenia, he became a supporter of the Reformation and in 1548 had to flee to Nuremberg. He preached at Rothenburg ob der Tauber, officially joining the Protestant sect, and was later pastor in Kempten and Urach. In 1561 he returned to Slovenia and became a member of the Reformation movement there. He became

superintendent in Ljubljana but was again forced into exile in 1565, at first in Tübingen, and in 1566 in Lauffen and Derendingen, where he stayed until his death. His funeral sermon was given by Jakob Andreä, chancellor of Tübingen University.

Trubar was notable chiefly as the leader of the Reformation in Slovenia, where he strongly emphasized the importance of music in Protestant schools and churches. He is also noteworthy for having arranged and edited the first Slovenian hymnbook, *Eni psalmi, ta celi catechismus, inu tih vegshih Gody* (Tübingen, 1567, 5/1595). He may have composed some of the melodies, for in the 1574 edition the *Slavicus hymnus de resurrectione Domini* is described as 'per Truberum compositus'; it is not clear whether this refers to the melody, the text or both. He drew the melodies, some of which he modified, from a variety of sources: German hymnbooks (*Achtliederbuch*, Wittenberg, 1524; M. Weiss, *Ein new Gesangbüchlein*, 1531; J. Walther, *Geystlich Gesangk-Buchleyn*, Wittenberg, 1524; V. Babst, *Geystliche Lieder*, 1545) and the Czech anthology *Pysnicky duchovni* (1501), as well as Slovenian hymns, especially those from the group *Vetus vulgaris Slavorum cantus*. The volume is particularly important because it contains parts of the medieval Slovenian repertory.

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DRAGOTIN CVETKO/CLYTUS GOTTWALD

Trube, Adolph (*b* Waldenburg, Saxony, 16 Jan 1815; *d* Glauchau, 17 March 1857). German organist, teacher and composer. He was the son of the church musician Johann Adolph Trube (*b* Grosserkmannsdorf, 1789; *d* Waldenburg, 8 Feb 1839), who studied at the Friedrichstadt seminary in Dresden before becoming organist and teacher at the girls' school in Waldenburg (1813). J.A. Trube was a rigorous teacher and his practical chorale collection was widely circulated. Adolph Trube studied with the Kantor Fincke at the seminary in Plauen, became a Präzeptor and organist there and later took a teaching post in Schneeberg. From 1840 he was Kantor, music director and singing teacher (later also organist) at Glauchau. He founded Glauchau's mixed church choir and was also an important promoter of secular music. He formed choirs and organized large-scale evening concerts of varied vocal and instrumental programmes. He was also an excellent pianist and an imaginative composer; his works are solidly constructed and are noteworthy for their contrapuntal artistry and careful instrumentation. He also arranged and published his father's motet *Jauchze dem Herrn alle Welt*.

WORKS

Sacred: cants., incl. Das ist mir lieb, 4vv, chorus, orch; motets, incl. Tzschirners letzte Worte an heiliger Stätte, 4–7vv, chorus, Zum Aerntfest, 2 T, B, male vv; songs, 4vv
Male choral: Einschiffung (C.O. Sternau); Ich feire meine schönste Stunde; Schön ists, die Harfe schlagen (Meissner); Mondenschein; other songs, 4vv
Inst: 4 concert ovs., orch; Ruhe sanft, aria, 2 tpt, t hn, trbn; pf pieces, incl. set of variations on themes from La fille du régiment and L'elisir d'amore; numerous sets of character-pieces; pieces, pf 4 hands

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WALTER HÜTTEL

Trübensee, Josef. *See* TRIEBENSEE, JOSEF.

Truber, Primus. *See* TRUBAR, PRIMUS.

Truelove, John. *See* TROULUFFE, JOHN.

Trugschluss (Ger.). *See* INTERRUPTED CADENCE.

Truinet, Charles-Louis-Etienne. *See* NUITTER, CHARLES-LOUIS-ETIENNE.

Truk. *See* MICRONESIA, §II, 2.

Trump. *See* JEW'S HARP.

Trumpet (Fr. *trompette*; Ger. *Trompete*; It. *tromba*). A lip-vibrated aerophone. The term is used not only for the modern Western instrument and its ancestors, but also generically to denote some or all of the lip-vibrated wind instruments, depending on the system of classification. *See also* ORGAN STOP.

1. Terminology and systems of classification. 2. Geographic distribution and construction. 3. Use and function. 4. The Western trumpet: (i) Sizes and types (ii) History to 1500 (iii) 1500–1820 (iv) Since 1820.

1. TERMINOLOGY AND SYSTEMS OF CLASSIFICATION. In the Hornbostel-Sachs classification system (1914), the term 'trumpet' is applied to any instrument in which 'the airstream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate'. This category is then divided into two subgroups; natural trumpets ('without extra devices to alter pitch') and chromatic trumpets ('with extra devices to modify the pitch'). Further subdivisions are made on the basis of body shape (conch shell or tubular) and method of playing (side-blown or end-blown) in the case of natural trumpets, and of pitch-alteration method (fingerholes, slides or valves) and shape of tubing (conical or cylindrical) in the case of chromatic trumpets.



1. Bā̃s played by a Rawat shepherd, Chaparwah, Bilaspur District, Madhya Pradesh

Despite its apparent inclusivity, this system has serious shortcomings when dealing with non-Western trumpets. Although non-Western trumpets are found with fingerholes (for example, the *bā̃s* of Madhya Pradesh; fig.1), most chromatic trumpets are Western, leaving the rest of the world's trumpets categorized as 'natural'. Excluding conch-shell trumpets, a relatively small and distinctive subgroup, leaves an enormous variety of instruments in the 'tubular' category. Geneviève Dournon's 1992 modification of the system with subdivisions based on structure, shape and material, permits greater distinction between non-Western instruments. Useful as these classification systems are, they do not address issues of distribution and function. In many cultures trumpets have important functions that are symbolic or practical as well as, or instead of, musical.

2. Geographic distribution and construction. General observations regarding distribution are based on uneven geographical coverage and rarely take account of variant names of instruments or of the frequency with which particular specimens occur. Furthermore, early studies – many of which are still consulted because the ground has never been revisited or the instruments have become obsolete – range from first-hand research to studies based on secondary sources and museum collections. However, it can be broadly observed that trumpets are widespread in Africa and Europe, less so in South Asia, infrequently found in the Americas and are rare in East and South-east Asia.

Patterns emerge of geographic distribution by material type. Some patterns are a matter of common sense: it is hardly surprising that most trumpets made from gourd or ivory are found in Africa (fig.2). Exceptions, when they occur, are instructive: the medieval *oliphant*, for example, a short, thick end-blown trumpet finely carved from an elephant tusk was probably a Middle Eastern instrument introduced to Europe during the Crusades. Instruments made from perishable materials like tree bark depend upon suitable climate and flora.

In Scandinavia and Eastern Europe, spiral bark shavings are bound firmly into conical tubes, which can range in length from the Yugoslavian *borija*, made from willow or ash bark (about 50 cm), to the now-obsolete Latvian *tāšu taure*, made from birch bark (up to 150 cm). In the hotter, more humid climate of the Amazonian rainforest, giant trumpets – up to four metres in length – are made from tightly coiled bark attached to supporting sticks that run along one or both sides to prevent sagging.

In other cases, distribution is so widespread that patterns are less easy to discern. For example, trumpets made from animal horn are most commonly found in Africa and rarely in the Middle East (with the exception of the Jewish ram's horn *shofar*; fig.3*a*), elsewhere in Asia and in Oceania. In Africa, where animal-horn trumpets are more often side-blown than end-blown, the rarity of a particular type of horn increases its value. For example, in Uganda, cow horns are only used when game horns or ivory tusks are unavailable or unaffordable. Wherever they occur, a horn, once selected, is boiled or otherwise softened and the interior is scraped out. Depending on the playing style, an aperture is created by sawing off the tip of the horn or by cutting a mouthhole, usually at the point where the tip of the horn ends and the bore of the tube begins. Many African side-blown animal horn trumpets also have a small fingerhole in the tip which gives an extra pitch (fig.3*b*).

Occasionally distribution patterns are surprising. While isolated examples of bamboo trumpets can be found in Africa and South America, there are virtually none in the bamboo-rich areas of East and South-east Asia. Here cultural ambivalence towards lip-vibrated instruments overrides the regional abundance of raw material. An unusual exception is the bamboo 'brass brand' tradition of Sulawesi. Introduced to European brass bands by 19th-century Dutch missionaries but lacking the materials to reproduce instruments, local craftsmen began to make bamboo copies during the mid-1920s. Although they soon graduated to zinc replicas, there are some pockets, notably the Sangir Islands north of Minahassa, where bamboo 'brass' instruments can still be found. One might also expect wooden trumpets to be particularly widespread, but they appear predominantly in Africa, Europe and Australia. Often long, they range from straight cylindrical tubes, like the Scandinavian *lur* or the Australian *didjeridu*, to conical tubes with an upturned bell, like the European alphorn. Some are hollowed-out branches; others involve cutting the branch or tree trunk in half lengthwise before hollowing it out and rejoining both halves with whatever comes to hand: tar and osier (*lur*), putty and linen yarn (Lithuanian *daudytė*), animal hide (Ugandan *arupepe*), and bark or gut (alphorn).

The distribution patterns of both conch-shell and metal trumpets are historically illuminating. Shells used for

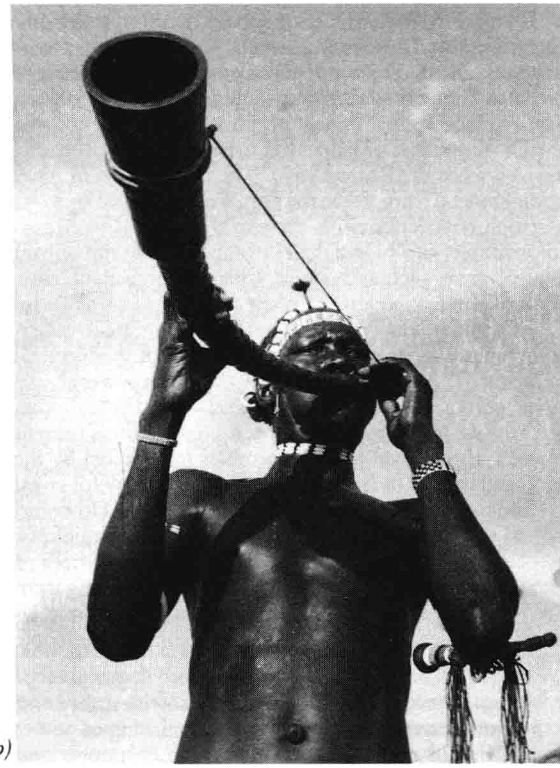


2. Waza gourd trumpet ensemble of the Berta people, Blue Nile Province, Sudan

3. *(a) Modern shofar (ram's horn) blown by the shammas during a Yom Kippur service in a Sephardi synagogue, Tel-Aviv; (b) side-blown antelope-horn trumpet, Sudan*



(a)



(b)

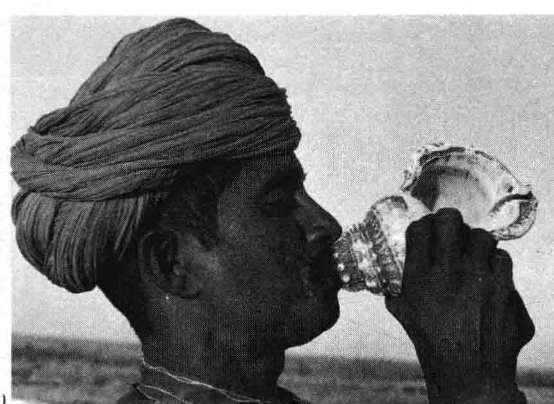
trumpets include the *triton* (trumpet shell), *cassis* (helmet shell), and *strombus* (true conch). The spiral interior functions as tubing and a mouthhole is created either by breaking off the point of the shell (end-blown conch) or by boring a small hole in the body (side-blown conch). As might be expected from an instrument known since neolithic times, conch-shell trumpets are found almost everywhere, including inland areas like Tibet and Central Europe, where they support the existence of early trade routes.

Particularly common throughout Oceania, conch-shell trumpets were formerly associated with religious, ceremonial, military and signalling functions. Today, however, they are often blown to announce mundane public events. For example, ensembles of up to nine *kele'a* are played at Tongan football matches to sustain general excitement (fig.4*a*).

As sacred ritual instruments, end-blown conch-shell trumpets have retained their status better in South and East Asia (fig.4*b*). *Śankh* are blown by Brahmans in Hindu temples throughout South Asia. Known as *dung* in Tibet, *faluo* in China and *horagai* in Japan, the conch-shell trumpet travelled through Asia with the spread of Buddhism. The *horagai* was first mentioned in historical records during the Heian period (794–1185) but may well have reached Japan much earlier. Still used by Shugendo Buddhist sects, it is the only traditional lip-vibrated instrument found in Japan.



(a)



(b)

4. *(a) Kele'a ensemble, Tonga; (b) bhopa priest sounding a conch, Pustikar, Ajmer District, Rajasthan*

There were several types of ancient metal trumpets: the Egyptian *šnb*, Israelite *ḥaṣoṣerah*, Celtic *carnyx*, Greek *salpinx* and the Etrusco-Roman *cornu*, *lituus*, *tuba* and *buccina*. Long metal trumpets employed by Saracen armies made a great impact on European soldiers during the Crusades. It is possible that these trumpets ultimately derived from the Roman *tuba*. The distribution of long, straight metal trumpets in the non-Western world suggests a strong connection with the world of Islam. In Africa, for example, end-blown metal trumpets are found only in Islamic areas such as Nigeria, Chad and Central Cameroon. Known as *kakaki* (among the Hausa) or *gashi* (in Chad) these trumpets are narrow cylindrical tubes, sometimes over two metres in length, with flared metal bells (fig.5). At the other end of the Islamic world, the silver *nafiri* is one of only two trumpets found in Malaysia. Slightly less than one metre long, a single *nafiri* is present in each of the royal *nobat* ensembles maintained by the local sultans. As in Africa, these ensembles play for royal ceremonial occasions and on Islamic holidays. However, not all non-Western metal trumpets are long, straight or associated with Islam. South Asia has a great variety of metal trumpets of different shapes and sizes, ranging from the S-shaped *narsīgā* of southern Bihar, the double U-shaped Rajasthani *bānkiā*, to the long, conical, telescopic Tibetan *dung-chen*.

3. USE AND FUNCTION. One of the most widespread and important functions of trumpets is the marking of power and status. In many parts of the world, trumpets and drums have been part of the regalia associated with kingship. This association continues to the present day: the British monarch, for example, is still heralded on state occasions by military trumpeters. Sometimes such instruments are more than symbolic regalia. In northern Nigeria, for example, the right to kingship itself was vested in the royal trumpets and kettledrums (*kakaki* and *tambari*); a coup d'etat could be effected simply by capturing them. The association between long metal *kakaki* trumpets and Islamic rulers in West Africa is clear, but using trumpets to generate power and mark status is neither limited to metal instruments nor to the Islamic world. Throughout Oceania, conch-shell trumpets were markers of chiefly status, rank and power. In Rarotonga, for example, the local term for conch was applied to chiefs, rulers and priests.

Power and status can also be marked in other contexts. There is often, for example, an association between trumpets and gender difference. Sachs and others have attributed it all to sex, specifically to the homology between instrument shape and the shape of sexual organs and to a correlation between aggressive (male) sounds and gentle (female) sounds. This argument confuses sex (a biological distinction) with gender (a culturally constructed distinction). Though it is true that in many parts of the world, trumpets are loud instruments reserved for outdoor use, the separation between male-dominated public and female-dominated private domains is equally widespread. It could be argued that trumpets are played by men because they are played outside, rather than that trumpets are played outside because they are played by men. This applies equally to the traditional associations with regalia, signalling and ritual, all of which mediate



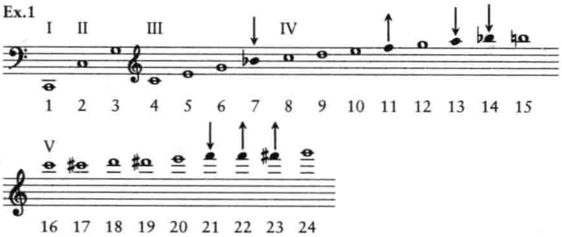
5. Gashi of a sultan of the Kotoko people, Chad

with the outside world in one form or another and thus fall into the public domain controlled, in most cultures, by men.

There are many ways in which trumpets are used to communicate, for example: European herdsmen use alphorns to call each other across the mountains; Latvian youths play goat-horn *āžrags* on summer evenings to announce their intention to marry; Bugandan hunters from Uganda sound their *eng'ombe* (side-blown animal horn trumpets) to ensure a successful hunt; fisherman from Aoba, Vanuatu, blow their conch-shell trumpets, *tapáe*, to summon assistance for bringing in their nets. Not all communication is so pastoral: from the Roman legion to the US Cavalry, trumpets have been an essential part of military life. Communication can also exceed the boundaries of the everyday world: the BaMbuti people of the Democratic Republic of Congo sound the *molimo* trumpet to wake up the spirit of the forest; Japanese Shugendo Buddhists imitate a lion's roar on the *horagai* to drive out evil spirits; and Fijian islanders use their *davui* conch-shell trumpets to invoke the presence of a god. The sound of trumpets can bridge the gap between temporal and spiritual worlds. In each case, a short loud sound, series of sounds or rhythmic pattern functions as a signal, a means of carrying a message or an instruction from one person or persons to others often a great distance away.

4. The Western trumpet. A member of the family of brass instruments, in its modern form the Western trumpet is a folded tube opening at the end into a bell, with a separate mouthpiece and (usually) three valves. Trumpet playing normally involves overblowing to obtain various members of the harmonic series. Ex.1 shows the harmonic

Ex.1



series for a trumpet in 8′ C (i.e. with approximately 8′ (2·44 metres) of tubing; Roman numerals denote the beginning of each octave, Arabic the individual members). Certain partials, indicated in black, are distinctly sharp or flat (as shown by the direction of the arrows above them) in relation to their equivalents in the equal-tempered scale. For example, the 11th partial is intermediate between *f*″ and *f*♯″and the 13th partial intermediate between *g*♯″ and *a*″. In performance, pitch can be adjusted slightly by lip technique.

The older 'natural trumpet' is able to produce only the notes of the harmonic series. In the modern valve trumpet the three valves add, in effect, extra lengths of tubing, thus enabling the pitch of 'open' notes to be lowered by a whole tone, a semitone or a minor 3rd respectively. Used in various combinations the valves can lower the pitch by as much as a diminished 5th, making available a chromatic scale from a diminished 5th below the 2nd partial up to the 10th partial or higher (*see* Valve (i)). Trumpet parts are traditionally notated in the key of C; the actual pitch sounded depends on the length of the instrument (*see* Transposing instruments). Natural trumpets were commonly built to pitches between 6′ F and 9′ B♭. In modern valve trumpets the tubing need be only half as long: 'trumpet in C' generally means 4′ C, and *c*′ is the 2nd partial, not the 4th (*see also* Acoustics, §IV).

(i) Sizes and types. The B♭ trumpet common in orchestras and bands today has a tube length of 130 cm and three piston valves. It consists of a tapered mouthpipe (Fr. *branche*; Ger. *Mundrohr*) 18 to 33 cm long into which the mouthpiece is inserted; a middle section of cylindrical tubing, including the tuning-slide (Fr. *coulisse d'accord*; Ger. *Stimmzug*) and the valves together with their associated tubing; and a conical bell section (Fr. *pavillon*; Ger. *Schallstück*) ending in a flare (Fr. *évasement*; Ger. *Schallbecher*, *Schalltrichter* or *Stürze*) about 12·5 cm in diameter. The cylindrical part of the bore is between 11·66 mm and 11·89 mm in diameter. Although the bore was traditionally about one-third conical and two-thirds cylindrical, modern manufacturers of piston-valve trumpets have increased the length of the conical section to improve intonation; in some modern trumpets the cylindrical tubing constitutes only about 20% of the total length.

The trumpet in 4′ C, pitched a whole tone above the B♭ instrument, is also common in orchestral work. Indeed, modern trumpeters, because of the variety of musical styles in which they are required to play and the perfection demanded of them in broadcast and recorded performances, need at least three or four instruments, including ones pitched in B♭ and in C for regular work, in D/E♭ and in high B♭/A (piccolo trumpet; Ger. *Hoch-B/A-Trompete*; Fr. *petite trompette en si-bémol/la aiguë*, *trompette piccolo*) for high parts and in Baroque music. The 'quick change' rotary valve which changes the pitch from B♭ to A, favoured by some orchestras at the beginning of the 20th century, is no longer in general use. A low E♭ trumpet is still used in military bands on the Continent, especially in Germany and Italy. It is the band counterpart of the old orchestral valve trumpet in 6′ F.

The orchestral bass trumpet was designed to Wagner's specifications for the *Ring*. Wagner first visualized a huge trumpet pitched an octave below the ordinary 6′ F valve trumpet of his day, with the same length of tubing as a horn or tuba. He later suggested (to the Berlin maker C.W. Moritz) the construction of a four-valve trumpet in 8′ C with crooks for B♭ and A. The resulting instrument has a tube length no greater than that of the 6′ F trumpet played with its longest crooks, but it has a more mellow tone because of its wide bore and large mouthpiece. It is usually played by a trombonist. Wagner demanded of it a large compass, from *G*♭ to *g*♭″, and gave it solo passages in every part of its range. Since Wagner, other composers – including Richard Strauss and Stravinsky – have been attracted to write for the bass trumpet.

After World War II piston-valve trumpets spread from France, England and the USA to most European orchestras, although rotary-valve trumpets, traditionally used in Germany and eastern Europe, remained in use in a few, such as the Berlin PO, the Leipzig Gewandhaus, Dresden Staatskapelle and the Vienna PO. In the 1980s many orchestras – including some in which they had never been employed – began to use rotary-valve trumpets for the German Classical and Romantic repertory. An instrument of this type has a mouthpipe only about 13 cm long; the valve section is usually inserted between mouthpipe and tuning-slide; the bell is some 13 to 14 cm in diameter.



6. Trumpeter in a procession of soldiers at a festival: detail of drawings by Howard Carter after reliefs on the south side (lower colonnade) of the Temple of Queen Hatshepsut at Deir el-Bahri, Thebes, Dynasty 18, c1480 BCE

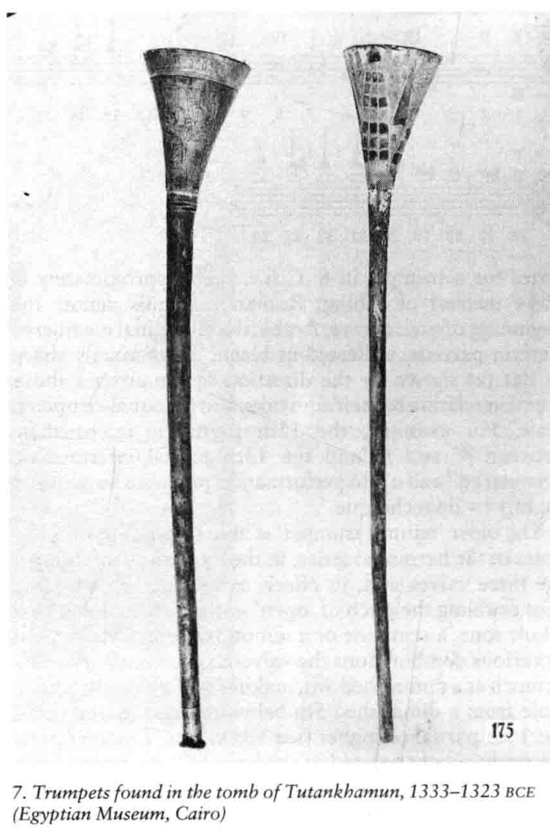
(ii) History to 1500. Most trumpets of antiquity were short straight instruments of wood, bronze or silver, used for both military and ceremonial purposes. The most ancient type – called *šnb* in hieroglyphic inscriptions – is that depicted in Egyptian art of Dynasty 18, accompanying marching soldiers (fig.6). A scene in Amarna style (late Dynasty 18, from *c*1348 BCE) shows it might also be used to accompany the dance. One of Tutankhamun's trumpets (Egyptian Museum, Cairo; fig.7) is of silver and 58·2 cm long; the other is of bronze and 50·5 cm long; their bores expand from 1·7 cm at the narrow end to 8·2 cm at the bell. They have no detachable mouthpieces; the lips were applied directly to the narrow end. Their military purpose is confirmed by the divine names inscribed on the instruments; the gods are those of Egyptian army divisions. Herodotus likened the sound of the ancient trumpet to the braying of an ass.

The Assyrians used a similar trumpet, as can be seen on a relief from the time of Sennacherib (reigned 704–681 BCE) showing the moving of a colossal bull statue, where two trumpeters stand on the statue, one playing, the other resting (Egyptian trumpeters were also often shown in pairs). The same instrument (*ḥaṣoṣerah*) was known to the Hebrews. *Numbers* x.2 contains the divine command to Moses, 'Make thee two trumpets of silver, of a whole piece shalt thou make them: that thou mayest use them for the calling of the assembly, and for the journeying of the camps' (Authorized Version). Flavius Josephus (*Antiquities*, iii, §291) described the instrument as a little less than a cubit (about 45 cm) long. Such trumpets were part of the priestly insignia of the Temple from the earliest times; they are represented on the Arch of Titus; and mention of them persists in the Dead Sea Scrolls. They were used as signalling instruments also, in war, in peace and in royal processions; in the Temple three trumpet blasts accompanied the morning sacrifice, and at the end of a chant section indicated the moment when worshippers should prostrate themselves.

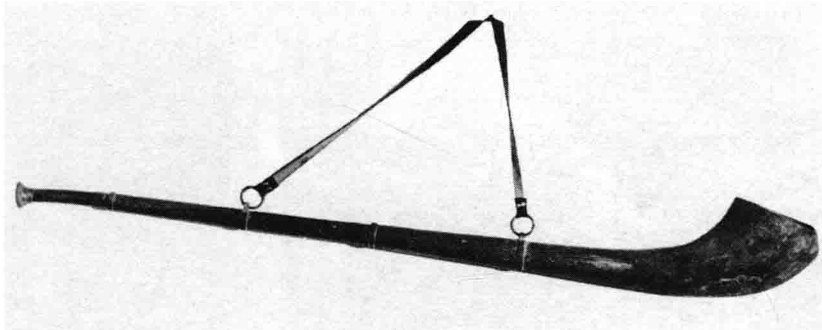
Other early trumpet-like instruments include the Greek (straight, with variable SALPINX bell-shapes) and the Roman LITUUS (in 'J' shape; fig.8), *tuba* (long and straight; *see* TUBA (ii)), BUCCINA (an animal horn) and CORNU (in 'G' shape); the Romans inherited all their brass instruments from the Etruscans. The Seleucids of the Middle East followed Macedonian practice by using the trumpet in their battle music, as did the Huns when fighting the Chinese Han Empire in the 3rd and 2nd centuries BCE. There is a late echo of the Temple trumpet at Dura Europus (now Qal'at as Sāliḥīyah, Syria) where David is shown with a lyre and trumpeters in a synagogue wall-painting dated after the Roman conquest 165 CE. It is interesting that in a 6th-century Sassanid military orchestra (rock relief; Tāq-e Bostān, nr Kermānshāh) the trumpeters are represented in pairs using an instrument similar to the Roman *tuba*.

According to Sachs, the trumpet disappeared from Europe after the fall of Rome and was not reintroduced until the time of the crusades, when instruments were taken from the Saracens as war booty. Sachs attributed the long form and the shape of the bell to Arabian influence: a late 11th-century fresco in the church of S Angelo in Formis, near Capua, depicts four angels blowing long, conical, slightly curved trumpets, and is often cited as the first illustration of the imported form. Medieval illustrations of trumpeting angels, for example in the Trier Apocalypse manuscript (*D-TRs* 31, f.3*v*) have been shown to be part of an older pictorial tradition (see Seebass, B1973): the artists were following models derived from antiquity, rather than representing instruments in use in their time. Smithers's attempt (B1989) to show the 'unbroken history of manufacture and use' of metal trumpets in the West has been refuted by Meucci (B1991).

The Church Fathers, writing in Greek and Latin, used the terms 'salpinx' and 'tuba' respectively. In Western art



7. Trumpets found in the tomb of Tutankhamun, 1333–1323 BCE *(Egyptian Museum, Cairo)*



8. Roman lituus found c1964 in the Nogat river, near Malbork, Poland (private collection)

before the crusades (in many depictions of the Last Judgment, for example), animal horns are generally shown (fig.9). According to Meucci (1991) and Ibsen al Faruqi (1981), many Arabic words at various times indicated a straight trumpet. The generic term 'būq', occurring after 800 and describing instruments of both the trumpet and the horn type, may have been derived from the Latin 'buccina'. The *būq al-nafīr* was a large metal trumpet used in the military bands of the Abbasid period (750–1258) and later; in the 14th century it was as long as a man. The term *nafīr* connotates war. From the 11th century, as an instrument designation, it meant any long straight trumpet. Other Arabic words for trumpets in various shapes were, *qarnā* and *ṣūr* (named in the Qur'an as the one to be used on Judgment day, probably the predecessor of the *nafīr*). The term 'buisine' was associated with various instrument forms, and was not always applied to a long, cylindrical instrument (as Bowles thought). By the 14th century, or perhaps as early as 1180, the *buisine* was sometimes made from an animal's horn; in 1240 it was smaller than a *trompe*. It is not certain when the French form of the word began to mean a long metal trumpet as well as the animal-horn type, nor whether the *buisine* more closely resembled the *būq* or the *nafīr*. Another instrument used in the West as a result of contact with the East was the *cor sarrazinois*, a long metal trumpet. The term 'trumba' occurred in Old High German and 'trumbono' in 8th-century Italian sources. The diminutive form 'trombetta' is found for the first time in Dante's *Inferno* (xxi.47), its German derivation 'Trum(m)et' in 1343. In England 'trompette' or 'trumbetta' seem to have meant a straight trumpet.

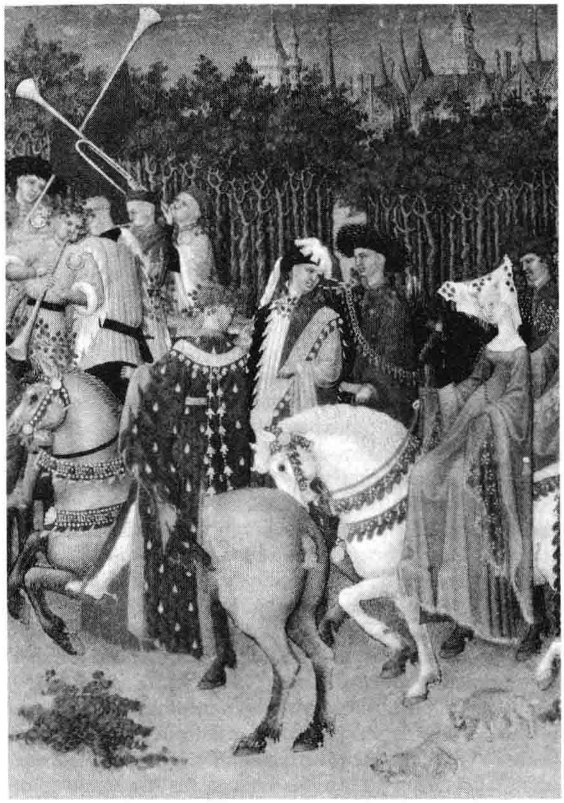
During the Middle Ages trumpeters played in the low register. Johannes de Grocheio wrote (*De musica*, *c*1300) that only the first four partials of the harmonic series were used, a fact corroborated by the earliest surviving trumpet music. Medieval trumpeters puffed out their cheeks when blowing and produced a tone that was described as airy and trembling, not unlike the vibrato produced by a boy soprano. Until about 1300 trumpeters and many other musicians were vagrants, but during the 14th and 15th centuries their social position gradually stabilized as they found employment as city musicians or, in the case of trumpeters, tower watchmen. Two kinds of ensemble using trumpets came to be differentiated: the shawm-trumpet ensemble (or *alta musica*, *see* ALTA (i); the trumpet was later replaced by a trombone) and the trumpet-kettledrum ensemble (the kettledrums appeared towards 1500). (Later, in Germany, these two groups developed respectively into the Stadtpfeifer and the courtly trumpet corps.) The shawm-trumpet ensemble first used the trumpet to play a drone bass (for examples of such music from the 13th and 14th centuries see Heyde, 1965, pp.163–4). The members of the trumpet-kettledrum ensemble performed in a genre named after the Roman *classicum*, an improvised mingling of various sounds, which by dint of sheer resonance was effective in encouraging troops and frightening the enemy. This type of ensemble became an élite corps of musicians, partly because of its military role in giving signals and performing courier duties. The oldest surviving medieval trumpet is the 'Billingsgate trumpet' from the 14th century, excavated in London in 1984; the four sections of a straight trumpet, including a bell and a section with integrated mouthpiece, could have belonged to a single instrument (although not necessarily).

Around 1400 instrument makers learnt to bend the trumpet's tubing: first to an S-shape (fig.10*a*), soon afterwards with this S-shape folded back on itself to form a loop – a more compact arrangement that has since remained standard. The earliest illustration of an S-shaped



9. Trumpets of animal horn in a Last Judgment scene: miniature from the Book of Pericopes of Heinrich II, Bamberg, 1007–14 (D-Mbs Clm.4452, f.201v)



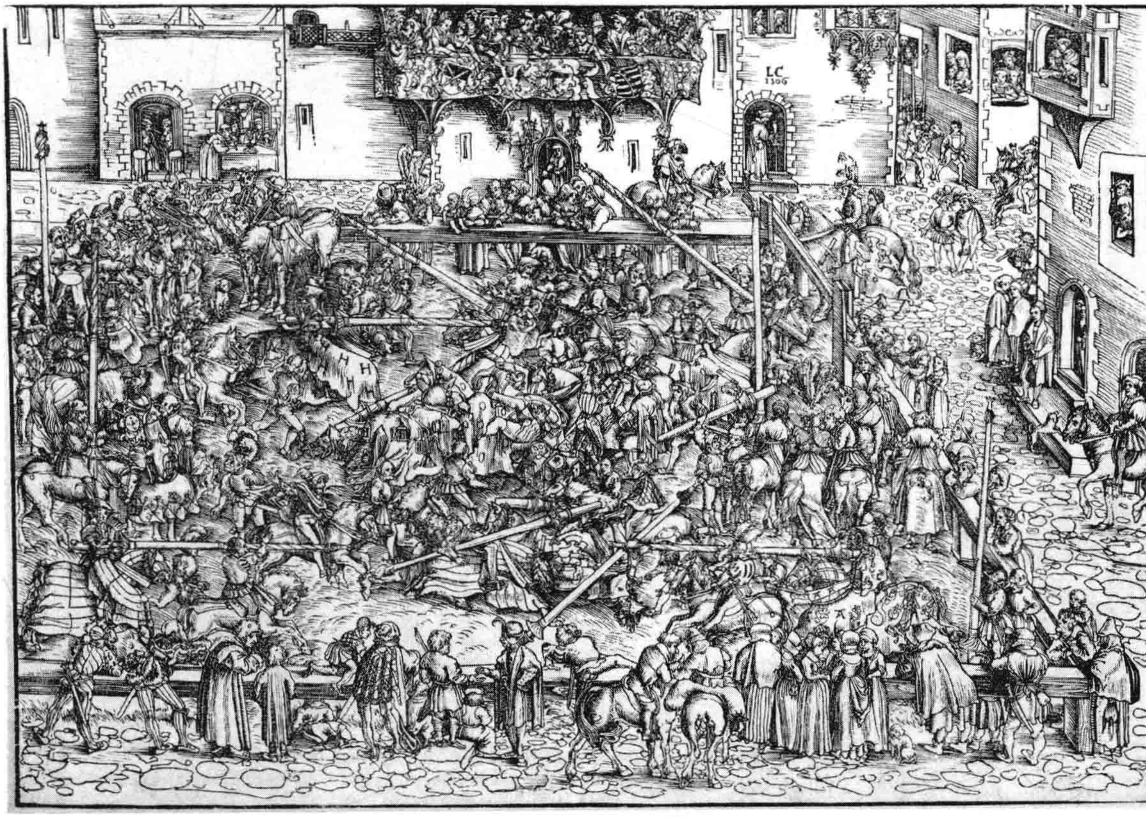


10. (a) Philip the Good (reigned 1419–67) welcomed to Dijon, accompanied by S-shaped and straight trumpets: miniature from the MS of Saint-Esprit, f.18r (Musée du Centre Hospitalier Régional, Dijon); (b) straight and looped trumpets (with two shawms) in a riding party: detail of 'May', miniature by the Limbourg brothers from the 'Très Riches Heures', c1411/13–16 (F-CH 65, f.5v)

trumpet is a wooden relief in the choir stalls of Worcester Cathedral; once dated 1397, it is now thought to have been carved *c*1379 (for a modern reproduction see Galpin, 4/1965, pl.49). A very short-lived form, the U-shaped trumpet, is depicted in a Parisian manuscript, the Hours of Charles the Noble (*c*1404, Cleveland Museum of Art CMA 64.40). The earliest illustration of the looped form is from the *Très Riches Heures* of Jean, Duke of Berry (*c*1411/13–16; fig.10*b*). At about the same time the SLIDE TRUMPET was developed with a mouthpipe that telescoped inside the first length of tubing to enable the player to alter the instrument's length while playing. Downey (1984) questioned the existence of such an instrument at such an early date, but his view has been emphatically refuted by many scholars, including Duffin, Meucci, Myers, Polk and Welker. Tower watchmen adopted the slide trumpet to play chorales; it was also used in church music (but the natural trumpet continued to be used in the trumpet-kettledrum ensemble).

(iii) 1500–1820. Renaissance sovereigns saw in their trumpet ensembles a symbol of their own importance – Matthias Corvinus had 24 trumpeters at his court; in 1482 there were 18 at the Sforza court. They staged tournaments, which the courtly trumpet-kettledrum corps accompanied at close range (fig.11). In 1548 (not 1528, an error deriving from Altenburg, 1795) the Emperor Charles V issued a decree putting trumpeters under the direct jurisdiction of the sovereign. From this time on the social distinction between trumpeters and other musicians was progressively widened.

During the 16th century the trumpet's compass was extended upwards as far as the 13th partial. Within the trumpet-kettledrum ensemble certain players became responsible for specific registers. Towards the end of the century a five-part ensemble consisted of players capable of playing the following notes (on trumpets in 8′ C): *basso*, *c*; *vulgano* or *vorgano*, *g*; *alto e basso* or *alter Bass*, *g–c′–e′*; *sonata*, *quinta* or (later) *principale*, *c′–e′–g′–c″–*(*d″–e″*); and *clareta*, *soprano* or *clarino*, from *c″* (the 8th partial) upwards. Cesare Bendinelli in his method of 1614 (the contents of which appear to derive from the 1580s) gave specific directions for improvising the upper parts in a five-part trumpet ensemble. This music has a distinctive style, which may go back to the Middle Ages: over a drone of tonic and dominant the upper three parts weave their counterpoint. During the same period the trumpet's form became more standardized. The body was usually made of brass, its tubing (with a bore of about 9·5–11·2 mm) rolled from brass sheet about 0·5 mm thick; heavy, ornate ceremonial trumpets were sometimes made of silver. The bell was rolled from brass sheet into a narrow cone, brazed and hammered out on an anvil to a thickness of only about 0·35 mm. The natural trumpet (fig.12*a*) thus comprised two sections of tubing or 'yards', two bends or 'bows', and a bell section. The yards and bows were not soldered but telescoped into each other, and were insulated by a non-permanent material such as beeswax; the joins were covered by an ornamental ferrule or 'garnish'. Circling the middle of the bell section was a round 'boss' or 'ball' (the ball did not cover another joint



11. Trumpets and kettledrums at a tournament in the Marktplatz, Wittenberg, 1506: detail of a woodcut by Lucas Cranach I

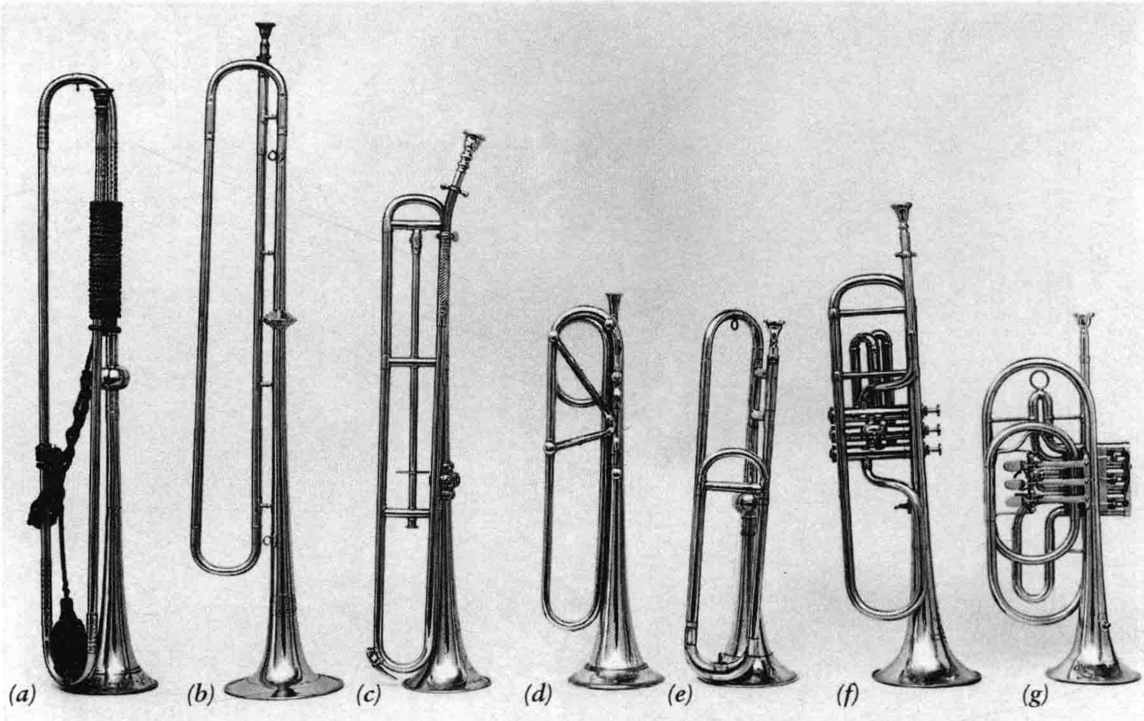
in the tubing; the bell section was in one piece up to the ferrule). The bell end was strengthened by an embossed rim or 'garland', usually inscribed with the maker's name, mark, town and sometimes the date. On German trumpets the mouthpipe yard and the bell section were separated from each other by a wooden block, with heavy woollen cord wound round block and tubing; on English trumpets the mouthpipe yard was girdled by an oversized 'ball'. Trumpets were also made in other forms, such as the coiled 'Italian trumpet', which may be identical with the 'Jäger Trommet' illustrated by Praetorius (1620).

In the 16th century Nuremberg began to emerge as the great centre of brass-instrument making and remained so throughout the Baroque period; members of the Neuschel and Schnitzer families were the earliest Nuremberg brass-instrument makers. There are, however, few extant 16th-century instruments. Two city trumpets made in 1578 by Jacob Steiger of Basle are in the Basle Historisches Museum.

Extant Baroque trumpet mouthpieces differ from modern ones in several ways (fig.13). Their rims were flatter and wider, and there was a sharp edge between cup and throat. The throat, or bore, had a larger diameter, 4 to 6 mm. The shank was often longer and had a larger outside diameter. The sharp edge between cup and throat not only lent brilliance to the tone and enhanced the precision of the instrument's response, but in combination with the wide bore it also made it easier for trumpeters to 'lip' the out-of-tune partials into tune, or even to produce usable notes between the partials, a technique that is difficult if not impossible on a mouthpiece with a V-shaped cup, such as that of a horn. (Playing in tune was perhaps the most important prerequisite for the acceptance of the trumpet into ensembles of strings in the early 17th century.) As with the modern mouthpiece, a shallow cup facilitated playing in the high or CLARINO register; a deeper, wider one was more suitable for low or PRINCIPALE playing.

During the 17th and early 18th centuries the form of the trumpet stayed the same, although it is possible (see Wörthmüller, 1954–5) to distinguish between early, middle and late Baroque bell flares, as the bell throat became progressively narrower (fig.14). The best-known Nuremberg instrument-making families were Schnitzer, Neuschel, Hainlein, Kodisch, Ehe and especially Haas. The leading English makers of the time were William Bull, John Harris and, later, William Shaw. In Germany and England the standard pitch was D or E♭, and the instrument was crooked down to play in lower keys. Independently of one another, Mersenne (1636–7) and Altenburg (1795) gave the tube length as 224 cm (seven *pieds*, or four *Ellen*), which would yield a pitch slightly lower than modern D. Fine tuning was effected by inserting tuning-bits (short prepared lengths of tubing) between the mouthpiece and the instrument or crook. A number of composers, including J.S. Bach, J.L. Bach, Telemann and Endler also wrote for the shorter F trumpet, called variously *clarino piccolo*, *tromba piccola* or *kurze Trompete*.

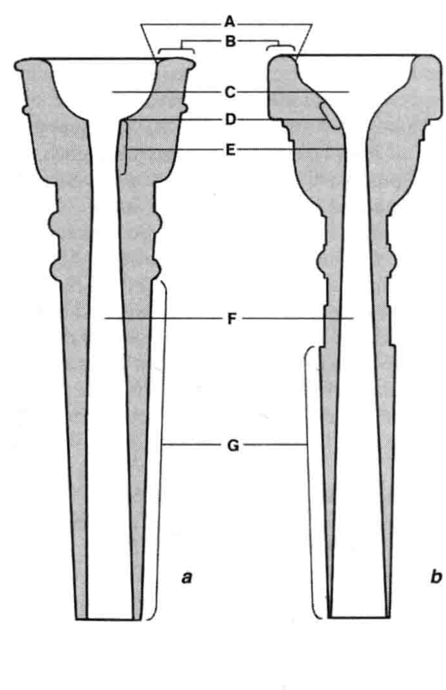
In 1623 an Imperial Guild of Trumpeters and Kettledrummers was formed in the Holy Roman Empire by



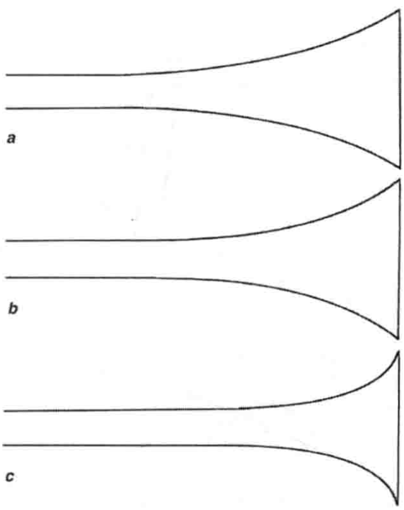
12. (a) Natural trumpet in D by Johann Leonard Ehe (iii), Nuremberg, mid-18th century; (b) modern fanfare trumpet in E♭ by Karl Hammerschmidt & Sons, Watzkenroth; (c) English slide trumpet in F by Köhler & Son, London, c1850; (d) keyed trumpet in A♭ by Alois Doke, Linz, c1820; (e) Inventionstrompete in E♭ by I.G. Roth senior, Adorf, 1826; (f) valve trumpet in G, with Périnet valves, by Antoine Courtois, Paris, c1865; (g) valve trumpet in G, with Vienna valves, by Carl August Müller, Mainz, c1850; (a) America's Shrine to Music Museum, Vermillion, South Dakota; (b), (d), (e) Historisches Museum, Basle; (c) E.H. Tarr Collection, Rheinfelden; (f), (g) Trompetenmuseum, Bad Säckingen

virtue of an Imperial Privilege granted by Ferdinand II. The guild had a twofold function: to regulate instruction and thus limit the number of trumpeters, and to ensure the trumpet's exclusiveness by restricting where it could be played and by whom. The Elector of Saxony was named patron of the guild and arbiter of its disputes, and the articles of the guild were subsequently confirmed by every Holy Roman Emperor up to Joseph II (1767). Saxon mandates 'against the misuse of the trumpet' were issued in 1650, 1661, 1711, 1736 and 1804; revisions of the Imperial Privilege appeared in 1653 and 1747. Nuremberg brass-instrument makers formed a guild of their own in 1635 which was closely supervised by the city council. Although the organization of trumpeters into a guild of more than just local proportions was unique to the Holy Roman Empire, the trumpet enjoyed a similar status in other European countries.

The medieval tournament gave way to the more stylized carousel or equestrian ballet, in which costumed participants formed intricate figures (fig.15). Since the music of the court trumpet corps was usually improvised, few examples survive. During the 17th century, however, the trumpet was accepted into 'art music', as shown by compositions from that time. In the Habsburg lands, the five-part trumpet choir was a symbol of *ecclesia militans* and of imperial power. Beginning perhaps as early as 1610, court composers such as Reimundo Ballestra (*Missa conletronbe*, 1610–16), Giovanni Valentini (*Messa, Magnificat et Jubilate Deo*, 1621) and Christoph Straus (*Missae*, 1631) integrated the trumpet choir as a unit into



13. Baroque (left) and modern trumpet mouthpieces: A – inner edge of rim, or 'bite', B – rim facing, C – cup, D – sharp edge (a) or shoulder (b), E – throat or bore, F – backbore, G – shank



14. Three trumpet bells showing the gradual narrowing of the bell throat and flare from the late Renaissance to the late Baroque: (a) Anton Schnitzer, 1581; (b) Hans Hainlein, 1658; (c) Friedrich Ehe, c1700

vocal compositions (masses, magnificats and Vespers psalms); their example was followed by Bertali, J.H. Schmelzer, Biber and Fux, all of whom wrote large-scale *Messe con trombe*. Praetorius in his 1619 setting of *In dulci jubilo* (*Polyhymnia panegyrica et caduceatrix* no.34) used a six-part trumpet ensemble in a choral setting. One year later, in setting the same chorale (which had been one of the trumpeters' favourite Christmas sonatas in the late 16th century), Scheidt retained only the two *clarien* parts to perform elaborate divisions on the chorale melody. Schütz's *Buccinate in neomenia tuba* of 1629 (*Symphoniae sacrae*, i, no.19) was probably the first piece to include a *c*''' (the 16th partial) for trumpet.

The 'chamber' or 'concert trumpeter' increasingly distinguished himself from the members of the trumpet corps, and performed sonatas, concertos and church music with the court or municipal orchestras. During the century two styles of trumpet playing developed. Altenburg referred to them (pp.14 and 23) as *Feldstück*- or *Prinzipalblasen*, and *Clarinblasen*, comparing them directly to techniques used by the ancient Hebrews and known as *teruah* and *tekia*: Luther translated these as *schmettern* and *schlecht blasen* respectively, and the King James Bible as 'blowing an alarm' and 'blowing'. The former style was deemed appropriate for military signals and for the 'outdoor' music of the trumpet corps; the latter, softer style was associated with solo playing in the clarino register. In 1619 Praetorius advised that the trumpet group be separated from the other musicians when called on to play in church, so as not to drown them out. Altenburg wrote that a 'concert trumpeter is [often] spared the weekly playing at table, because through the blaring he would spoil the delicate and subtle embouchure [needed] for clarino [playing]'. 18th-century theorists praised players who were able to manage their instrument as softly as a flute.

The most important centre of Baroque trumpet playing was Vienna, followed by Dresden, Leipzig, Weissenfels, Kremsier (now Kroměříž), Bologna, London and to a lesser extent Paris and Lisbon. Vienna's elaborate court protocol prescribed the use of trumpets in groups of four, two high (*clarini*) and two low (*trombe*). On the highest feast days, sacred and secular, the usual string orchestra was joined by a choir of trumpets, with two choirs being reserved for 'gala' days (i.e. the birthdays and namedays of the Emperor and Empress). In church music, a tradition of 'solemn sonatas' arose, many of them with trumpets, replacing the sequence of the mass, or, at coronations and



15. Mounted kettledrum and trumpet players in a carousel: engraving by G.C. Eimmart after David Klöcker Ehrenstrahl, 1672

similar highly ceremonial occasions, the gradual. In Kremsier, P.J. Vejvanovský, a court and field trumpeter as well as a composer, wrote and played many sonatas. Other important composers for that court were Schmelzer and Biber. Biber, who like Torelli was also an important composer of violin music, was one of the most prolific composers for the trumpet; among his works are two magnificent sonatas for six-and eight-part trumpet ensembles with kettledrums and continuo. The Bologna composers Petronio Franceschini, Domenico Gabrielli and Giuseppe Torelli consistently wrote trumpet parts whose compass extended to the 16th partial. Starting with Maurizio Cazzati's op.35 of 1665, trumpet sinfonias, sonatas and occasionally concertos lent their splendour to festival celebrations of Mass in the Basilica of S Petronio. The leading Bolognese trumpeter was Giovanni Pellegrino Brandi. One or two trumpets were frequently used in Venetian opera towards the end of the century. There was already an important tradition of trumpet playing in Leipzig when Bach arrived there: his predecessors as Kantors of the Thomaskirche had thought well of the instrument, and J.C. Pezel had written and played some difficult trumpet parts. Bach composed much of his most splendid trumpet music for Gottfried Reiche, senior Stadtpfeifer until his death in 1734. But some of Bach's most virtuoso parts were not written for Reiche: Cantatas 31, 63, 147a and 172 were composed in Weimar and the second Brandenburg Concerto was composed at Cöthen. Two important composers for trumpet in lesser German courts were J.W. Hertel at Strelitz and J.M. Molter at Karlsruhe-Durlach; their trumpeters were Hoese and Pfeiffer. In London, Purcell relied on the trumpeters Matthias, William and John Shore, as Handel later relied on Valentine Snow. French trumpet music retained the heroic *Affekt* perhaps more consistently than did that of any other country; the preludes to *Te Deum* settings by Lully and Charpentier are among the most stirring and best-known examples. Lisbon's trumpet corps ('charamela real') consisted of 24 trumpeters and four kettledrum players, many of them German. A unique collection, containing 22 of their instruments and 26 partbooks (with 54 processional sonatas in 7 to 28 parts) survives in the Museu Nacional dos Côches, Lisbon (fig.16). Probably the greatest Baroque trumpeter was Johann Heinisch, active at the Viennese court from 1727 to 1750. He was said to have extended the playing range of the trumpet to include high notes that other trumpeters had never envisaged. Trumpet parts in the operas written for the Viennese court by Caldara, Fux and Georg von Reutter the younger for Heinisch and his colleagues ascend consistently as high as the 20th and sometimes the 24th partial.

The period between about 1720 and 1780 saw both the zenith and the decline of the Baroque trumpet. The technique of playing in the clarino register was developed to the fullest in Vienna and other centres including Salzburg and Fulda. Concertos in which the trumpet is asked to play in the fourth and fifth octaves of its harmonic series were written by Michael Haydn, Reutter, F.X. Richter and Joseph Riepel. In the slow movement of Reutter's *Servizio di tavola* no.1 (1757) a single trumpeter performs a songlike solo ascending to *f'''*, while in the remaining movements the two trumpets play in the tutti-reinforcing style characteristic of the Classical period. Some of the latest concertos for the Baroque trumpet were written by Leopold Mozart (1762, presumably for the Salzburg court trumpeter J.A. Schachtner) and J.M. Sperger (1778–9, probably for Franz Faber, first trumpeter in Pressburg). By then, however, the trumpet concerto as a genre had become old-fashioned. New musical styles called for the less pompous virtuosity of violin, oboe and flute and did not use the trumpet in the old way. In addition, the accelerating decline of courts, hastened by the French Revolution, deprived the Imperial Guild of Trumpeters and Kettledrummers of its socio-economic foundation. The guild was finally dissolved in Prussia in 1810 by the same Friedrich Wilhelm III to whom the Berlin trumpeters had 'most respectfully' dedicated a suite for three trumpets and kettledrums in 1801; Saxony abolished the guild in 1831.



16. Natural trumpet with banner by an anonymous Portuguese maker, 1769 (Museu Nacional dos Côches, Lisbon); the banner shows angels sounding two straight trumpets, and the arms of the Portuguese royal court

In the Classical style of Haydn, Mozart and Beethoven the trumpet was used mainly as a tutti instrument, although an occasional fanfare at the end of an *allegro* movement called attention to the trumpeters' surviving court function. However, it is wrong to maintain, as has been done, that trumpeters of the Classical period became less skilful: instead, new skills were required. Beethoven, for example, made great demands on endurance. Moreover, the technique of playing in the clarino register was not lost overnight.

In the late 18th and early 19th centuries several attempts were made (before the invention of the valve trumpet) to enable the instrument to play a complete chromatic scale. One early device was the KEYED TRUMPET (fig.12*d*), for which Haydn and Hummel wrote their concertos. The stop trumpet (Ger. *Stopftrompete*) was usually made with two double bends in its tubing; thus the instrument was short enough for the player to insert his hand in the bell to lower the pitch of the harmonic partials by a semitone or a whole tone. Hand stopping was first used in horn playing (by A.J. Hampel, *c*1760), and was first applied to the trumpet about 1777, by Michael Wöggel of Karlsruhe. Karl Bagans, a German trumpeter of the early 19th century, showed that he knew

of keyed trumpets but wrote that a stop trumpet could perform chromatic music even more satisfactorily. J.D. Buhl was the leading French performer on the stop trumpet, the French version of which was built in G and called the *trompette d'harmonie* – as opposed to the military trumpet in E♭ called the *trompette d'ordonnance* on which hand stopping was not used. In Germany the stop trumpet was usually made in G, with crooks to put the instrument into lower pitches. Some early stop trumpets were built in Nuremberg by Johann Leonhard Ehe (iii), but makers elsewhere, such as Michael Saurle in Munich, soon became more important and Nuremberg lost its pre-eminence in brass-instrument making. The *Inventionstrompete* was a stop trumpet with a tuning-slide in U-form, either in the middle of the instrument or in one of the bends (fig.12*e*). It too was derived from the horn; Hampel's first *Inventionshorn* was built in 1753/4 by J.G. Werner of Dresden. Wöggel's stop trumpet was itself a kind of *Inventionstrompete*; it was bent into a curved shape, like the instrument later known in France as the *trompette demilune* (introduced by Courtois Frères *c*1820). Improved *Inventionstrompeten* were built in the 1790s by A.F. Krause of Berlin. In England, a new type of SLIDE TRUMPET was invented about 1798, and was subsequently used throughout the 19th century (fig.12*c*).

The superiority of the valve system over other methods of making trumpets (and horns) chromatic became clear during the 19th century. The advantage of valves over keys was homogeneity of tone (though perhaps not with the first valved instruments): the advantage over the slide was facility. A valve horn was introduced in Berlin by Heinrich Stölzel in 1814. In 1818 a joint patent was taken out in Berlin by Stölzel and Friedrich Blühmel for both a tubular valve (then called *Röhrenschiebeventil*, now *Schubventil*) and a square piston valve, also known as a box valve (Ger. *Kastenventil*); the latter was applied to the trumpet in 1820.

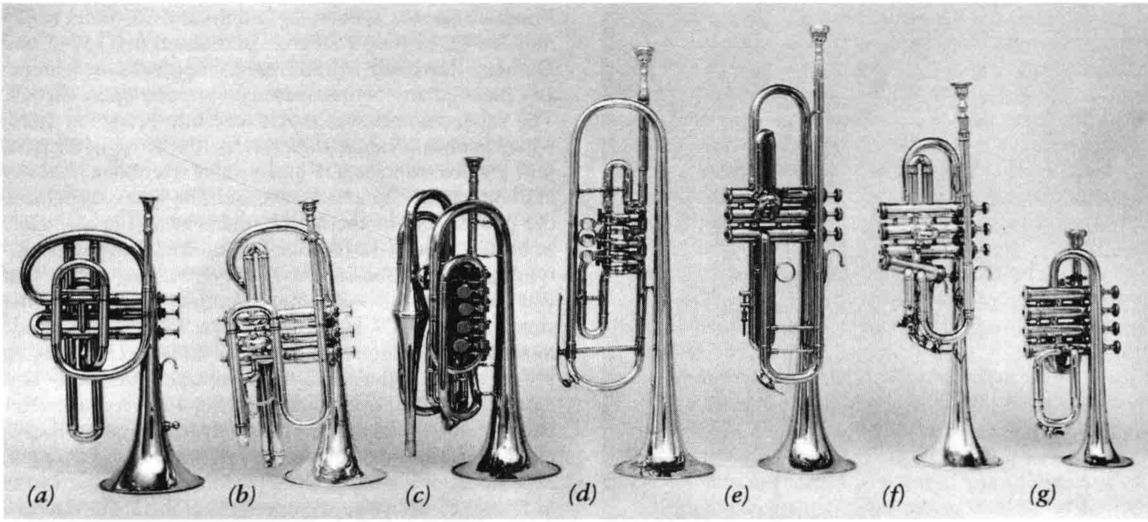
The two types of valve in use today are the rotary valve and the piston valve. Dahlqvist (1980) has shown that J.F. Riedl of Vienna, working with the horn player Josef Kail, was assigned a five-year patent (later renewed another five years) for a rotary valve in 1835 (not 1832, as previously thought). The piston valve (Ger. *Pumpventil*) was patented by François Périnet of Paris in 1838 as an improvement on the tubular valve which had been Stölzel's invention. Another type of valve sometimes still used, the double-tube 'Vienna' valve (Ger. *Wiener Ventil*), had been developed in 1823 by Kail and Riedl as an improvement on an earlier double-tube valve produced by Christian Friedrich Sattler of Leipzig by 1819; this type of valve had been developed from Stölzel's original (double-tube) valve of 1814. Leopold Uhlmann of Vienna added cork buffers in 1830, also introducing the clock-spring return action (*Trommeldruckwerk*), one of two in use today on instruments with rotary valves (the other is the spiral spring action (*Spiralfederdruckwerk*), the origin of which is uncertain).

(iv) Since 1820. The first champion of the valve trumpet was Kail, who in June 1826 became professor of trumpet and trombone (both with valves) at the Prague Conservatory. From 1827 he wrote or commissioned the earliest known works for solo valve trumpet (in low D, E♭ and F) with piano or orchestral accompaniment. Besides Kail (1827), composers included Lindpaintner (1829), Kalliwoda (1832), Höfner (1836), Conradin Kreutzer (1837), Friedrich Dionys Weber, C. Grimm and W. Smita (1855 and 1856). In Italy Raniero Cacciamani in 1853–5 and Domizio Zanichelli in 1857 published works for trumpet and piano, many of them based on popular opera themes. The valve trumpet was introduced into France in 1826, when Spontini, music director for the King of Prussia, sent a valve trumpet in F and a valve trombone made by Haltenhof to Buhl and Dauverné. The latter recognized the possibilities of the new instrument and immediately published several instruction books. The German prototype had had three tubular 'Stölzel' valves, a type that was improved on – but not invented, as is sometimes claimed – in 1827 by J.C. Labbaye. Halary later made more successful improvements, and on Dauverné's urging produced the first French valve trumpet, with only two valves, in 1828. Even well into the 19th century after valve trumpets had become relatively securely established, trumpeters played on either the valve or the stop trumpet, depending on the music to be performed. The first works in France to use valve trumpets were Chelard's *Macbeth* (1827), Berlioz's overtures *Les francs-juges* (1826) and *Waverley* (1827–8), Rossini's *Guillaume Tell* (1829) and Meyerbeer's *Robert le diable* (1831). Meyerbeer used both valve and natural trumpets, as did Wagner (*Rienzi*, 1842; *Lohengrin*, 1850). In Germany and England, valve trumpets were made in 6′ F, rarely G, and were crooked down to C and sometimes B♭; French valve trumpets were first made in G (fig.12*f*), later in F. Trumpets with (tubular) valves had arrived in England in 1831 via Russia, where Prussian instruments had been copied as early as 1825.

A disadvantage of the three-valve system is that the instrument becomes progressively sharper when the valves are used in combination. On modern trumpets the third and often the first valve are usually provided with movable slides (actuated by finger-rings or triggers) which may be lengthened by the player as needed to compensate for this acoustical deficiency. 'Compensating systems', by which additional lengths of tubing are automatically brought into play when the valves are used in combination, were developed in Paris as early as 1858; the most successful system, developed by D.J. Blaikley of Boosey & Co., London, in 1874, is still used on low brass instruments. Trumpets and cornets have also been constructed with similar types of compensating systems: J.-B. Arban experimented with them between 1883 and 1888 (after 1885 with the engineer L. Bouvet). (Various valve trumpets and cornets are shown in figs.12 and 17.)

Wagner, Mahler and Richard Strauss notated their trumpet parts as much as possible in C, indicating the desired transposition above, thus leaving to the performer the question of which instrument to use. The trumpet's pitch could thus change every few bars, especially with Wagner's music, though in no case did trumpeters change crooks as frequently as notated, nor did composers expect them to. The increasing technical difficulty of parts written for the long F trumpet, however, influenced trumpeters to change to a shorter instrument, the 4½′ B♭ or the 4′ C trumpet.

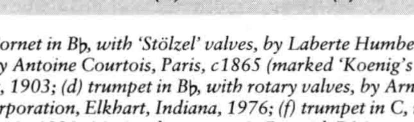
The introduction of the B♭ and C trumpets was also due to the influence of the B♭ cornet (fig.17*a* and *b*), which was invented around 1830 when Halary built a B♭ post horn with valves. The cornet's lowest crook, G, was the highest crook of the French valve trumpet. Because its tubing was shorter and more conical than that of the F or



17. (a) Cornet in B♭, with 'Stölzel' valves, by Laberte Humbert, Paris, c1850 (otherwise an unknown maker); (b) cornet in B♭, with Périnet valves, by Antoine Courtois, Paris, c1865 (marked 'Koenig's Model'); (c) cornet in B♭, with echo valve and rotary valves, by C. Schäfer, Hanover, 1903; (d) trumpet in B♭, with rotary valves, by Arno Windisch, Dresden, 1974; (e) trumpet in B♭, with Périnet valves, by the Vincent Bach Corporation, Elkhart, Indiana, 1976; (f) trumpet in C, with Périnet valves and an ascending whole-tone 4th valve, by Jérôme Thibouville-Lamy, Paris, 1921; (g) piccolo trumpet in B♭, with Périnet valves, by Henri Selmer, Paris, 1970; (a), (g) Trompetenmuseum, Bad Säckingen; (b)–(d), (f) E.H. Tarr Collection, Rheinfelden; (e) S. Schärr Collection, Cologne

G trumpet, the B♭ cornet was considerably more agile than the trumpet; accordingly French composers came to orchestrate for a pair of cornets and a pair of trumpets. Arban's cornet method (1864) was used as a trumpet method and continued to influence trumpet playing throughout the 19th and 20th centuries. In the USA and especially in France towards the end of the 19th century and at the beginning of the 20th, the cornet even threatened to oust the trumpet from the orchestra. The cornet also introduced a different notation, according to which *c″* was no longer the 8th partial but the 4th. The consequent greater distance between adjacent partials (in any part of the register) reduced the chance of 'cracking', or hitting another note besides the one desired. Ex.2

Ex.2



shows the 'open' notes on the modern C trumpet (on the B♭ trumpet and cornet they sound a tone lower).

The transition from the long F to the shorter B♭ trumpet began in Germany, where A. Kühnert of Dresden was one of the first to recognize the possibilities of the shorter instrument, about 1850 to 1860. Teste, first trumpeter at the Paris Opéra, introduced the C (actually D/C) trumpet in France in 1874. By about 1890 the transition was complete. In England the F trumpet was reinstated at the Royal College of Music in 1910 and taught there for a few years, at the insistence of Walter Morrow, but the new generation of players returned to the B♭ instrument.

Around 1850, especially in France, England and the USA, brass-instrument making began to convert to modern industrial methods of manufacture. Some of the most important 19th-century manufacturers, and bitter competitors for the international market, were: Moritz (Berlin), Pelitti (Milan), Sax (Brussels and Paris), Besson (Paris), Červený (Königgrätz; now Hradec Králové), Boosey (London), Hawkes (London), Conn (Elkhart, IN) and Couesnon (Paris). An ideal situation existed before World War II in Neukirchen (now Markneukirchen) and Graslitz (now Kraslice), where specialized makers of bells, valve sections and other parts lived close together and sold their products to an assembler, whose name appeared on the finished product.

During the early 20th century small-bore instruments were popular in countries in which piston valve trumpets were used. The Conn 22B, widely used in American symphony orchestras, had a bore of 11·12 mm. The Thibouville-Lamy C trumpet, played in France before and just after World War I, had a bore of 11·2 mm (fig.17*f*), whereas that of the contemporary French Besson B♭ trumpet, the prototype of modern American trumpets, was 11·61 mm. In the 1930s in the USA, after World War II in England and after about 1960 in France, larger-bore trumpets were introduced in symphony orchestras to balance the larger volume of tone produced by the horn and trombone sections, which had already adopted large-bore instruments. Typical bore measurements of B♭ trumpets in use today are: Vincent Bach medium large, 11·66 mm (fig.17*e*); Bach large, 11·74 mm; Schilke, 11·1 to 11·89 mm; and Yamaha, 10·5 to 11·76 mm. The most popular rotary-valve trumpets throughout most of the 20th century were the smaller-bore model (10·9 mm) used in Vienna and Dresden and made by Heckel, later Windisch, then Meyer, all of Dresden, and the larger-bore model (11·2 mm) used in Berlin and made by Josef Monke of Cologne. At the end of the 20th century a host of new names – Adaci, Baumann, Egger, Ganter, Kröger, Kürner, Lechner, Meyer, Peter, Scherzer, Syhre, Thein and Yamaha – were vying for the favour of players. American and German trumpets differ in other aspects of construction, which account for the characteristic difference in their sound and response. Besides their generally larger bore, American trumpets have more conical tubing than German ones; the bell is smaller; the mouthpiece cup

medium large as compared with the German very large; and the beginning of the mouthpipe small (9·5 mm) as compared with the German (10 mm).

Although mouthpieces were also standardized at the beginning of the 20th century, they vary widely in width and form of rim, shape and depth of cup, and width of throat, so that the selection of a proper mouthpiece is still an individual matter. Some mouthpieces have a 'double cup', the shoulder between cup and throat being constructed to include a smaller second cup between it and the throat proper. A short cylindrical section in the throat increases the sureness of attack but tends to make the upper register out of tune (fig.13).

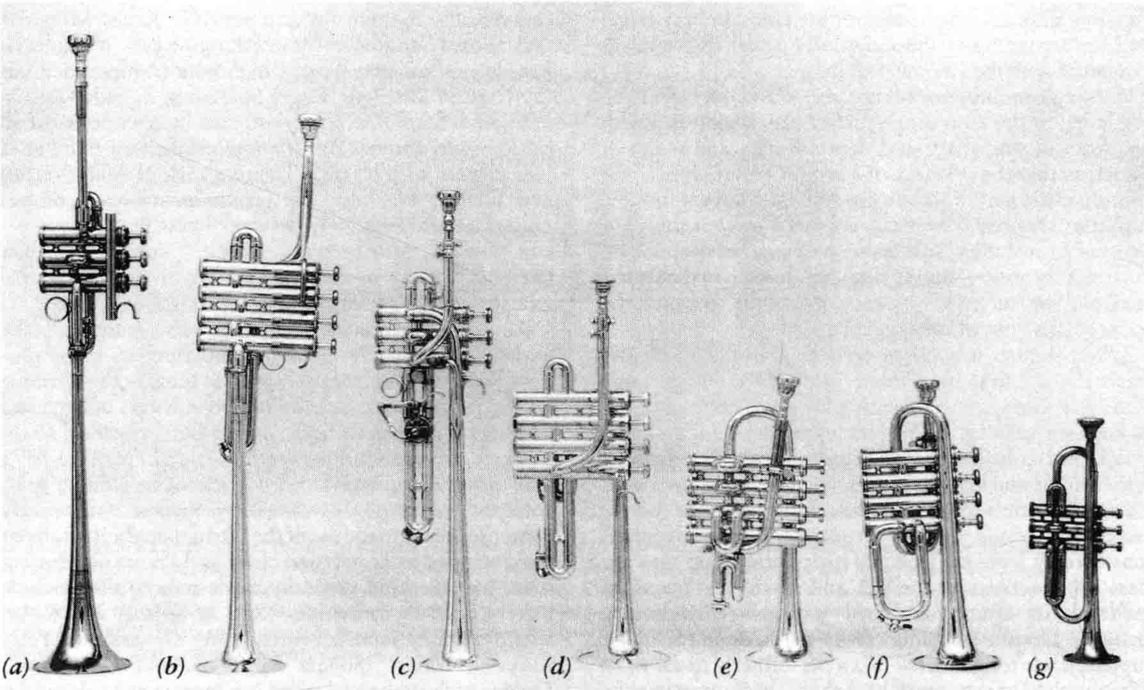
Trumpet parts in modern orchestral works frequently reach the *d‴* first introduced by Mahler and Strauss. Some jazz musicians frequently play up to *b♭⁗* and even higher, but playing such notes with the required force would tend to deaden the 'classical' trumpeter's sensitivity in the middle and lower registers, where it is all-important. Ideal articulation today demands that every note receive exactly the same attack. Trumpeters have departed considerably from the unequal articulation that was the ideal of the Baroque period and from the manifold subtleties of attack described in most 19th-century methods. Double tonguing (*tu-ku tu*) is done for quick duplets, triple tonguing (*tu-tu-ku tu*, formerly *tu-ku-tu tu* – first applied to the cornet by Arban – and sometimes as in double tonguing *tu-ku-tu ku*) for quick triplets. Because the large-bore instruments in use today require more air, correct breathing and diaphragm support are central in modern instruction. A number of special effects once reserved almost exclusively for jazz are now used in chamber and symphonic music: for example, flutter-tonguing, performed by trilling the dental *R* (although this was used as early as Strauss's *Don Quixote*, 1897); vibrato of varying amplitude and speed, produced by the chin, the diaphragm or the motion of the right hand; glissandos (accomplished by depressing the valves only halfway); rips, similar to glissandos but with a rapid random action of the valves; singing and playing simultaneously, which results in various tones and beats being produced, best workable in the low register; producing an 'airy' tone, by tightening the lips more than usual and blowing with force so that part of the lip tissue does not vibrate; and even playing multiple notes, by tightening or relaxing the lips unduly and blowing between the partials.

Louis Armstrong (1901–71) was the most influential of early jazz trumpeters. He was the first to use the higher register to *e♭‴*, and also set standards in jazz phrasing and 'inflection' – the varied attacks, timbres and vibratos common to jazz trumpeting. Other jazz trumpeters, such as Bubber Miley and Cootie Williams, excelled in growl and plunger-mute effects; trumpeters of the swing period, such as Henry 'Red' Allen and Roy Eldridge, explored high-register smears and rips. Virtuoso demands, already at a high level, were increased still further by the bop musicians Dizzy Gillespie and Clifford Brown, who cultivated special techniques such as half-valving; Miles Davis explored the more subdued timbres of the instrument. Avant-garde jazz trumpeting is represented by Don Cherry, who played a miniature instrument called the 'pocket trumpet', and Woody Shaw. The 'big band' style of orchestral jazz has produced a number of excellent high-note specialists, including Cat Anderson, Maynard Ferguson, Bill Chase, and, towards the end of the 20th century, the flamboyant and versatile James Morrison and Arturo Sandoval. The teaching of jazz at academic institutions has encouraged high-note trumpet methods (by Carlton MacBeth, Roger Spaulding, Claude Gordon and James Stamp) which are studied by trumpeters of all persuasions, and has furthermore produced a number of jazz players with classical training such as Allan Vizzuti and Wynton Marsalis. The jazz influence on orchestral music can also be seen in the use of new kinds of mute – cup mute, Harmon or 'wa-wa' mute, 'solotone' mute, felt hat and plunger mute – in addition to the traditional straight mute made of wood or metal (*see* MUTE, §2).

After the introduction of the B♭ valve trumpet in the mid-19th century, even higher instruments were produced. The D trumpet, only half as long as the Baroque D trumpet, seems to have been used in works of Bach and Handel by 1861 in Brussels, and in Germany from about 1885; it appeared in England in a straight form in 1892 and was subsequently folded back on itself like a B♭ trumpet (*see also* BACH TRUMPET). Several 20th-century composers have made use of the D trumpet (the instrument they intended had a narrower bore and a more penetrating tone than the kind generally made today); they include Ravel (*Boléro*), Stravinsky (*Rite of Spring*, *Petrushka*, *Symphony of Psalms*), Britten (*Peter Grimes*) and Peter Maxwell Davies (Sonata for D-trumpet and piano). Today, such orchestral parts are increasingly played on the piccolo trumpet in B♭ or A. The first piccolo trumpet in G was made by F. Besson for a performance by Teste of Bach's *Magnificat* in 1885. Besson subsequently constructed high trumpets in F/E♭ and E♭/D. The piccolo B♭ was originally developed by Sax (as 'petit Sax-horn suraigu en ut ou en si♭') in 1849 for the première of Berlioz's *Te Deum*, but was subsequently forgotten until 1905 or 1906, when Alexander of Mainz built one which A. Goeyens of Brussels used for performance of Bach's second Brandenburg Concerto, a work he had first performed in 1902 on a small F trumpet. (T. Charlier had been the first to perform this work on a high G trumpet, in 1898.) The first modern player to adopt the piccolo B♭ for D trumpet parts was Adolf Scherbaum, for whom Leistner of Hamburg constructed one with three different bells in 1951. Scherbaum & Göttner, Schilke, Yamaha, Adaci and J. Monke have even made piccolo C trumpets, and Schilke has had an order for a piccolo D trumpet. A hindrance to making such tiny trumpets – besides the obvious acoustical difficulties – is the extreme shortness of the second valve slide, which is already of compromise length on the piccolo C trumpet and cannot be pulled out. Fig.18 shows some of the great variety of shapes in which the piccolo B♭ trumpet is made.

Although England was slow to adopt the B♭ or C trumpet, by the 1970s a number of English players were among the most progressive in using an E♭ trumpet in place of the B♭ or C. Unfortunately this involved the loss of a certain fullness of tone, as at the beginning of this century when the B♭ trumpet – called the 'trumpetina' in England – replaced the long F trumpet.

A revival of the natural trumpet of the Baroque period took place in the 20th century. In 1931 Alexander of Mainz built three low-pitch D trumpets (*a′* = 415) after an original by J.J. Schmied (Pfaffendorf, 1767) for the Hoesch Collection (now dispersed); these were tested in concerts of the Kammermusikkreis Scheck-Wenzinger, but with no particular success. Another design built by



18. Modern piccolo trumpets in B♭, showing the wide variety of possible shapes: (a) by the Vincent Bach Corporation, New York, c1925 (three valves); (b) by Yamaha, Hamamatsu, 1975 (four valves); (c) by Couesnon, Paris, 1954 (with a fourth, rotary, valve added to the end of the third valve slide by Adolf Egger, Basle, 1963 – the fingering 2 + 3 + 4 results in d′, 1 + 2 + 3 + 4 in c′); (d) by Renold Schilke, Chicago, 1975 (four valves); (e) by the Getzen Co., Elkhart, Indiana, 1974 (four valves); (f) by Henri Selmer, Paris, 1970 (four valves); (g) by Kalison, Milan, c1975 (miniature form of a standard B♭ trumpet, with three valves); (a) E.H. Tarr Collection, Rheinfelden; (b)–(d), (f) Trompetenmuseum, Bad Säckingen; (e) W.G. Haas Collection, Cologne; (g) K.E. Rehm Collection, Cologne

Alexander, in 8′ pitch with two double bends and two valves, was presented by Werner Menke in 1934. In 1960 Otto Steinkopf, working with the instrument maker H. Finke, devised a trumpet with two vent holes and a transposing hole which not only correct the intonation of the 11th and 13th partials but also improve accuracy by artificially increasing the distance between the partials in the fourth (and fifth) octave. For example, when the hole covered by the ring finger of the right hand is opened, only the 8th, 10th, 12th, 14th and 16th partials can be sounded, the intervening odd-numbered ones being cancelled out. Walter Holy, first trumpeter of the Capella Coloniensis, used this instrument with great success in works of Bach and others. The Steinkopf-Finke trumpet was built in coiled form like the instrument held by Gottfried Reiche in the famous portrait by E.G. Haussmann (probably painted in about 1727). Meinl & Lauber (now E. Meinl) and Rainer Egger, working from 1967 with E.H. Tarr, produced trumpets both with and without the three holes after Hans Hainlein (1632), J.L. Ehe (ii) (*c*1700), J.L. Ehe (iii) (1746) and W.W. Haas; Michael Laird has since collaborated with various London makers on a model with four holes. Trumpets with vent holes should not be termed 'natural' (Tarr proposes the neutral term 'Baroque trumpet'). A class for both natural and vented trumpets was set up at the Schola Cantorum Basiliensis in 1973 and the instrument subsequently began to be taught in many institutions, notably in Cologne, Göteborg, London, Trossingen and Lyons.

In 1916 Merri Franquin, professor of trumpet at the Paris Conservatoire, developed a five-valve C trumpet with Jérome Thibouville-Lamy. The fourth valve raised the pitch by a whole tone; the fifth lowered it by a major or minor 3rd, depending on the slide setting. Owing to the complexity of its operation, this instrument never enjoyed wide use. A four-valve trumpet by Franquin was more successful and was played by Roger Voisin during his career as first trumpeter of the Boston SO. The advantages of a whole-tone ascending valve in obtaining correct intonation were also recognized by Armando Ghitalla, Voisin's successor; he encouraged the maker Tottle (Boston) to rebuild Vincent Bach trumpets with a rotary whole-tone ascending valve placed in the middle of the tuning-slide. Renold Schilke's innovations include the tuning-bell, by which the tuning-slide is placed as far towards the bell end of the trumpet as possible, thus reducing internal turbulence and improving the response.

Since the early 19th century trumpeters have traditionally had to seek their livelihood in orchestras. Although there have been cornet soloists and jazz trumpeters, only after World War II did the trumpet slowly come to be recognized again as a solo instrument in orchestral music. The first recordings of the Haydn concerto, performed by George Eskdale and Helmut Wobisch, were important in this revival. While the earlier soloists – Eskdale, Wobisch, Scherbaum, Voisin, Ghitalla, Roger Delmotte – were primarily orchestral musicians, some trumpeters are now active exclusively as soloists. The charismatic Maurice André has enjoyed an unparalleled career, and two of his pupils, Guy Touvron and Bernard Soustrot, were pursuing active solo careers at the end of the 20th century, as were Eric Aubier and Thierry Caens (France), Reinhold Friedrich and Markus Stockhausen (Germany), Håkan Hardenberger (Sweden), Ole Edvard Antonsen (Norway),

Jouko Harjanne (Finland), Michael Brydenfelt (Denmark), John Wallace (Britain) and Stephen Burns (USA).

For further discussion of the use of the trumpet for signalling, *see* SIGNAL (i).

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A: GENERAL

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MARGARET SARKISSIAN (1–3), EDWARD H. TARR (4)

Trumpet-major. An officer in the army who has charge of the trumpeters in a regiment of cavalry or, in Great Britain, in the Royal Artillery or Royal Army Service Corps. The name occurs as early as Digges's *Arithmetical Warlike Treatise* (1590), which states that the 'Trompet Maior' not only taught the other trumpeters, but also took charge of the enemy's trumpeters when they came to 'parley'. Originally the office was considered to be high, but in the 18th century, as with the drum-major, the position was not recognized officially in the British service, and although most regiments of horse, and most regiments of dragoon guards and dragoons after 1766, appointed a trumpet-major unofficially, no government pay was allowed him. The situation was not remedied until 1810 when it was decided that those who had acted as trumpet-majors would be 'placed upon the same footing of rank as the sergeants of the respective corps to which they belong'. Since then trumpet-major has been an official rank in the army: the title was changed to sergeant-trumpeter in 1881, but George V restored the former title in 1928. In modern practice the position is filled by regimental musicians who are non-commissioned officers.

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H.G. FARMER/R

Trumpet marine (Fr. *trompette marine*; Ger. *Trumscheit, Nonnengeige, Marien Trompet, Trompetengeige*; It. *tromba marina*). A bowed monochord equipped with a vibrating bridge (*see* BRIDGE (i), fig.1*d*) in common use from the 15th century until the mid-18th. In its fully developed form the instrument is capable of sounding all of the pitches of the harmonic series up to the 16th partial. Analysis of the tone of the trumpet marine shows an extremely complex wave form whose partials are in the audible range up to about 14,000 Hz (the 25th partial). Comparison of its tone with that of a modern brass trumpet shows that the partials of the latter drop off sharply after the 10th or 11th partial. The use of a straight mute, however, heightens the upper partials of the trumpet so that it begins to show the same configurations as the trumpet marine for the first six or seven partials.

In the Hornbostel-Sachs classification the trumpet marine is a bowed lute (or fiddle).

1. Historical development. 2. Music. 3 Construction. 4. Makers. 5. Performance.

1. HISTORICAL DEVELOPMENT. The history of the trumpet marine may be divided into two overlapping periods: the first extending from 1450 to 1650, the second from 1550 until the late 19th century. During the first half of the 15th century a vibrating bridge was added to the drone string of the dichord (another monochord derivative stemming from the late 12th century) as a means of enhancing the tone or increasing the volume. At this time the dichord was common in two forms: a long instrument of approximately two metres which was played with its lower end resting on the ground (fig.1) and a shorter instrument held against the breast with its open end projecting into the air (fig.2). The instrument with the vibrating bridge eventually became known as a *Trumscheit* and existed concurrently with the dichord until the mid-16th century when the latter disappeared.

When playing the shorter instrument it was more convenient to bow it close to the nut while supporting the body with the left hand. Although earlier representations show this string used only as a drone, the performers probably discovered that other pitches could be produced by touching the string at the nodal points, and in his *Dodecachordon* of 1547 Glarean described the sounding of trumpet blasts. Supporting the instrument with the hand, however, precludes any manual dexterity, and the short string places the upper partials so close together that their performance is impractical.

Users of the longer instrument did not encounter these problems. In the late 16th and early 17th centuries the technique was evolved to make the trumpet marine a more satisfying musical instrument. Mersenne, describing the full range of available pitches, remarked in 1636: 'I do not doubt that it would be played perfectly if one should employ as much time as is done in playing the viol or the lute'. Although Mersenne, Praetorius and other 17th-century writers mentioned only trumpets marine with a long pyramidal body (fig.3), a newer style with a more pleasing tone had been invented in the late 16th century. Apparently of German origin, the earliest of these newer instruments, of which examples still exist,



1. Rectangular dichord used as a drone or bass instrument: detail of a miniature in the Hours of Saluces, from Piedmont, 1460–70 (GB-Lbl Add.27697, f.105v)

may date from the third quarter of the 16th century (fig.4*a*).

By the third quarter of the 17th century public knowledge of the name 'trumpet marine' was such that composers could use the instrument to reinforce a seafaring image. The origin of the 'marine' part of the name is not known, although in earlier times it was attributed to its use by sailors as an instrument or as a signalling device on ships – hypotheses for which there is no substantiation. Nor is there any proof of its derivation from 'Mary' or the name of the 15th-century trumpeter Marin (or Maurin). Similarly, Sachs's tracing of it to the Polish *tub maryna* is erroneous, as are the implications fostered by Martin Vogel's derivation of the name from the Hebrew. It is interesting, nonetheless, that in German-speaking countries the instrument had some real association with convents; according to Rühlmann it was still in use in Marienthal (Saxony) in 1885. Of the 70 trumpets marine surviving in museums in these areas, at least 35 were acquired from local cloisters.

For some 75 years (from about 1650 until about 1725) the trumpet marine seems to have been a popular instrument. Besides the hundreds of examples constructed during this time, over 300 pieces, including some *concerts*, sonatas and suites, were composed for the instrument. Also surviving are 56 arrangements from the works of Lully. Public performances were numerous, e.g. the programme attended by Pepys at Charing Cross in 1667, the frequently cited quartet performance offered at the Fleece tavern in 1675 (not 1674, as has been so widely printed), as well as a river performance mentioned in the *Mercure galant* of 1677. The trumpet marine was often used in Swiss collegia, and instruction was given on it in some Scandinavian schools. Numerous scientific papers on the instrument were prepared in the decade preceding



2. Upward projecting trumpet marine, used by Death for its percussive snarl: woodcut ('Der Krämer') from Hans Holbein (ii)'s 'Totentanz' series, 1525, published 1538



3. Triangular trumpet marine: drawing by Giovanni Battista Bracelli, c1600

1700 in both England and France. In the latter country trumpet marine players were part of both the royal establishment in Paris (from 1679 until 1767 – there were five listed in 1760 alone, all doubling on the cromorne) and the orchestra of the Archbishop of Lyons (1715–21). Even as late as 1752 trumpets marine were sought for purchase through newspaper advertisements (Nuremberg, *Frag- und Anzeige-Nachrichten*, 1752, no.94).

In spite of its wide acceptance, critics of the instrument were plentiful. The harsh remarks of Virdung and Agricola, and Sebastian Brant's characterization of it as a fool's device, were, however, directed at the older form of the instrument. 17th-century critics, aware of its popularity, were more subtle, often referring only to the way it attracted animals, or was preferred by the bourgeoisie. By the mid-18th century its decline was apparent: Dom Caffiaux described its sound as insufferable; J.R. Wettstein ungraciously satirized it in an ink drawing of a Basle music society (*c*1792); and to Berlioz, writing in 1859, the trumpet marine was 'a triton's conch, capable of frightening asses'.

2. Music. The known music for the trumpet marine [tpt m] is contained mainly in the works of ten composers:

J.-B. Lully: *Xerxes*, 1660, entrée 4, movts 2 and 3; tpt m, str

J.M. Gletle: *Musica genialis latino-germanica* op.4 (Augsburg, 1675): 2 sonatas and 36 unacc. duets

C. Huber: *Geistliche Seelenmusic* (St Gallen, 1682, 4/1705): 8 short duets (only in 4th and later edns]

V. Molitor: *Epinicion Marianum* (St Gallen, 1683), 'nam clarinis, 2. violini, vel etiam tubae marinae commodissime substitui possunt'

N. L'Armessin: partial tablature displayed in 'Habit de musicien', *Les costumes grotesques et les métiers: XVIIe siècle* (1695/*R*)

A. Scarlatti: introduction to Act 4 scene i of *Il Mitridate Eupatore*, 1707; 2 tpt m, 2 muted tpt, timp, str

J.-B. Prin: 367 pieces, some with ob, str, in 4 MSS, 1702–42, *F-LYm*

W. Iten: *Pastorella media nocte*, 1738, 2vv, 2 vn or 2 tpt m; *De S.P.N. Benedicto*, 1751, 1v, 2 vn, 2 tpt m, bc [begins 'Eia clarae tubae lacto sono intonare']; MSS both in *CH-EN*

L. de Castro: [14] Suonate per la tromba marina (92 movts; MS, late 18th-century, *D-Dl*); 4 movts ed. F. W. Galpin in *ML*, xiv (1933), 29 only; 2 movts in *Grove5*

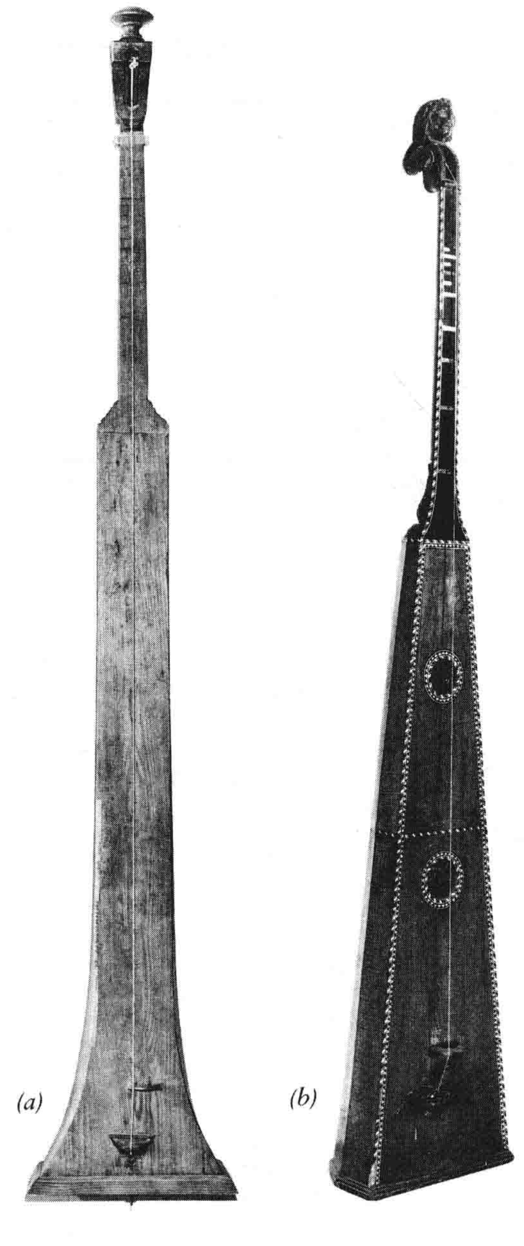
Anon.: *Cantus à 10: De Immaculata Virgine Maria* (MS, *A-Sn*), 2vv, 6 clarin or tpt m, bc; ed. K. Ruhland (Ebersberg, 1990)

Anon.: 3 pieces and a duet of 17th- or 18th-century Dutch provenance

M. Keller: *Sechs kurze und leichte Aufzüge* (MS, *c*1834, *D-AÖhk*), 3 tpt m or 3 tpt, timp, org 'wilkürlichen Orgelbegleitung'; ed. U. Wolfe (Leverkusen, 1985)

Two other items erroneously included in lists of trumpet marine music are *Trumpet Tunes, Aires, Marches and Minuets* (London, 1698), which (according to Thurston Dart, *GSJ*, vi, 1953, pp.35–40) is for the chalumeau; and Vivaldi's Concerto in C RV558/P16 for pairs of recorders, violins 'in tromba marina', salmoè, trumpets, mandolins and theorbos with strings and continuo, where the ascription may be interpreted 'two violins, in the style of a tromba marina'. It should also be noted that the assumption made by E.J. Dent, and subsequently J.A. Westrup, that the ascription *trombi marina* in Act 4 scene i of *Il Mitridate Eupatore* indicates that these are two trumpets played on board ship is without foundation.

3. Construction. In its most popular form the trumpet marine averages 190 to 200 cm in length and consists of a hollow, open-ended resonator with an attached solid neck (fig.4). The neck ends in a pegbox surmounted with a head, shield or scroll, and has as a tuning device a peg or machine head. The form of the latter, depending on the age of the instrument, is: a vertical screw, turned by means of a knob on the end of the instrument (oldest form); a ratchet and pawl, sometimes in combination with a peg; or a worm gear. Only rarely is the tuning device mounted in the lower end of the instrument. The belly is usually of pine, and the staves, of which there are



4. (a) Trumpet marine, one of the first in the mature form, late 16th century (Germanisches Nationalmuseum, Nuremberg); (b) trumpet marine by Renault, Paris, second half of the 18th century (Royal College of Music, London)

most often five or seven, are of pine, maple or a similar hardwood. The belly is braced with several lateral slats or ribs, and the staves are reinforced with cloth, paper or, not infrequently, strips of old parchment.

Other, less common features include the *guidon*, used to adjust the distance of the free foot of the vibrating bridge from the belly; a rose or soundhole, used mainly for decoration; sympathetic strings; inlays of hard material under the vibrating bridge; or other acoustical treatment. The *guidon*, a feature found on perhaps a third of the instruments, is an essential adjunct to facile performance. One end of a thin string is attached either to the bridge or to the main string below the bridge. The other end is fastened to a peg in this area or guided to one on the upper body or neck of the instrument. Mersenne, illustrating another approach to the problem of adjusting the bridge, wrote:

> It is very difficult to fit this bridge so that it trembles as it must, for if one errs only slightly, the quivering becomes too strong and disagreeable or too weak. Thus one is often many hours in finding the point of perfection that one desires.

The *guidon* was used at least as early as 1660. Sympathetic strings are rarely found even though they are frequently described as an integral part of later instruments. Interior sympathetic strings were first mentioned by Randel Holme in 1680; however, sympathetic strings do appear on the outside of the instrument pictured by Praetorius (*Theatrum instrumentorum*, 1620).

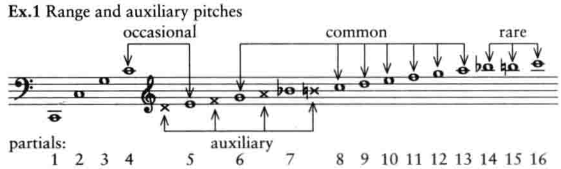
Glarean mentioned the use of nails or ebony on the foot of the vibrating bridge as a means of increasing the volume. Although one finds a few 18th-century instruments so equipped, the practice was seldom followed because it emphasized the brittleness of the tone. More commonly the entire vibrating bridge area was inlaid with hardwood, but this may have been as much to prevent excessive wear as to enhance the tone; many old instruments show signs of having had several bridge sites. The 16th-century practice of coating the interior back and sides of the instrument with ground glass serves to restrict the vibrations of these areas; this allows the belly to vibrate more freely and greatly reduces the attendant noise level.

4. Makers. More than 180 trumpets marine are preserved in museums. Of this number, five are 16th-century instruments. There seem to be no extant examples of the triangular-shaped instruments in either size, although several museums exhibit 18th-century versions or later reproductions based on pictures or early descriptions. Makers are known for about one fifth of the instruments. In the following list the number of known instruments for each maker is indicated either by multiple dates or by a number placed after a single date.

P. Alletsee, Munich (1732, 1737); J. Berger, Landshut (*c*1685); Johann Balthasar Berler (Bieler), ?Switzerland (1689); Robert Brenner, England (1765, advertisement); Nicolas Duclos, Barcelona (1763); Thomas Eberle, Naples (1773, copy after Praetorius); Johann Ulrich Fischer, Landshut and Munich (1720, 3; 1722, 2; *c*1725; 1728, 2); Goutenoire, France (early 18th century); Frederick Hintz, England (18th century, advertisement); Matthias II Hornsteiner, Mittenwald (1790, 2); Rudolf Hoss, Munich (*c*1700, 1701); F. Houyet, Namur (1680); R. Imbert, France (1715, Prin's favourite builder); Jacobs (1702); G.A. Janke, Saxony (1682, 2); E. Lewis, London (*c*1700); MFSB (?Andreas Ferdinand Mayr), Salzburg (*c*1720, 3); J. Ott, Füssen (1727, *c*1732); Claude Pierray, Paris (1730, 1750); Sebastian Renault, Paris (*c*1760, 2); Pieter Rombouts, Amsterdam (1730); Seraillac, France (early 18th century); Gemiano Sighnolfi, Nonantola (1773); Johan[n] [S]tassar, Switzerland (1674); L. Tobi, ?Germany (1702); Tywersus, ?Lorraine (16th or 17th century, 2); IBST (1702); J. Weiss, Salzburg (1702); Gregori Ferdinand Wenger, Augsburg (*c*1713, 4).

5. Performance. A skilled performer is capable of producing a variety of effects. It is possible, for example, to alternate the trumpet-like timbre with the normal sound of the harmonics, or to expand the usual playing range, by means of auxiliary pitches, to two full octaves. For the most part melodies use the 6th, and 8th to 13th partials; however, there are many instances, frequently in duets, where auxiliary pitches are required adjacent to the 4th, 5th, 6th and 7th partials. These pitches (ex.1) speak

Ex.1 Range and auxiliary pitches



The 7th, 13th and 14th partials are flat; the 11th is sharp.

best when approached diatonically, as they always are in the music. When this is taken into account there is no justification for the frequently held opinion that trumpets marine of several sizes were used for duets or ensembles.

Tonal variety is achieved in trumpet marine music in ternary forms by allowing the ensemble to play the alternating sections in another key. Beyond this, temporary modulations to the subdominant are made by using the flat 14th partial. The 7th partial, an octave lower, is never used. The dominant can be implied by using the second and fifth scale steps, or more strikingly the sharp 11th partial. For example, in the key of C the *f*″ is used as both an *f*♮″ and an *f*♯″. In many pieces the tonality is actually shifted to the dominant key by using this pitch as a leading note.

The music is liberally ornamented, usually with a small cross or an occasional simple appoggiatura. Since all of the pitches were traditionally stopped with the thumb or one finger, even short trills can be technically demanding. Regarding the difficulty of the instrument, Mersenne noted that 'one meets few men who play it well, because the thumb or another finger must run with a certain measure and speed … which is not easy to imitate'. Prin's only remarks about ornamentation concern the trill, about which he said: 'with practice one will master it, provided that one does not become discouraged'.

Performers of the trumpet marine mentioned in this dictionary include Jean Danican (*c*1610–79) and his son André Danican Philidor (*b* ?Paris, *c*1652; *d* Dreux, 11 Aug 1730); *see* Philidor family; Jean-Baptiste Prin (*c*1699–after 1742); and Luigi Taglietti (1668–1715).

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CECIL ADKINS

Trumpet tune. A piece for the trumpet, or, more often, one for other instruments or voices in which the melodic style of trumpet writing is adopted. Imitation of this kind was a common feature of Baroque music, a product of the creation at that period of genuinely idiomatic instrumental styles and, paradoxically, of a preoccupation with transferring them from their natural medium to others. The severe limitations of the notes available on the natural trumpet meant that imitations of its idiom were immediately recognizable as such: an early example is Du Fay's Gloria 'ad modum tube'. Later they occur (generally in the keys of C or D, in which the trumpet was built) in the marches and soundings that are usual features of battaglias (e.g. 'The Trumpetts' in Byrd's *Battle*, MB, xxviii, no.94*d*) and in a wide range of other contexts: there is, for example, Biber's *Aria tubicinium* (DTÖ, xxv, Jg.xii/2, 59), where the scordatura of the violin is specially chosen to facilitate the imitation of a consort of trumpets, and there are examples for harpsichord, such as the *Fanfare pour la Suitte de la Diane* in Couperin's second *ordre*.

In English sources such pieces are especially common towards the close of the 17th century and at the beginning of the 18th. A 'Trumpet Preludem' and a 'Trumpet Allmaine' by William Gregory (ii) occur in a lyra viol tablature of the 1670s (*GB-Er* 787–1); Nicola Matteis has sets of *Arie e passaggi ad imitatione della trombetta* for solo violin in both the second and fourth parts of his *Ayrs for the Violin*. The great accomplishments of the leading English trumpet players of the period such as John Shore, as well as a preoccupation with 'warlike musick' generally, seem to have made the genre particularly popular, and there are many examples in the works of Purcell, Croft, Jeremiah Clarke (i), John Eccles, John Reading (iii) and others, bearing titles such as Trumpet Air, Trumpet Minuet, March and so on. Purcell's 'Trumpet Tune called the Cibell', 'Shore's Trumpet' by Clarke and his 'Prince of Denmark's March' (long misattributed to Purcell under the title 'Trumpet Voluntary') are perhaps the best known.

Many such pieces exist in several versions: for keyboard, for ensemble or as vocal pieces with an added text. Some were clearly composed originally for the trumpet; others are simply modelled on the kind of diatonic writing suited to it and may introduce notes foreign to the trumpet scale without departing too far from the essential characteristics of the style. Sometimes this transfer of idiom is put to dramatic ends. When in *Dido and Aeneas* Aeneas is received at Dido's court Purcell makes Belinda declaim her lines 'See, see, your royal guest appears; How godlike is the form he bears!' to a phrase which could easily be played on the trumpet. Since there were no trumpets in the orchestra, the sounding which would normally have accompanied the entry of a royal personage such as Aeneas is economically embodied in the voice part.

Trumpet tunes continued to be written well into the 18th century. In organ music they were usually designed to display a trumpet stop and have continued to be written up to the present time. Since, however, many no longer observe the melodic limitations of the Baroque trumpet, an essential element of the original genre has disappeared.

See also CLARKE, JEREMIAH (i).

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MICHAEL TILMOUTH/BARRY COOPER

Trümpy, Balz (*b* Basle, 4 Aug 1946). Swiss composer. He spent his childhood in Glarus. His musical education at the Musikakademie in Basle included teaching diplomas for piano and music theory, Paul Baumgartner's master class and composition. He continued his composition studies in Rome with Berio, later becoming his assistant (1975–8). He spent several periods at IRCAM. He won the Kunstpreis des Lion's Club Basle in 1977. He taught theory and composition at the Basle conservatory from 1979, and was vice-director 1982–7.

Trümpy's music attempts to open up new perspectives and to be anchored in the spirit of its time without yielding to fashion. It avoids the potential brutalism of total serialism. In composing, Trümpy makes use of one of music's essential characteristics, its relationship with space and time. This sometimes results in large musical frescoes of imposing dimensions.

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JEAN-PIERRE AMANN

Trumscheit (Ger.). *See* TRUMPET MARINE.

Trunk, Richard (*b* Tauberbischofsheim, Baden, 10 Feb 1879; *d* Herrsching am Ammersee, 2/3 June 1968). German composer, conductor and critic. He was a pupil of Iwan Knorr at the Hoch Conservatory in Frankfurt (1894–5) and Joseph Rheinberger at the Munich Academy (1896–9). After his studies Trunk settled in Munich where he pursued a career as an accompanist, private teacher, conductor of various choral societies and critic of the *Münchner Post* (1907–12). In 1912 he went to New York to serve as conductor of the Arion choral and orchestral society, returning to Munich just after the outbreak of World War I. From 1916 to 1922 he wrote music criticism for the *Bayerische Staatszeitung*. In 1925 he was appointed director of the Rheinische Musikschule Cologne and professor at the Staatliche Hochschule, and remained extremely active as the conductor of the Männergesangverein. Trunk returned to Bavaria in 1934, succeeding Siegmund von Hausegger as president of the Munich Academy. From 1935 to 1939 he also directed the Lehrergesangverein and the Choral Concerts of the Academy. Hitler awarded him the Goethe Medal in 1939, and he also received the City of Munich Music Prize in 1942. In 1945 he retired to Riederau am Ammersee and devoted himself mainly to composition.

During his lifetime Trunk was widely admired for his vocal compositions which were regularly performed by such artists as Maria Ivogün, Sigrid Onegin, Karl Erb, Lauritz Melchior, Heinrich Schlusnus and Leo Slezak. He was a dedicated exponent of the late Romantic tradition of Strauss and Pfitzner, although his melodic lines are simpler and owe much to folksong. As a strong supporter of the National Socialists, Trunk enjoyed special prominence during the 1930s, composing several patriotic works, most notably the cycle for male chorus *Feier der neuen Front* (1932) to words by the Hitler Youth leader Baldur von Schirach, with the movement titles 'Hitler', 'Des Führers Wächter', 'O Land' and 'Horst Wessel'.

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Orch: Walpurgisnacht, Rhapsodie, op.23; Serenade, op.55, str; Divertimento (Sinfonietta), G, op.75; Ammersee-Suite, op.85, pf/str; Flämische Suite, D, op.87, str; Musik, str, op.92

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ERIK LEVI

Truschetzki, Georg. *See* DRUSCHETZKY, GEORG.

Trutovsky, Vasily Fyodorovich (*b* Ivanovskaya Sloboda, nr Belgorod, *c*1740; *d* St Petersburg, *c*1810). Ukrainian folksong collector and composer, resident in Russia. In 1761 he entered the Russian Imperial court as a singer and *gusli* player. Apparently by 1792 he left the court and continued to pursue his musical activities under the patronage of the Russian aristocracy. His *Sobraniye russkikh prostïkh pesen s notami* ('Collection of Simple Russian Songs with Music') was the first printed collection of Russian folksongs with melodies. Parts i-iii were published anonymously with texted melodies and a single bass line. In part iv and the 1796 edition of part i, Trutovsky added a fuller harmonic texture. The collection contained songs popular in St Petersburg at the time; parts iii–iv also contained Ukrainian songs. The melodies were mostly transcribed by Trutovsky himself although he used some materials from manuscript songbooks, previously published collections of songs texts, music by Russian composers and, in part iv, his arrangement of a Ukrainian song by Józef Kozłowski. Trutovsky did not organize the songs into categories; the ordering is based only on alternation between fast and slow songs. In his foreword he complains about the songs not written 'according to the rules' and, accordingly, he made them match the European system of keys, harmony and metre, adding instrumental lines for those wanting to play the songs on instruments or to sing them with instrumental accompaniment. The collection has considerable interest as a document of musical practices and repertory of the time. L'vov and Pratsch published 46 of the songs in their collection and several were used by the Russian composers Pashkevich, Serov, Musorgsky and Rimsky-Korsakov. Few of Trutovsky's own compositions have survived. His song *Kruzhka* on a text by Derzhavin was popular at the time among young intellectuals and army officers.

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Kruzhka [A mug] (G. Derzhavin), 1v, pf, 1777, *Sankt-Peterburgsiyi vestnik* (1780/Sept), iv

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Yu.V. Keldïsh: 'Zapisi i izucheniye narodnoy pesni' [Notations and studies on folksong], *Istoriya russkoy muzïky*, ii (Moscow, 1984)

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MARGARITA MAZO

Trutruka. An end-blown, straight trumpet, 2·5 to 6 metres long, played by male Araucanians (Mapuche) of southern-central Chile and Neuquén, Argentina. In the early 18th century the instrument was known as *thouthouca* or *trompette*; it may date back to the early 17th century. In its modern construction a stem of *coligüe* or *küla* bamboo is dried, cut lengthwise, hollowed, re-dried, re-joined, and covered with fresh horse-gut. At the wider end a cow horn is attached with plant fibres or leather as a resonator (see illustration). Metal instruments, made from gas- or water-pipes, are known among the Mapuche of Lanalhue, Chile. The *trutruka* is similar in construction to the Argentine ERKE, but has a diagonal cut at the tip which serves as a mouthpiece, whereas the *erke* is side-blown or uses a single reed. It is played, together with other instruments, at the *elüwún* funeral rite for a shaman, in the *ngillatún* ceremony when Araucanians meet to supplicate their gods for protection against calamities and bad weather, and in other ceremonies. The *trutruka* has a compass of 13 pitches; its melodies are frequently centred on a single low pitch, with added leaps, ascending or descending arpeggios at the beginning and rapidly ascending glissandos at the end. A few sips of water are allowed to enter the instrument before playing in order to humidify the walls. Playing it requires some exertion and physical strength: *trutruka* pieces are usually short. The long tube is rested horizontally on a tree trunk or branch, or on a boy's shoulder, with the horn pointing upwards.



Trutruka (end-blown trumpet) played by an Araucanian Indian, Chile

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H. Joseph: *La vivienda Araucana* (Santiago, 1931)
C. Isamitt: ' Un instrumento araucano, la trutruka', *Boletín latino-americano de música*, i (1935), 43–6
L. Merino: ' Instrumentos musicales, cultura Mapuche, y el cautiverio Felíz del Maestre de Campo Francisco Núñez de Pineda y Bascuñan', *RMC*, no.128 (1974), 56–95

JOHN M. SCHECHTER

Trydell [Triddel, Tridel], **John** (*b* Dublin, *c*1715; *d* 1776). Irish divine and writer on music. He was educated at Trinity College, Dublin (1731–6), ordained deacon in 1744 and installed rector of Kilnamanagh in 1760. He published *Two Essays on the Theory and Practice of Music* (Dublin, 1766). A primary purpose of this tract was to encourage native Irish composers by supplying a 'regular Introduction, and easy Method' for the composition of music. The treatise appeared as the article 'Music' in the first edition of the *Encyclopaedia Britannica* (Edinburgh, 1771). A supplement to the theoretical part of the *Two Essays* was published as *Analogy of Harmony* (Dublin, 1769).

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J.C. Kassler: *The Science of Music in Britain 1714–1830* (New York, 1979), ii, 1023–5, 1205–7

JAMIE C. KASSLER

Tryphon. *See under* XYLOPHONE.

TS. *See* TASTO SOLO.

Tsang, Richard [Tsang Yip-fat] (*b* Kowloon, Hong Kong, 11 Sept 1952). Hong Kong Chinese composer and conductor. After graduating from the Chinese University of Hong Kong, studying composition with David Gwilt (1976), he gained the Master's degree from the University of Hull (1978). The Founding Chairman of the Hong Kong Composers' Guild (1983–93), he brought Hong Kong into the ISCM. He taught at the Chinese University (1984–6), then, apart from two years spent composing and broadcasting in England (1996–8), headed the Serious Music Service of Radio-TV Hong Kong; he concurrently held the vice-presidencies of the ISCM (1990–96) and the Asian Composers' League (1991–6).

His music evolved from the Expressionism of his early choral pieces to fulfil divergent goals: the variation piece *Images of Bells* (1979) is based on a two-note motive, while the Prelude (1988), first performed by the Boston Symphony Orchestra, is neo-romantic in style. In the early 1980s he began to write for Chinese instruments, as in *Dou-Sou* (1981) and *Three Meditations* (1982), and he has frequently conducted and contributed to the repertoire of the Hong Kong Chinese Orchestra. In the *Echo Mime* series and the three dance-dramas he has made striking use of electronics. Later works such as the *Wu-Ch'ang* concerto (1998), bring a full array of international avant-garde devices and improvisational writing to the Chinese orchestra.

WORKS

Dramatic: Hidden Domain (dance drama), elec, 1983; Man and Ghost (dance drama), elec, 1985; Journey to the West (dance drama), elec, 1989; Yu-Yi [The Happenings] (ballet), 1995; The Emperor and the Nightingale (ballet), 1997

Orch: Sinfonietta, str, 1977; Ov., 1985; Gradation, 1988; Prelude, 1988; Shades, 1991; Shades II, 1994; The Sky Like a Dream, 1994; Spinoff, fl, orch, 1998
Chin. orch: 3 Meditations, 1982; Thinking of the Sages, 1986; Changing Images, zheng, orch, 1987; Images of Bamboo, 1988; Eternal Lament, 2 erhu, orch, 1991; Tai-Loi [Prosperity Becoming], 1992; Ancient Spirits, 1996; An-Ching [Song of Bliss], 1997; Wu-Ch'ang [Ever-Changing], Chin. perc conc., 1998
Western and Chin. orch: Yi-Kai [Different Places], 1993
Chbr and solo inst: Nocturne, vn, pf, 1974; 6 Pieces, fl, vn, vc, pf, 1975; Elegie, cl, pf, 1977; Images of Bells, pf/hpd, 1979; Dou-Sou, pipa, pipa ens, 1981; 3 Movements for Trad. Ens, Chin. and Western insts, 1985; Ling-Kai [Spirit's Domain], 6 insts, 1986; Echo Mime, solo cl, 6 cl/6 pre-recorded cl, 1990, extended 1996; Echo Mime II, fl, tape, 1991; Lotus Fantasie, cl, vn, pf, 1992; Nemesis, cl, tape, 1992; Towards the East, western and Chin. insts, 1992; Chi-Li, pf, 1993; Emergence, pf trio, 1993; Excursions, vc, 1997; Chasing Shadows, cl, str qt, 1998
Vocal: 5 Chinese Songs, Mez, pf, 1973–96; 3 Chinese Songs, SATB, pf, 1974–84; Little Sweet Jesus, SATB, pf, 1975; Arise my Love, my Fair One, T, SSAA, pf 4 hands, 1977; October, SATB, pf, 1984; 2 Chinese Songs, children's choir, 1993; A Little Chamber Music, S, A, T, B, pf, 1997; Lux aeterna, SATB, 1997

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W.C. Tsui, ed.: *Hong Kong Composers' Guild Directory* (Hong Kong, 1997), 23–9

HARRISON RYKER

Tschaikovsky [Tschaikowski], **Boris Alexandrovich.** *See* CHAYKOVSKY, BORIS ALEXANDROVICH.

Tschaikowsky [Tschaikovsky], **Peter Illich.** *See* TCHAIKOVSKY, PYOTR IL'YICH.

Tschantz. *See* SCHANTZ.

Tschudi [Tschudy, Scudus], **Aegidius** [Gilg] (*b* Glarus, 5 Feb 1505; *d* Glarus, 28 Feb 1572). Swiss statesman, historian and collector of music. From his studies with Zwingli and with Glarean in Basle (1516–17) he developed a special enthusiasm for music. With Glarean's help he studied the theorist's system of 12 modes and analysed a large repertory of the period 1460–1520, which included the work of Glarean and others. (He may not, however, have seen a completed draft of Glarean's *Dodekachordon*, as has sometimes been suggested.) After Tschudi had classified the repertory, grouping compositions together by genre, number of voice parts and the mode of their tenors, he began (probably after 1540) to assemble his own songbook (*CH-SGs* 463). The extant discantus and altus partbooks include 87 Latin pieces, 49 lieder, 30 chansons, 16 canzonas, four pieces without title and one pavan. Tschudi attributed 94 of the works to 37 composers, citing in an index the national and sometimes regional origins of 25 contributors. Concordances identifying 19 other composers raise the number of attributable compositions to 122. Tschudi's attributions to composers attached to the French court during the second decade of the 16th century probably came from Glarean, who lived in Paris from 1517 until 1522. As Tschudi failed to identify some of the chanson composers and also introduced conflicting attributions to Josquin, Mouton and Obrecht, some doubts arise about the authenticity of other identifications, even those made by Glarean. The songbook nevertheless shows the momentous confluence of musical styles early in the 16th century. It complements the *Dodekachordon* and with the treatise functions as a vital, if peripheral, witness of the Josquin period.

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D.G. Loach: *Aegidius Tschudi's Songbook (St. Gall MS 463): a Humanistic Document from the Circle of Heinrich Glarean* (diss., U. of California, Berkeley, 1969)

DONALD G. LOACH

Tschudi, Burkat. *See* SHUDI, BURKAT.

Tschudi Liederbuch (*CH-SGs* 463). *See* TSCHUDI, AEGIDIUS, and SOURCES, MS, §IX, 11.

Tsenova, Yuliya (*b* Sofia, 30 July 1948). Bulgarian composer. A student at the Sofia State Music Academy, she graduated in composition and piano from the class of Vladigerov (1972). Thenceforth she embarked on a career as a composer, performer and teacher. She was appointed professor (1999) then dean at the Sofia Academy, and she has frequently participated in European forums on contemporary music. Her works are philosophically based, dramatic and rich in contrast. The clearest indication as to her work's artistry and aesthetic – a traditional and modest form of expression – is the work *Freska* ('Fresco') for chorus and orchestra. *Bezkrayniyat krag* ('Endless Circle', 1995) is widely considered one of the most impressive examples of Bulgarian chamber music.

WORKS
(selective list)

Orch: Sym., pf, orch, 1974; Dvizhenie [Movt], 1979; Praznichna musica [Festival Music], 1984
Vocal: Potavane v poljusite [Diving in the Poles], 7vv, 1990; Freska [Fresco], chbr chorus, orch; Lebedova pesen [Swan Song], female chorus, 1997; $\pi = 3.14$, 1v, chbr orch, 1998
Chbr and solo inst: 3 freschi s epilog [3 Frescoes with Epilogue], va, pf, 1976; Muzika za mishka [Music for a Mouse], fl, cl, bn, 1985; Muzika v antrakta [Entr'acte Music], pf, va, db, tape, 1986; Cantus firme a due, cl, pf, mar, 1987; Vodata me prispiva [Water Sends me to Sleep], cl, pf, vib, sound effects, 1993; Bezkrayniyat krag [Endless Circle], fl, hn, str qnt, pf, 1995; Predstavjaiki i bogovete [Invoking the Gods], a fl + sistrum, pf + drum, db + log drum, 1996; Triptich, pf, 1996; Musica solitudinis, pf, 1997; Razgolvaneto na Idida [The Unveiling of Idida], a sax, tpt, tape, 1998; Shopski tanc [Shopp Dance], 1998; 4 molitvi [4 Prayers], pf, 1999
Incid music

Principal publishers: Nauka i izkustvo, Muzika

MAGDALENA MANOLOVA

Tsepkolenko, Karmella (*b* Odessa, 20 Feb 1955). Ukrainian composer. Having studied the piano with G. Kuchinsky and Ye. Pannikova from 1962 at a special music school, she entered the Odessa State Conservatory in 1972 where she continued her piano studies with L. Ginzburg and took composition lessons with A. Krasotov. From 1980 she taught at Odessa State Conservatory, and after winning a prize in the Dresden Weber competition in 1983, she undertook post-graduate research at the Moscow Pedagogical Institute under G. Tsïpin (1986–9) gaining a 'kandidat' degree in pedagogical sciences. In 1990 she was a finalist at the Rendezvous international de piano en Creuse; she attended the Darmstadt summer courses in 1992 and 1997, and in 1995 received a grant from the Heinrich Belle Foundation, Germany. She is the organizer of the 'Two days and two nights of new music

in Odessa' festival and has participated in numerous festivals in Chişinău, Cologne, Kiev, L'viv and Freiburg. Tsepkolenko's work has been placed in the so-called conceptual movement, and is comparable – in terms of the variety of genres and techniques – with contemporary Western trends.

WORKS
(*selective list*)

Simfonicheskaya poėma, orch, 1979; Divertisement, vns, 1980; Sonata, pf, 1980; Fortepiannïye p'yesi dlya detey [Piano Pieces for Children], 1981; Simfonicheskiy diptikh, orch, 1981; Glorification of the Four Elements, str qt, 1982; History of the Flute-Puritan, fl, ob, vn, vc, hpd, 1983; Teatral'naya sonata [Theatre Sonata], cl, pf, 1986; Concert Drama, pf, orch, 1987; Viy, brass qnt, 1987; Traurnaya simfoniya [Funeral Sym.], orch, 1988; Dorian's Fate (chbr op, S. Stupak), 1989; Paralleli, sym., chbr orch, 1990; Zwischen zwei Feuern (mini mono-op), S, b cl/t sax, perc qt, 1994; vocal works, chbr music, solo inst pieces

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L. Oliynik: 'Dolya Doriana' [Dorian's fate], *Muzyka* (1991), no.5, pp.8–9
I. Potots'ky: 'Na pochatku shlyakhu' [On the high road], *Muzyka* (1991), no.1, p.9 only

LESYA LANTSUTA

Tsesakow, Kim Dzmitrïyevich (*b* Cherven', Minsk province, 20 Feb 1936). Belarusian composer. He and his family survived the German occupation of Belarus'. At the beginning of the 1950s he studied at the conducting and choral department of the college in Gomel' and started writing songs, romances and choruses. He then studied composition at the National Conservatory in Minsk with Bahatïrow (1954–6) and in 1957 moved to Novosibirsk in Russia where he taught theory at the music college. He graduated from the Novosibirsk Conservatory in 1965 (class of G.N. Ivanov) and returned to Minsk where he taught at the college and conservatory and managed the editorial office for musical literature at Belarus' publishers. From 1973 to 1995 he ran a composition class at the music school attached to the Belarusian Academy of Music. As the theme of the war waged by the Belarusians against fascism defines Tsesakow's primary interest, in his five symphonies and 10 string quartets (which, in their embodiment of concepts of and expressive and tragic type, are similar to those of Shostakovich and Bartók) he has been particularly concerned with the problems of expressing conflict in contemporary instrumental writing. He makes liberal use of elements drawn from Belarusian songs, and employs polyphonic technique extensively. In his cantatas, oratorios, choruses and cycles of instrumental pieces he tends towards a programmatic narrative and a decorative style of writing which has a direct, poster-like appeal. He has successfully employed Slavonic folk-sources of various historical epochs (he particularly likes song-laments, soldiers' recruiting songs, ritualistic melodies and games). The most recognizable *popevki* [melodic and rhythmic turns of phrase] are frequently found in the harmonically complex context of large-scale works.

WORKS
(*selective list*)

Radio ops: Bagryanaya zarya [A Crimson Dawn] (V. Luksha, after I. Melezh: *Polesskaya khronika*), 1978; Polïn'-trava gor'kaya [Bitter Wormwood] (A. Vol'sky), 1987

Orch: Sym. no.1, 1966, rev. 1974; Sym. no.2, 'Pamyati Verï Khoruzhey' [In Memory of V. Khoruzhey], 1967, rev. 1970; Cimb Conc. no.1, 1974; Ob Conc., 1985; Cimb Conc. no.2, 1986; Sym. no.3, 1988; Sym. no.4 'Kuropatï' [Partridges], 1990; Sym. no.5 'Iz Illiadï' [From the Iliad], 1995; works for Belarusian folk orch

Choral (chorus, orch, unless otherwise stated): Put' k zvyozdam [The Road to the Stars] (cant., L. Panova, L. Darienko, L. Vasil'yeva), 1963; Mi – Belorusï [We are Belarusians] (orat, Ya. Kupala, P. Panchenko, M. Tank), 1968; Vsegda s Leninïm [Always with Lenin] (cant., I. Volobuyeva), 1969; Khatïn' (orat, F. Zhichka), 1973; Lenin dumayet o Belorusi [Lenin Thinks about Belarus'] (orat, G. Buravkin), 1984; Pamyat' muzhestvu [Monument to Courage] (choral fresco), chorus, timp, 1984; Kupalle, (dramatized cant., T. Varfalomeyeva, after folk texts), 1989; Belorusskoye vyaselle [Belarusian Merriment] (dramatized orat, Varfalomeyeva), 1993; Kolyadï/Rozhdestvo Khristovo [Christmas Carols] (Varfalomeyeva, after folk texts), nar, chorus, Belarusian inst ens, 1995; unacc. choral works, song cycles and romances

10 str qts: 1967, 1972, 1973, 1976, 1979, 1980, 1982, 1990, 1991, 1993

Other chbr: Str Trio, 1961; 12 p'yes [12 Pieces], ww, 1972; Akvareli [Watercolours], cycle, vc, pf, 1976; Partizanskiye freski [Partisan Frescoes], db, pf, 1980; Poyushchiy rozhok [The Singing Horn], wind, pf, 1982; Yunosheskoye fortepiannoye trio [Piano Trio for Youngsters], 1982; Sonatine misterioso, hn, pf, 1983; 2 starinnïye freski [2 Old Frescoes], pf trio, 1983; Urok muzïki [A Music Lesson], vc, pf, 1985; Poėma, hn, pf, 1990; Qt, 3 hn, perc, 1992; Trio nobile, pf trio, 1992; Peniye vereska [The Singing of the Heather], ww, 1993; solo inst pieces (pf, vn, cimb)

Incid music for the Belarusian puppet theatre, 2 film scores

MSS in Gosudarstvennïy muzey teatr i muzïki (Minsk)

Principal publisher: Sovetskiy Kompozitor, Belarus'

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N. Shcherbakov: 'Kvartetï K. Tesakova', *Belorusskiy kvartet v uchebnom repertuare* (Minsk, 1981), 22–30

TAISIYA SHCHERBAKOVA

Tshe-ring, Norbu (*b* Lhasa, 1927). Tibetan *lha-mo* (musical theatre) actor and teacher. He was born to a family of performers of the sKyor-mo-lung troupe and enrolled for performance at the age of eight. He was nicknamed La-pa-lags, 'the one who sings la-la-la'. His acting, especially of the female roles, made him a national celebrity in pre-communist Tibet. He could have become the next teacher of the sKyor-mo-lung troupe at a young age if the political situation had not forced him into exile in India in 1960. After the hardships of life in exile, he was appointed *lha-mo* master of the Tibetan Institute of Performing Arts of Dharamsala in 1979. He is the main source for the reconstitution of *lha-mo* in India, where he has taught the song texts for six plays from memory and has performed in all the *lha-mo* recordings made in exile. His brother, Tseten Dorje, remained in the Lhasa official troupe and became a stage director.

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D. Schuh: 'Der Schauspieler des tibetischen Lha-mo Theaters', *Zentralasiatische Studien*, x (1976), 339–84
'Profile: Norbu Tsering, Opera Master', *Tibetan Institute of the Performing Arts Newsletter* (1995), 12–13
N. Tsering: *Ache Lhamo is my Life* (Turin, 1999)

ISABELLE HENRION-DOURCY

Tshudi, Burkat. *See* SHUDI, BURKAT.

Tsïganov, Dmitry Mikhaylovich (*b* Saratov, 12 March 1903; *d* Moscow, 25 March 1992). Russian violinist and teacher. He studied the violin with Mogilevsky at the Moscow Conservatory until 1923; he became a well-known soloist and chamber musician in Moscow, a brilliant exponent of Paganini and of contemporary works. But he gradually concentrated on chamber music, and led the Beethoven Quartet continuously from 1923.

His dynamic, driving style of playing gave the quartet a majestic collective character, distinguished by its orchestral tone-quality and its concern for a clear and spirited musical unanimity. The quartet played an important role in the development of Soviet chamber music performance, inspired Shostakovich to write his Piano Quintet op.57, and was the dedicatee of other works by him as well as by Aleksandrov, Glière, Kabalevsky, Myaskovsky and Shebalin. Tsïganov joined the teaching staff of the Moscow Conservatory in 1930, becoming a professor in 1935 and director of the violin school in 1956. He published transcriptions for violin and piano of songs by Tchaikovsky, Shostakovich and Stravinsky, and five volumes of violin cadenzas (Moscow, 1951–62) which were much esteemed.

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'Nash kalendar: D. Tsïganov' [Our calendar], *Muzïkal'naya zhizn'* (1963), no.3, p.20

I.M. YAMPOL'SKY/R

Tsikotski, Evgeny Karlovich. *See* TIKOTSKY, YEVGENY KARLOVICH.

Tsimbalï (Russ.). *See* DULCIMER.

Tsimmermann, Fyodor Mikhailovich (*b* 1813; *d* Tambov, 1882). Russian guitarist and composer. His place of birth and the exact dates of his birth and death are not known. A nobleman of German origin, he was a landlord in the Tambov region, and was famous for his stud farm of prizewinning racehorses. His other passion was the seven-string guitar, on which he was a brilliant improviser. Like Vïsotsky, to whom he was often compared, Tsimmermann was a celebrated player; he developed a unique style of performance, and preferred not to play any compositions except his own. He also refused to write down and publish his improvisations, waltzes, mazurkas and études, and so the 14 pieces which survive in published form exist only due to the efforts of his friends, including the composer V.S. Sarenko, who wrote down his improvisations. Not surprisingly, these publications are full of mistakes and ambiguities. Nevertheless, many of the compositions show Tsimmermann's ingenious musical mind and his imaginative virtuosity on the instrument.

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'Tsimmermann, Fyodor Mikhailovich', *Klassicheskaya gitara v Rossii i SSSR*, ed. M. Yablokov (Tyumen', 1992)

O.V. Timofeyev: *The Golden Age of the Russian Guitar: Repertoire, Performance Practice, and Social Function of Russian Seven-String Guitar Music* (diss., Duke U., 1999)

OLEG V. TIMOFEYEV

Tsintsadze, Sulkhan (*b* Gori, 23 Aug 1925; *d* Tbilisi, 15 Nov 1991). Georgian composer and teacher. He began his career as a cellist and was already a member of the Georgian State SO when he entered K. Minyar's cello class at the Tbilisi Conservatory; in 1943 he became a member of the State String Quartet of Georgia. In 1948 he entered the Moscow Conservatory, studying cello with S.M. Kozolupov and composition with S.S. Bogatïryov, graduating from these courses in 1950 and 1953 respectively. In 1963 he began to teach orchestration at Tbilisi Conservatory, where he became an assistant professor in 1966 and a professor in 1973. Concurrently with these appointments, Tsintsadze was rector of Tbilisi Conservatory (1965–84) and chairman of the Union of Composers of Georgia (1984–91). He has served as a jury member of various international competitions, was awarded the State Prize of the USSR in 1950, the Paliashvili Prize in 1974 and the Rustaveli Prize in 1981; he became an honorary member of the New England Conservatory of Music in 1966, and was named People's Artist of the GSSR in 1961 and of the USSR in 1988.

Tsintsadze's work represents a major contribution to Georgian music of the second half of the 20th century; he created professional forms for Georgian music based on a synthesis between his country's folk music and the idioms of 20th-century European composers. Through writing theatre and symphonic music he gained experience which contributed to his solving problems encountered in writing for his favourite genre, the string quartet. He wrote string quartets throughout his life: the first belongs to his student years, while the twelfth and last was completed shortly before his death. The quartets occupy a central place in his output not only because they reflect all the stages of his evolution as a composer, but also because this was the genre in which he attained the most profound expression of his ideas and forged an individual style. The persuasive power of these works tests in their expressive force, and the logic of their inner structure which is rooted in the traditions of Bartók, Shostakovich and Hindemith. They incorporate the typically 20th-century characteristics of psychologism and intellectualism, and their importance in contemporary chamber music extends far beyond Georgia. Allied to these works are a large number of miniatures for chamber ensembles; for Tsintsadze, these constituted a stylistic laboratory. String quartets 1–4 (1947–55) and the cycles of miniatures for string quartet (1945–55) are based on folk music and dominated by its influence. They are close to the source material and this characteristic determines their tendency towards suite-type cycles of movements and the use of contrasting, juxtaposed themes, and variation form as a method of development. These works embody the composer's predilection for miniatures depicting folk life in a markedly decorative manner. The Fourth Quartet (1955), however, is notable for its increased dramatization.

The miniaturism and ethnographic character of the early quartets gave way in later works to thematic expressiveness, enlargement of scale, a dense and rich polyphonic texture, through-composed development and orchestral effects. These features, which owe much to Tsintsadze's earlier symphonic and ballet music, are seen from the Fifth Quartet (1963) onwards. In the mature string quartets the thematic structure fulfils an increasingly dramatic role while the formal development of the earlier works is replaced by a more complex, linear polyphonic approach. Mastery of horizontal development and the combination of motivic economy with richness of imagination are displayed in the Sixth Quartet (1966). The stimulus to its composition was the playing of the Juilliard Quartet to whom the work is dedicated. In the traditions of Bartók and Shostakovich, Tsintsadze interprets the genre of the string quartet in terms of symphonic composition with progressive formal development. He owes much to these two composers, and his Seventh Quartet (1970) is dedicated to the memory of Bartók, his Ninth (1978) to that of Shostakovich. His evolution as a composer follows a line of increasing complexity and

chromaticism, and while chordal structures of seconds and fourths or fifths predominate, suggestions of mode are maintained. The late quartets possess a wealth of imagination in their scoring and texture, and at times timbre has a more expressive significance than any other element. Experimentation and variety in timbre are not only ornamental, but also contribute to the overall dramatic effect. One of the most striking examples of this is the Tenth Quartet, the 'Polyphonic' (1984), the second movement of which consists of a sonic portrait of old Tbilisi; here, the quartet imitate the sounds of folk instruments (duduki, daira, doli and others).

As a result of the close interaction of original and folk thematic material in Tsintsadze's work, the latter became an integral part of his musical language, the resulting fusion being polyphonized and subjected to variation. In the one-movement Eleventh Quartet (1986) the principal subject undergoes the stages of reflective analysis, dramatic treatment, and finally the catharsis of transfiguration, the last bars dissolving into silence. In no other work did he achieve such profundity and expressive power: a ceaseless flow of variations on the opening melodic cell strikingly displays the imagination of a composer who can harness all the possibilities inherent in a simple melodic fragment.

WORKS
(*selective list*)

DRAMATIC

Ops: Okros verdzi [The Golden Fleece] (3, G. Gelovani and P. Gruzinsky), 1952; Gandegili [The Hermit] (1, Tsintsadze, after I.G. Chavchavadze), 1972, Tbilisi, 20 Dec 1972

Ballets: Tsisperi mtis saundzhe [The Treasure of the Blue Mountain] (3, Gelovani), 1954, Tbilisi, 1955; Demoni [The Demon] (3, V. Chabukiani, after M.Yu. Lermontov), 1958, Tbilisi, 1961; Poėma (1, A. Chichinadze), 1963 [based on Sym. no.2]; Antikuri eskizebi [Antique Sketches] (1, G. Aleksidze), 1974, Tbilisi, 1974; Dali da monadire [Dali and the Huntsman] (2, Aleksidze, after legends from Svan), 1977, Tbilisi, 1977; Rivares [The Gadfly] (2, Chichinadze and A. Nikolayev, after Ye.L. Voynich: *Ovod*), 1982, Moscow, 1982

Musical comedies: Ablabuda [The Spider's Web] (3, Gruzinsky), 1960, Tbilisi, 1964; Simgera tkeshi [Song in the Forest] (3, L. Chubabriya), 1968, Tbilisi, 1968; Shveyk (2, B. Ratser, after J. Hašek), 1976, Tbilisi, 1976

Film scores and incid music

OTHER WORKS

Vocal: Ukvdaveba [Immortality] (orat, M. Potskhishvili), S, chorus, orch, 1969; Diadi gza [Path of Glory] (cant., P. Gruzinsky), solo vv, chorus, orch, 1976; romances and songs

Orch: Vn Conc. no.1, 1947; Vc Conc. no.1, 1947; Pf Conc. no.1, 1949; Sym. no.1, 1952; Fantaziya, pf, orch, 1954; Gruzinskaya rapsodiya [Georgian Rhapsody], vn, orch, 1955; Demoni, suite, 1960 [from ballet]; Sym. no.2 'Dramaticheskaya', 1963; Vc Conc. no.2, 1964; Pf Conc. no.2 'Kontrasti', 1968; Vn Conc. no.2, 1968; Sym. no.3, 1969; Concertino, vc, chbr orch, 1973; Antikuri eskizebi, suite, 1976 [from ballet]; Fantaziya, str qt, orch, 1978; Rivares, suite, 1979 [from ballet]; Sym. no.4, 1979; Sym. no.5, 1986

Chbr and solo inst: Str Qt no.1, 1947; Str Qt no.2, 1948; 5 p'yes, vc, pf, 1950; Str Qt no.3, 1951; Str Qt no.4, 1955; Str Qt no.5, 1963; Str Qt no.6, 1966; Str Qt no.7, 1970; 24 Preludes, pf, 1971; Str Qt no.8, 1974; Sonata, vc, 1976; 12 miniatyur, str qt, 1978; Str Qt no.9, 1978; 24 Preludes, vc and pf, 1980; Str Qt no.10 'Polifonicheskiy', 1984; Str Qt no.11, 1986; Str Qt no.12, 1991; also 3 cycles of miniatures on Georgian folk themes, str qt, 1945, 1950, 1955

Principal publishers: Muzfond Gruzii, Muzgiz, Muzïka, Sovetskiy Kompozitor, Sikorski

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V. Vanslov: 'O tvorchestve Sulkhana Tsintsadze' [The work of Tsintsadze], *SovM* (1952), no.5, pp.20–25

E. Balanchivadze: 'S. Tsintsadzis baleti "Demoni"', *Sabchota khelovneba* (1965), no.7, pp.49–54

E. Meskhishvili: *Sulkhan Tsintsadze* (Moscow, 1970)

L. Mekhmandarova: 'Nekotorïye nablyudeniya nad ėvolyutsiyey stilya Tsintsadze: na materiale kvartetov 50–60-kh godov' [Some observations on the evolution of Tsintsadze's style: on the material of the quartets of the 1950s and 60s], *Muzïka respublik Zakavkaz'ya*, ed. G. Orjonikidze (Tbilisi, 1975), 249–58

M. Kancheli: 'Nekotorïye osobennosti muzïkal'nogo yazïka Tsintsadze: na primere strunnïkh kvartetov' [Some characteristics of the musical language of Tsintsadze: with reference to his String Quartets], *Teoreticheskiye problemï muzïki XX veka*, ed. Yu. Tyulin, ii (Moscow, 1978), 48–68

R. Kiladze: 'Balet S. Tsintsadze "Rivares" i traditsii gruzinskogo baleta' [Tsintsadze's ballet 'Rivares' and the traditions of Georgian ballet], *Voprosï stilya i dramaturgii gruzinskoy muzïki, sbornik trudov*, ed. G. Toradze (Tbilisi, 1985), 52–7

M. Pichkhadze: *Khudozhestvennïy mir Sulkhana Tsintsadze* [The artistic world of Tsintsadze] (Tbilisi, 1996)

LEAH DOLIDZE

Tsïtovich, Vladimir Ivanovich (*b* Leningrad, 6 Aug 1931). Russian composer and musicologist. After attending a musical school he studied at the music college attached to Leningrad Conservatory (1949–53) with Sergey Wolfenson (composition) and Grunya Gankina (piano) before entering the conservatory itself in 1953, where he studied composition with Arapov (graduating in 1958) and piano with Isaya Braudo (graduating in 1959). He joined the Composers' Union in 1957 while still a student at the conservatory. In 1961 he attained his *aspirantura* (post graduate education) in composition (with Arapov), and joined the conservatory staff in the same year, as a lecturer in composition and instrumentation; he was appointed senior lecturer in 1972 and professor in 1990. Among his students were the composers Anatoly Korolyov (in composition) and Aleksandr Radvilovich (instrumentation) and the conductors Vladimir Al'tshuler, Peter Feranets and Yury Temirkanov. He became an Honoured Artist of the RSFSR in 1990. Tsïtovich has successfully combined composition and teaching with research; in 1973 he defended a *kandidat* dissertation entitled *The specifics of Béla Bartók's timbral thinking*, and he has published a number of articles in specialist volumes and journals.

Tsïtovich's first serious composition dates from 1956 and since then he has composed in a variety of genres. He has collaborated with the ballet master Leonid Yakobson, the conductors Igor' Blazhkov, Eduard Serov and Yury Temirkanov and the violist Yury Kramarov. He is one of Russia's acknowledged masters of writing music for children; he has made a major contribution in this field. The intellectual foundation of Tsïtovich's music is enhanced by unfettered fantasy; the logical precision and aphoristic wit of his musical utterance do not, however, compromise the total sum of his musical ideas. His work has a fine architectural balance and sense of proportion; a mastery of tone-colour and rhythm and, finally, a sense of humour are further characteristics of the music of this distinguished representative of the St Petersburg school of composition of the second half of the 20th century.

WORKS
(*selective list*)

4 syms.: Sym. no.1 (V. Kamensky), with chorus, 1969; Sym. no.2, chbr orch, 1974; Sym. no.3, 1992; Sym no.4 'Simfoniya-monologiy', chbr orch, 1997

Other orch: Konyok-gorbunok [The Hump-Backed Horse] (after P. Yershov), sym. suite, 1956; Sinfonietta, 1957; Simfonicheskiye zarisovki 'Pokhozhdeniya bravogo soldata Shveyka' [Symphonic Sketches on 'The Adventures of the Good Soldier Švejk'] (J.

Hašek), spkr, orch, 1959; Pf Conc, pf, orch, 1960; Conc, va, chbr orch, 1965; Capriccio, orch, 1975; Vn Conc, 1981; Conc, fl, ob, str, perc, 1986; Gui Conc, 1993

Pf: Suite, 2 pf, 1960; 10 preludes, 1963; 6 Concert Pieces, 1966; Sonatina, 1984, Priklyucheniya Chippolino [The adventures of Cippolino] (after G. Rodari), 12 pieces Songs (for 1v, pf) after A. Blok, N. Guillen, A.A. Milne, B. Zakhoder

Principal publishers: Muzïka; Sovetskiy Kompozitor, G. Schirmer, Gerig

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'O spetsifike tembrvogo mïshleniya Beliï Bartoka' [The specifics of Bela Bartók's timbral thinking] [dissertation for degree of *kandidat*, 1972]

'Spetsifika tembrovogo mïshleniya B. Bartoka v kvartetakh i orkestrovïkh sochineniyakh' [The specifics of B. Bartok's timbral thinking in the quartets and orchestral works]', *Voprosï teorii i ėstetiki muzïki*, xi (Leningrad, 1972), 147–66

'Nekotorïye aspektï tembrovoy dramaturgii' [Some aspects of dramatic composition], *Sovremennïye voprosï muzïkoznaniya* (Moscow, 1976), 207–37

'Dva ėtyuda o Bartoke' [Two Bartók studies], *Bela Bartok* (Moscow, 1977), 171–88

'Razmïshleniya o roli melodii v sovremennoy muzïke' [Reflections on the role of melody in contemporary music], *Kritika i muzïkoznaniye* [Criticism and musicology] (Leningrad, 1980), 54–61

'Fonim orkestrovoy vertikali Debussy' [The sonority of Debussy's orchestral harmony], *Debussy i muzïka xx veka* [Debussy and 20th-century music] (Leningrad, 1983), 64–90

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V. Tsïtovich: *Sbornik* [A booklet] (St Petersburg, 1995)

ADA BENEDIKTOVNA SCHNITKE

Tsitsanis, Vassilis (*b* Trikala, 1915; *d* Athens, 1984). Greek *rebetika* musician. He was the leading figure in postwar *rebetika* and his career spanned almost 50 years. He went to Athens in 1936 to study law but abandoned his studies to become a full-time musician and song writer. His first recording, made in 1936, was a song about hashish, although later he disassociated himself from the disreputable elements of the *rebetika* milieu. He wrote his first successful song, *Arhondissa* ('Classy Lady'), in 1938. During the German occupation of Greece he moved to Thessaloniki where he opened his own bar and continued to write songs, including the most famous of his compositions *Synnefiasmeni kiriaki* ('Cloudy Sunday').

Returning to Athens in 1946, Tsitsanis resumed his recording career. His discovery of the singer SOTIRA BELLOU inspired a number of his finest songs. The partnership between them lasted until his death. He also collaborated for many years with the singer Marika Ninou. In the aftermath of World War II and the Greek Civil War, as the *rebetika* lost their popularity, Tsitsanis began to distance himself from the genre and described himself as a composer of *laika* ('popular') songs. Since there was never any clear distinction between these two genres his claim was no doubt a successful bid for survival as a songwriter. With the revival of *rebetika* in the 1970s he was hailed as the greatest of the *rebetika* composers.

For bibliography *see* REBETIKA.

GAIL HOLST-WARHAFT

Tso Chen'guan (*b* Shanghai, 5 March 1945). Chinese composer. He has lived in Russia since 1961. He studied the cello at the Novosibirsk Conservatory, graduating in 1971, and then went on to study composition with G.I. Litinsky at the Gnesin State Institute for Musical Education. He is a member of the Union of Composers, and of the Russian Association of Contemporary Music. He taught at the Institute of International Relations (1974–80), and was senior editor of Gostelradio (1980–88). Since 1989 he has been a research worker at the State Institute of Art History. He has played in the symphony orchestras and string quartets of the Irkutsk, Novosibirsk and Kemerovo Philharmonias. In 1978 and 1993 he won international composing competitions in Shanghai; 1988 saw the first programme of the composer's works performed in Moscow. He has been a participant in festivals of contemporary music ranging from the Moscow Autumn to the Almeida (London); his works have been heard in more than 20 countries including China, Singapore, Great Britain, Yugoslavia, Germany, Finland, Austria and Korea.

Tso writes predominately instrumental music; he is attracted to oriental themes, and with his preference for sound painting assisted by contemporary techniques, he creates an intensely original space-time continuum in such works as *Osennyaya luna v Khan'skom dvortse* ('An Autumn Moon in the Khan's Palace') (1989), *Gokhua* for chamber ensemble (1984) and *Prikosnoveniye k tsvetam mėykhua* ('Touching the Flowers of Meykhua') for chamber ensemble, 1993). He often conjures up the images and the symbols of ancient Chinese philosophy (*Tsin'* for piano, 1994; *U Sin*, for percussion, was suggested by the atmosphere in a Buddhist temple).

Tso's characteristic use of sound colouring, microtones and rhythmic exactitude are specific features of his style; he also freely blends in elements of pointillism, minimalism and aleatory, sonoristic and serial techniques. It is recognized that traditions of the East are reflected in his work; they show themselves in his sensibility for the beauty of sound (especially in the imitation of the sounds of ancient Chinese instruments), and in the manner in which particular procedures of meditation may be said to have affected his way of thinking. Tso is actively engaged in research work, particularly regarding the problems Chinese music has faced in its development from ancient times to the present day.

WORKS

Stage: Nefritovaya feya [The Jade Fairy] (children's musical), 1991

Orch: Prazdnichnaya uvertyura [Festive Ov.], 1975; Simfonicheskiye tantsï [Sym. Dances], 1978; Koryakskaya fantaziya [Koryak Fantasy], orch of folk insts, 1985; Ėvenkiyskiy Tanets [Evenki Dance], orch of folk insts, 1985; Prelude, 1987; Osennyaya luna v Khan'skom dvortse [An Autumn Moon in the Khan's Palace], 1991

Chbr: Syuita dlya kvarteta, str qt, 1974; Sonata, vc, pf, 1977; Gokhua, kitayskaya zhivopis' [Gokhua, Chinese Painting], ens, 1984; Triptikh, 3 fl, 1986; Vechnoye dvizheniye [Perpetuum Mobile], fl, perc, 12 va, db, 1988; Osennyaya luna v Khan'skom dvortse [An Autumn Moon in the Khan's Palace], vn, vc, perc, 1989; U Sin, perc insts, 1992; Prikosnoveniye k tsvetam mėykhua [Touching the Flowers of Meykhua], ens, 1993; Mi, perc, 1995; Elegiya, 2 vc, 1996

Pf: Fortepiannïye p'yesï dlya detey [Pf Pieces for Children], 1979; 3 p'yesï [3 Pieces], 1990; Tsin', 1994

Vocal: 3 romansï na stikhi Li Bo [3 Romances on Poems by Li Bo], Bar, pf, 1976; Pesni lyubvi [Love Songs] (Sun poets) 1980

WRITINGS

'Drevniy kontsertnïy zal' [An ancient concert hall], *Muzïkal'naya zhizn'* (1986), no.14, pp.20–21

'O muzïkal'no-teoreticheskoy sisteme "lyuy" v kitayskoy muzïke' [On the musical and theoretical 'Lyuy' system in Chinese music], *Muzïka narodov Azii i Afriki*, v (Moscow, 1987)

'Muzïka velikogo soseda' [The music of a great neighbour], *Muzïkal'naya zhizn'* (1988), no.19, pp.12–13

'Si Sin Khay v SSSR' [Si Sin Khay in the USSR], *Renmin yinyue* (1989), no.5, pp. 26–31

'Khudozhnik tragicheskoy sud'bï' [The artist with a tragic fate], *SovM* (1990), no.9, pp. 104–5 [on Si Sinkhaye]

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'Beseda s sovetskim kompozitorom Tso Chen'guan' [A conversation with the composer Tso Chen'guan], *Iskusstvo i literatura* [Beijing] (1989), no.18

S. Berinsky: '"Ya otkrït vsem ..."' ['I am open to all ...'], *MAk* (1994), no.1, pp. 35–8 [interview]

ALLA VLADIMIROVNA GRIGOR'YEVA

Ts'ong, Fou. *See* FOU TS'ONG.

Tsonga music. *See* SOUTH AFRICA, §I, 4.

Tsontakis, George (*b* Astoria, NY, 24 Oct 1951). American composer and conductor. He studied with Hugo Weisgall at Queens College, CUNY (BA 1974), privately with Felix Greissle, and with Roger Sessions at the Juilliard School of Music (MM 1976, DMA 1986). A Fulbright-Lusk Fellowship (1980–81) enabled him to pursue additional study with Donatoni at the Accademia di S Cecilia and in Stockhausen's seminar in Rome. His principal conducting teachers included Mester and Peress. In 1979 he assumed the direction of the Metropolitan Greek Chorale, New York. He has also conducted the Riverside Symphony, New York, served as composer-in-residence at the Aspen Music Festival (from 1976) and directed the Aspen Music Festival Contemporary Ensemble (from 1991). He joined the music department at Sarah Lawrence College in 1993. His honours include a Charles Ives Award (1980), two Kennedy Center Friedheim Awards (1989, 1992), a lifetime achievement award from the American Academy of Arts and Letters (1995), a Guggenheim Memorial Fellowship (1996) and numerous commissions.

Tsontakis's early works are written in a dissonant chromatic idiom not unlike that of Sessions. His musical language soon shifted, however, towards a classically-influenced style characterized by large-scale harmonic prolongations and what he calls 'the timeless gesture', a reference to the past through evocation rather than quotation. With the String Quartet no.3 'Corragio' (1986) he arrived at an idiosyncratic tonal language propelled by a non-minimalist, Beethovenian use of repetition. Another primary feature of his work, particularly notable in the *Byzantium Kanon* (1986) and *Stabat mater* (1990), is the influence of sacred music of the Greek Orthodox church. Secular folk music of the same region figures prominently in the oratorio *Erotokritos* (1982) and other works. A number of his compositions have been recorded.

WORKS

Orch: Fantasia habanera, 1984; 5 Sighs and a Fantasy, 1984; Ov. Vera, 1988; To the Sowers of the Seed, 1989; 4 Sym. Qts, cycle, 1992–6: Perpetual Angelus; Winter Lightning; The Dove Descending; Other Echoes; Let the River be Unbroken, 1994; Vn Conc., 1998

Vocal: Scenes from the Apocalypse (dramatic orat), spkr, vv soloists, chorus, orch, 1978; The Epistle of James, Chap. One (Bible), vv soloists, chorus, orch, 1980; Erotokritos (dramatic orat, after V. Kornaros), nar, actors, folksingers, chorus, orch, 1982; 5 Choral Sketches on 'Is aghios', chorus, cl obbl, 1984; Saviors 'Cant. fantasmagorica', S, chorus, orch, 1985; Byzantium Kanon, chorus, brass qnt, 1986; Galway Kinnell Songs, Mez, str qt, pf, 1987; Stabat mater, Mez, chorus, orch, 1990; Crete Lullaby, S, fl, va, hp, 1998; see also Chbr [Str Qt no.1, 1980]

Chbr and solo inst: Fantasy, va, pf, 1976; Str Qt no.1 'The Mother's Hymn', Mez, str qt , 1980; 3 Sighs, 3 Variations, vn, pf, 1981; Birdwind Qnt, wind qnt, 1983; Str Qt no.2 'Emerson', 1983; Brass Qnt, 1984; Str Qt no.3 'Coraggio', 1986; The Past, the Passion, 14 players, 1987; Mercurial Etudes, fl, 1988; Str Qt no.4 'Beneath thy Tenderness of Heart', 1988; Bagatelle, pf, 1989; 3 Mood Sketches, wind qnt, 1989; Heartsounds, str, pf, 1990; Ghost Variations, pf, 1991; Il fervore, pic, pf, 1992; Eclipse, cl, vn, vc, pf, 1995; Fanfare, 6 hn, tuba, 1996; Gemini, hn, vn, vc, pf, 1996; Requiescat, va, pf, 1996; Bagatelles, pf qt, 1997; Meditations at Perigee, pf, 6 players, 1997; Dust, hn, vn, pf, 1998

Principal publisher: Presser

ERIC MOE

Tsoupaki, Calliope (*b* Piraeus, 27 May 1963). Composer of dual Greek and Dutch nationality. She studied piano and theory at the Hellinicon Conservatory in Athens, and took a composition course with Yannis Ioannithis. She then studied composition with Louis Andriessen at the Hague Conservatory, graduating in 1992. She has attended summer courses given by Messiaen, Xenakis, Boulez and Feldman. In 1993 she won a three-month residency in Budapest from the 'Pepinières for Young Artists' Foundation. In 1996 the 43rd International Rostrum of Composers of the International Music Council chose *Sappho's Tears* as a recommended work for radio broadcasting. She regularly receives commissions from leading Dutch ensembles.

Although Tsoupaki now lives in the Netherlands, the titles of her works show her continued interest in Greece. Her music often breathes a mystic, serene atmosphere, with melodies filled with nostalgic longing. An example is the diptych *Nostos* (Return). In *Nostos I*, based on a folksong from Thrace, colourful instruments are used to create a modal atmosphere. While the soloist sings in *rebetiko* style, bells, glockenspiel, recorder and piano all tinkle independently in light descending runs, accompanied by a tape with the sound of gentle waves and footsteps on seaside pebbles. *Siren* (*Nostos II*) is more dramatic, being based on a tragic story about a Greek revolutionary who wrote letters to a secret beloved. It employs the sounds of real sirens, with stormy percussion used to dramatize the plight of an idealist who, because he feels his love slipping away, destroys himself.

WORKS
(*selective list*)

Music theatre pieces: Nadere kennismaking (M. Beversluis, after W. Brakman), 1995, Amsterdam, Cosmic, 1995; Hippolutos (Euripides), 1996, Amsterdam, De Engelenbak, 11 Jan 1997; Medea (Euripides), 1996, Groningen, 1996

Orch: Visions of the Night, chbr orch, 1989; Siren (Nostos II) (R. Galanaki), nar, chbr orch, 1997

Chbr and solo inst: Silver Moments, 2 pf, 2 perc, 1987; Music for Saxophones, sax qt, 1989; Greek Dance, pf, 1990; When I was 27, va, db, 1990; Kentavros, fl, a sax, t sax, bar sax, hn, 3 tpt, 3 trbn, pf, db, 1991; Song for 4, str qt, 1991; Echoing Purple, vn, chbr ens, 1992; Eros and Psyche, 2 ob, 2 cl, 2 bn, 2 hn, db, 1992; Compulsive Caress, gui, 1993; Orphic Fields, fl, 2 hp, 2 pf, 1993; Charavgi, tr rec, 1994; Common Passion, hpd, 1994; Phantom, tuba, 1994; Blue, ob, 1995; Ethra, fl, hp, vn, va, vc, 1995; Pas de deux, hp, 1995; Aerinon, 4 rec, 1996; Interface, ob, cl, b cl, bn, a sax, 1996; No Name I, ob, vn, 1997

Vocal: Paraklitikon (Greek Bible: *Psalms*), SATB, 1990; Sappho's Tears (Sappho: fragments), Mez, t rec, vn, 1990; Melos hidiston [Song of Songs] (Bible: *Song of Solomon*), Mez, t rec, va, vc, db, pf, 1991; Epigramma (Kratis), SATB, orch, 1995; Lineos (epigrams from the *Palatine Anthology*), SATB, chbr ens, 1995; Nostos I (Thracian folksong), 1v, rec, b cl, trbn, perc, elec gui, pf, vn, db, tape, 1996; Ubi sum? (Seneca), S, pf, 1996; E guerra e morte (T. Tasso), SATB, chbr ens, 1997

Principal publisher: Donemus

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E. van der Molen: 'Calliope Tsoupaki's Quest', *Key Notes*, xxx/2 (1996), 25–6

O. Schneeweisz: 'Tussen Bach en Bacchus, over de grenzen (3): Calliope Tsoupaki', *Mens en melodie*, lii (1997), 484–6

HELEN METZELAAR

Tsuge, Gen'ichi (*b* Aiti Prefecture, 23 Sept 1937). Japanese ethnomusicologist. After studying ethnomusicology at the Tokyo National University of Fine Arts and Music (BA 1961) he carried out research in Persian music at the University of Tehrān (1963–6), and then moved to Wesleyan University, Connecticut, where he obtained the doctorate (1974) with a dissertation on the rhythmic aspects of Iranian classical music. After teaching at the same university (lecturer 1970–74, assistant professor 1974–9), he returned to Japan and became professor of musicology at Kunitachi College of Music. In 1984 he was appointed associate professor at the Tokyo National University of Fine Arts and Music and director of Koizumi Fumio Memorial Archives of the same institution. In 1991 he was made professor of musicology. As an executive board member and president (1997–8) of the Society for Research in Asiatic Music and an executive board member of the ICTM (1980–), he succeeded in internationalizing the Japanese musicological world and at the same time making the administration of international organizations reflect Asian perspectives. His research interests are focussed on analytical, theoretical and symbolic aspects of Japanese and West Asian musics. He has also specialized in the history of Asian musics and the musical ethnography of Iran, Turkey and central Asia. He has been active in introducing contemporary concepts of world musics to Japanese readers.

WRITINGS

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YOSIHIKO TOKUMARU

Tsuji, Hiroshi (*b* Aichi-ken, 10 Dec 1933). Japanese organ builder and organist. He graduated in 1958 from the Tokyo Geijutsu Daigaku (Tokyo Music School), where he had become interested in the workings of the school's organ. He served an apprenticeship with the Schlicker Organ Co. of Buffalo, New York, from 1960 to 1963, and with Flentrop Orgelbouw, Zaandam, Netherlands, from 1963 to 1964. He then returned to Japan to open his own workshop in a Tokyo suburb, and later moved to a larger shop in Shirakawa, Kurokawa. In 1971 he began a study of the historic organs of Europe, and has built several organs based on north European and Italian models, all of which have mechanical action and classical voicing. He is the first Japanese maker to have undertaken the building of pipe organs. Important instruments include those in the Protestant Church, Yashima (1974), Tokai University (1975), St Paul's Church, Tokyo (1976), the Protestant Church, Gifu (1980), and the Museum of Fine Arts, Gifu (1984).

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BARBARA OWEN

Tsuji, Shōichi (*b* Gifu, 20 Dec 1895; *d* Tokyo, 21 April 1987). Japanese musicologist. He graduated in psychology at Tokyo University in 1920; he also studied composition and conducting with Ryūtarō Hirota, violin with Shin Kusakawa and *gagaku* (Japanese court music) with Yoshiisa Oku. In 1922 he began teaching at St Paul's University, Tokyo, retiring as professor emeritus in 1965; he also lectured at Tokyo University, the Tokyo National University of Fine Arts and Music and Kyūshū University. From 1968 to 1977 he was professor at Kunitachi Music College. The first important Japanese scholar to specialize in European music, Tsuji introduced musicology to Japan. He specialized in Bach and the history of Protestant church music, but is also known for his biographies of Mozart and Schubert. He was one of the founders of the Musicological Society of Japan, serving as president from 1964 to 1970.

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MASAKATA KANAZAWA

Tsukkerman, Viktor Abramovich. *See* ZUCKERMANN, VIKTOR ABRAMOVICH.

Tsutsumi, Tsuyoshi (*b* Tokyo, 28 July 1942). Japanese cellist. He studied with Hideo Saito at the Tōhō Gakuen School of Music, Tokyo, and with Janos Starker at Indiana University, Bloomington. In 1955 he made his concerto début in Tokyo, playing the Saint-Saëns A minor Concerto, and in 1960 toured Europe as a soloist with

the NHK SO. He made recital débuts in New York, Berlin and London in 1964. Tsutsumi became Starker's assistant at Bloomington in 1963 and was artist-in-residence from 1966 to 1969; he was visiting professor at the University of Western Ontario from 1968 to 1984 and professor at the University of Illinois (1984–8). He has been guest professor at the Tōhō Gakuen School of Music since 1977 and professor at Indiana University since 1988. He has also given masterclasses in Japan, North America and Europe. His many premières include Takemitsu's *Orion and Pleiades* with the Tokyo Philharmonic SO (1984), the cello concertos of Yashiro and Miyoshi (1960 and 1974) and works by S. Saegusa and Ichiyanagi, of which he is also the dedicatee. Of his recordings, the Bach cello suites and complete Beethoven sonatas have been particularly admired. Tsutsumi's playing, on a Domenico Montagnana cello dated 1733, combines an impeccable technique, a luscious tone-quality and an elegant sense of style.

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MARGARET CAMPBELL

Tsuur [tsoor]. Mongolian end-blown pipe with three finger-holes which appears to act as an external amplifier for overtones from the low-pitched vocal drone generated by the musician. The drone may be modified by as much as a whole tone by stopping the top finger-hole of the instrument. By fingering the second and third holes, two simultaneous melodies may be produced from overtones (*see also* OVERTONE-SINGING).

Widespread under different names among Altai Mountain peoples, it is played by three neighbouring groups in contemporary west Mongolia: the Altai Urianghais (*tsuur*), Tuvans (*shuur*) and Kazakhs (*sybyzgy*). The size and compass of the instrument, position of finger-holes and manner of holding the instrument varies with each group. Occasionally Kazakhs make a fourth hole, one finger's width from the third. Altai Urianghais play the instrument for entertainment while tending the flocks, when encouraging animal mothers to accept their rejected young, prior to hunting, at the beginning of domestic celebrations and from the first to third day of the New Year to ward off bad spirits. When in the countryside, the *tsuur* is hung onto a horse's tail and, when in the home, tucked safely behind a rafter in the respected northern section of the tent. Kazakhs play the *sybyzgy* in celebrations for the birth of a child, during weddings and during their New Year celebration. Prior to the communist era in Mongolia, every Kazakh family had to own a *sybyzgy* and keep it in a place of honour even if none could play the instrument.

The *tsuur* is said by Mongols to date back to Hunnic times but is rare among contemporary Mongols because of attempts by the former communist regime to eradicate it. The instrument is described in the Kalmyk Mongol epic-cycle Janggar as being played together with the *yatuga* or YATGA. The classical Mongolian word *chogur* or *chugur* has been identified in 14th-century literary texts. In the 18th century, Pallas described the technique of playing a three-hole, end-blown Kalmyk pipe related to the Bashkir *kura* and Kyrgyz *choor*. Isolated examples of the instrument have recently been found in the Inner Mongolia and Xinjiang autonomous regions of China, where it is called *modon huur* and *chor* respectively.

The instrument is made by slitting a larch or willow branch into two halves, hollowing them out, binding them together again with goat gut or thread and then inserting them into a wet intestine, which contracts as it dries. This ensures rigidity and prevents air loss from the joins.

The inside of the pipe is moistened with water prior to playing. The instrument is lodged on the left side of the mouth, between a central and adjoining tooth, with the lips on that side of the mouth closed around it. Maintaining airflow is essential for producing the sequence of notes required achieved after taking air in through the mouth. Each melody is produced by one exhalation of breath. Various traditional melodies (*tatlaga*) are played, often imitating the sounds of nature including water, animal cries and birdsong (*see* NARANTSOGT, illustration).

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CAROLE PEGG

Tsvetanov, Tsvetan (*b* Sofia, 6 Nov 1931; *d* Sofia, 4 April 1982). Bulgarian composer. He studied composition with Vladigerov and Hadzhiyev at the Bulgarian State Conservatory in Sofia, graduating in 1956. From 1958 he taught harmony at the Conservatory, becoming lecturer in 1970 and professor in 1975; he was secretary of the Bulgarian Composers' Union between 1966 and 1969. His music draws in large part on Bulgarian folk music. His textbook *Zadachi po kharmoniya* ('Exercises in harmony') was published in 1973.

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Principal publisher: Nauka i izkustvo

LADA BRASHOVANOVA

Tuamotu archipelago. *See* POLYNESIA, §II, 3(iii).

Tuareg music. The Tuareg (sing. Targi), probably of Berber origin, are defined here as traditionally nomads who are widely dispersed over the middle of the Sahara and the Sahelian steppe-country, to the south of the desert. The estimated population of 500,000 are Muslims and have a hierarchical matrilineal social structure with several castes. The Tuareg are in permanent contact with their neighbours, both those of African origin to the south and those of Arab descent to the north, and maintain economic relations with these groups through barter. In spite of

this, they have retained their cultural identity and their own language, Tamachek or Tamacheq (with its own script, Tifinar). Many features of Tuareg music are likewise quite distinct from those of its neighbours. In contrast with black Muslim societies, there are no professional musicians among the Tuareg, although certain members of the servant caste do at times profit from their gifts as singers or instrumentalists.

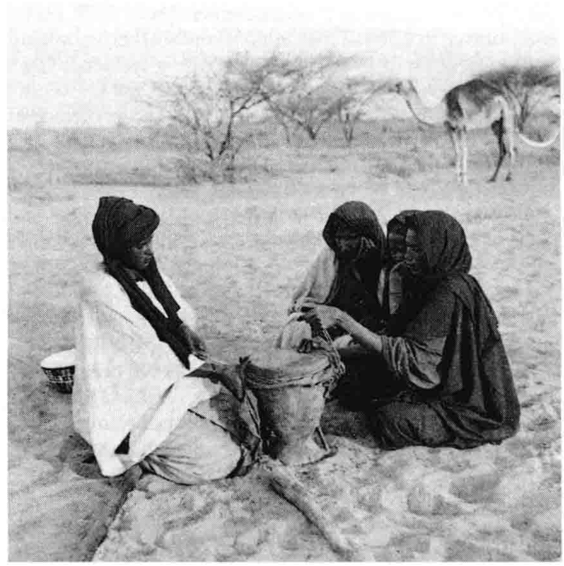
Although both men and women make music, they use separate forms and styles. Women's songs include *tindé nomnas* (praise-songs), *tindé N'guma* (songs of exorcism) and *ezelé* (dance-songs). They are all usually in responsorial form, with both the solo and chorus parts using a limited melodic range. The two kinds of *tindé* have instrumental accompaniments, but the rhythmic accompaniment to *ezelé* comes from hand-clapping.

Tichiwé (men's songs) are in striking contrast to the women's, in that they are essentially lyrical. The man sings of the beauty of the woman he loves or celebrates some happy event in his life. They are performed by soloists, either with or without an accompaniment played on the *imzad* (*anzad*, *anzhad*), a one-string fiddle (fig.1), and are characterized by an extraordinary profusion of ornaments and their extended vocal range.

The art of the singer among the Tuareg lies in improvisation, although this closely follows certain traditional melodic forms. The scales used are often pentatonic, though other more complex ones are also to be found and may include such intervals as augmented 2nds. Although this may indicate some influence from the Middle East, it does not challenge the originality of Tuareg music; only very exceptionally are microtones used. Sometimes, especially at the ends of certain songs, the singer introduces notes that appear unrelated to the scale on which the piece as a whole is based. On other occasions, notes with specific structural functions are deliberately altered. Such practices are evidence of the outstanding virtuosity of skilled Tuareg singers, and it is by such means that they constantly renew the interest in their songs.



1. *Imzad (one-string fiddle)*



2. *Tindé (goblet drum)*

Tuareg music is primarily vocal and only a small number of instruments are used. These are played predominantly by women. Mention has already been made of the *imzad*, usually used in accompanying men's songs. This is made by women of the blacksmith caste and played only by women of the nobility. It comprises a resonator made from half a gourd covered with a goat skin; the horsehair string is stretched over a bridge made of two small pieces of wood which form a cross. The bow is made from horsehair knotted to the two ends of a curved stick.

The *tindé* (*tende*; fig.2), which is played by women to accompany their songs and from which the names of their two kinds of song are derived, is a drum made from a goat skin stretched over a mortar. Tuareg men play an oblique end-blown flute with four finger-holes, called *tazammart* in the north and *tasansagh* or *saréwa* (Hausa) in the south (fig.3). It is constructed from a sorghum stem in which four equidistant holes are made, and has leather thongs tied round its body for protection and ornamentation. The *assakhalebo* ('water-drum') is made from a half-gourd that floats inverted in a large bowl of water. The *tabl*, a shallow kettledrum of wide diameter with a camel skin stretched over the top, formerly used to give the call to battle, is played by groups of women to accompany singing. A three-string plucked lute, *tahardent*, is played in urban centres. Dances (e.g. *tehigelt/tehemmet*, *tazengherit* and *arokas*), formerly performed predominantly by slaves, are now performed by men of all ranks. There are regional differences and individual groups of Tuareg show a preference for certain instruments and dances over others.

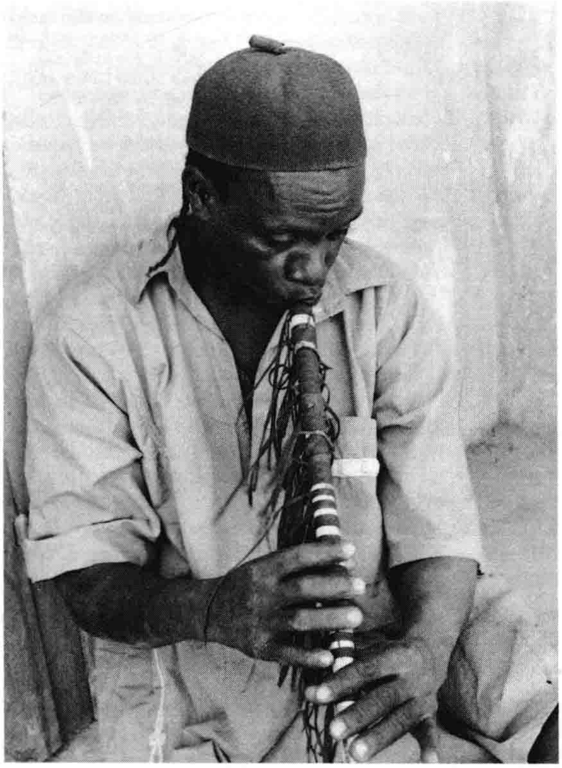
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TOLIA NIKIPROWETZKY

Tuba (i). A wide-bore valved brass instrument. It is used as a bass or contrabass member of the band or orchestral brass section (in the Hornbostel and Sachs system it is classified as an AEROPHONE: trumpet). The term is applied to instruments of various sizes and shapes with a wide, conical bore, three to six (rarely seven) valves, and an open (no valves operated) tube length of at least 8′, giving a pedal (fundamental) note of *C* or below. Several members of the tuba family are commonly called by other names, e.g. the EUPHONIUM, bombardon (*see* BOMBARDON (i)), SOUSAPHONE and HELICON. The lower members of the SAXHORN group may be included in the tuba family. The WAGNER TUBA has characteristics of both horn and tuba. The tuba, basically a valved bugle, is a comparative newcomer to the brass section (the first instrument so named, a five-valve *Bass-Tuba*, was introduced in Germany in 1835). Unlike the trumpet and horn, it has no direct ancestors among the valveless brasses; the OPHICLEIDE – a keyed brass instrument made in contralto, bass and contrabass sizes – is probably its closest predecessor. Other bass lip-reed instruments superseded by the tuba are the RUSSIAN BASSOON, BASS-HORN and SERPENT.

Tuba parts are usually notated at sounding pitch, but in British brass bands and French bands the tubas are treated as transposing instruments.

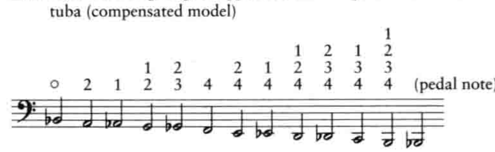
1. Structure. 2. History.

1. STRUCTURE. The tuba's wide conical bore (in early instruments interrupted only by the more cylindrical valve system), wide bell and deep cup-shaped mouthpiece give the instrument a rich, smooth tone and facilitate the sounding of the lowest notes of its harmonic series, including the fundamentals. In timbre the instrument is more akin to the horn than to the trumpet or trombone, but because of its massiveness of tone it is associated with the 'heavy' brass.

Usually the tubing is coiled in an elliptical shape with the bell pointing upright. The helicon and sousaphone, however, are made in circular form: these instruments wrap round the player and rest usually on the left shoulder with the bell reaching up above the head, making the instrument easier to carry while marching. Some upright tubas have been made with the bell pointing forwards; this forward-facing or 'recording' bell was devised during the 1920s, when the tuba was often substituted for the double bass in recording studios, as techniques were insufficiently developed to record string tone properly. Instruments with this kind of bell have proved serviceable in the band but unsuitable for orchestral use because of the resulting tone quality; hence modern tubas sometimes provide for the attachment of either an upright or a recording bell (fig.1*c*). Tubas have been built with a left-facing bell (i.e. with the bell to the left of the mouthpiece, as seen by the player; (fig.1*d*) or with a right-facing bell (fig.1*b*), depending somewhat on whether the instrument has piston or rotary valves. Piston top-valves require a right-facing bell, but piston side-valves (an American development) allow a left-facing bell. The use of rotary valves invariably results in a left-facing bell, allowing the player to use the left hand to adjust the valve slides during performance when necessary. Piston valves are unsuitable if the bore (at the valve) is larger than 19 mm, and rotary valves are faster but less rugged.

Usually there are four valves arranged to lower the instrument's pitch by 1, ½, 1½ and 2½ tones respectively. Used in various combinations the four valves enable the player to produce a complete chromatic octave between the 2nd partial and the fundamental (ex.1). But intonation

Ex.1 Four-valve fingering, as applied to the 2nd partial of the B♭ tenor tuba (compensated model)



difficulties encountered when using valves in combination are magnified because of the tuba's large size. In ex.1 the cumulative pitch inaccuracy by the time *B′* is reached is at



1. Modern tubas: (a) small French tuba in C, with six piston valves, by Antoine Courtois, Paris; (b) EE♭ tuba, with four piston valves and right-facing bell, by Boosey & Hawkes, London; (c) BB♭ tuba, with three forward-facing piston valves and recording bell, by King Musical Instruments, Eastlake, Ohio; (d) BB♭ tuba, with four rotary valves and left-facing bell, by Alexander, Mainz

least a semitone, causing the note to sound as C unless adjusted in some way. Many players 'lip' the notes down; others, especially in England and many parts of the Commonwealth (in Canada, American practice is followed), use a valve system with a mechanism (such as that designed by D.J. Blaikley in 1874) that automatically compensates for intonation errors. A fifth valve, which usually lowers the pitch by a major 3rd, is often added, and sometimes a sixth (fig.1*a*); each provides fingering alternatives to improve intonation (*see also* ACOUSTICS §IV and VALVE (i)).

Playing the tuba demands an enormous amount of breath, especially on the larger instruments, but does not require high breath-pressure. The lips are normally loose and cushionlike; only in the high register need they be compressed or tense. In the hands of an accomplished performer the tuba can be an agile instrument, but the breath supply must constantly be renewed and, on the larger instruments, the lowest notes must be attacked with deliberation.

Tubas in use at the end of the 20th century included the tenor tuba in B♭ (Fr. *tuba basse, saxhorn basse*; Ger. *Baryton*; It. *flicorno basso, eufonio*), a bass instrument covering much the same range as the cello; bass tubas in F and E♭ (Fr. *tuba contrebasse*; Ger. *Basstuba*; It. *flicorno basso-grave*), contrabass instruments fulfilling a similar

function to the double bass; and contrabass tubas in C and B♭ (or, as makers and players would term them, 'CC' and 'BB♭' respectively; the latter is often shown as 'B♭''').

The tenor tuba in 9′ B♭ (with an open pedal (fundamental) of *B♭′*) is often designated 'euphonium' when used in bands, especially in England, and 'tenor tuba' when used orchestrally. In English practice the euphonium is often played with vibrato; the tenor tuba is not. The instrument has the same tube length as the B♭ baritone (an instrument of the saxhorn type), but its bore is wider. Pedal notes from *B♭′* down to *E′* and beyond are available; the upper range extends to *b♭′* or even higher.

The original German *Bass-Tuba* of 1835 was built in 12′ F and instruments of this pitch were still in common use in orchestras in much of continental Europe at the end of the 20th century. The band equivalent of the F tuba is the 14′ E♭ instrument (in England formerly sometimes called 'bombardon'), which is generally used in combination with the contrabass in 18′ B♭. Until about the 1960s a tuba in 12′ F was commonly used in English orchestras. It was replaced by an instrument in E♭ with a full bore and four valves ('EE♭'), which remained the most common orchestral tuba in England at the end of the 20th century.

The contrabass tuba in 16′ C (with an open fundamental of *C′*) became the standard orchestral type in the USA in the 1940s. At the end of the 20th century it was being increasingly used in England as an alternative to the 'EE♭' instrument, and in continental Europe as an alternative to the F instrument. The 18′ tuba in B♭ ('double B♭' or 'BB♭'), with either three or four valves, is primarily a band instrument; in the USA it occurs regularly in sousaphone form. The CC instrument, though a whole tone higher than the BB♭, usually has as wide a bore, giving it a distinctive and satisfying timbre, while its being pitched in C facilitates fingering in the sharp keys frequently found in orchestral works.

Very large sub-bass and 'subcontrabass' tubas have occasionally been made, but have for the most part proved impractical. In 1851 Adolphe Sax built a *saxhorn-bourdon* in E♭ and four years later an even lower one in BB♭. An even larger instrument, Gustave Besson's *Trombotonar*, also in BB♭, was 3 metres tall. Other giant tubas have been built, but it is not certain which of them has the dubious distinction of being the largest tuba in the world, as one instrument might have a greater length of tubing while another might have a larger bell or a greater volume of tubing.

The unique French six-valve tuba in 8′ C (fig.1*a*) was developed as an all-purpose orchestral tuba, following on the widespread use of the C ophicleide, a French invention. The six valves enabled it to cover a four-octave range and play Wagner contrabass parts as well as ophicleide parts. French composers, having this instrument in mind, have tended to write passages for tuba in a higher range than is usually asked of other tubas. For example, the 'Bydlo' solo in Ravel's orchestration of Musorgsky's *Pictures at an Exhibition*, with a compass of *F♯* to *g♯′*, is well suited to the C tuba but can pose difficulties to players using BB♭ or F instruments.

2. History. During the 1820s several makers, including Stölzel, may have produced valved brass instruments pitched as low as 12′ F. The effectiveness of most of these would have been doubtful since the generally available valves could not be used with the wide bore required in low bugle-horns. In 1827 Stölzel devised a new type of valve, the *Röhrenventil* (later called *Berliner-Pumpe*), a short piston valve of large diameter, which was suited to use on wide bore instruments. The first practical application of the new valve to a low instrument was a *Bass-Tuba* in F introduced by the Prussian bandmaster Wilhelm Wieprecht and the instrument maker J.G. Moritz in 1835 (Prussian patent no.9121 of 12 September 1835). It was equipped with a variant of Stölzel's valve developed by Wieprecht and Moritz, called the *Stecherbüchsen-Ventil*. The design of the *Bass-Tuba* may have been suggested by the suitability of this kind of valve to an instrument of relatively wide bore through the valves; or else the valve itself may have been the outcome of work carried on perhaps first by Stölzel, later by Wieprecht and Moritz, in developing valved low brass instruments. Wieprecht and Moritz's prototype bass tuba, of which there is a specimen dating from 1838–40 in the Musikinstrumenten-Museum, Berlin, differed in appearance from the modern tuba (fig.2*a*) but displayed certain of its important characteristics: it was pitched in F (subsequently the standard pitch of orchestral tubas); it had five valves arranged to lower the pitch of the instrument by 1, ½, 1½, ¾ and 2½ tones respectively; and it could be played down to the fundamental or pedal notes. The instrument was made from brass with German silver fittings, as are most continental tubas to this day.

Other makers adopted Wieprecht and Moritz's designs and began producing tubas in various sizes and shapes (fig.2*b*). The influence of these designs is seen, for example, in the large valved brass instruments ('trombacellos') built by Graves & Co. of Winchester, New Hampshire, in the 1840s. Within a few years makers in German-speaking countries began using rotary valves (introduced in practical form in 1835 by J.F. Riedl of Vienna) instead of *Berliner-Pumpen*. The first contrabass tubas in CC and BB♭ were built in 1845 by the Bohemian maker V.F. Červený. In France during the 1840s and 1850s Adolphe Sax developed the family of saxhorns (ranging in size from sopranino to contrabass), the lower members of which closely resembled modern tubas.

The tuba was soon adopted by bands and orchestras in the German states, but was more slowly accepted in other countries, especially Britain and France, where the ophicleide was firmly established. In France the keyed ophicleide was not superseded at the Paris Opéra until 1874; and although a 'Sax bass' was present at the first known English brass band contest (Burton Constable, 1845), symphony orchestras in England did not introduce tubas until 1863–87 and even then continued to use the ophicleide until the last years of the century. (When he joined the Hallé Orchestra in 1894 Harry Barlow was expected to play both ophicleide and tuba, although it is likely that he played only tuba following Hallé's death in 1895.) It was, in fact, a Frenchman, Berlioz, who was the first major composer to include tubas in his works. He found in the instrument an answer to problems caused by his customary use of large numbers of higher wind instruments. Previously having used several ophicleides to achieve the proper balance, he now substituted tuba for ophicleide in almost all his scores, with the advice that it be doubled at the octave because of its relative weakness in the lower register. Possibly because of this early usage the tuba came to be regarded as a type of ophicleide in France; for many years the F tuba was known as



2. *Historical tubas: (a) bass tuba in F, with five Berliner-Pumpen, by J.G. Moritz, Berlin, 1838–40 (Musikinstrumenten-Museum, Berlin); (b) 'ventilophikleide' (valved ophicleide), with three double-piston valves by Leopold Uhlmann, Vienna, 1839 (Museum Carolino Augusteum, Salzburg), one of many experimental forms in the evolution of the modern tuba*

'ophicléide monstre', while the term 'ophicléide' could mean either *ophicléide à pistons* (i.e. tuba) or the keyed ophicleide. (19th-century German references to *Ophikleide* should be taken to mean *Ventilophikleide*, a tuba in ophicleide form (see fig.2*b*), rather than *Klappenophicleide*, the keyed ophicleide.)

The Faust overture, often cited as Wagner's first work using the tuba, was composed in 1840 but not performed until 1855, after considerable revision including adjustments to the orchestration. Wagner first scored for bass tuba in *Der fliegende Holländer*, first performed in 1843, and specified use of the contrabass tuba in *Das Rheingold* (composed 1853–4). Later in the century Mahler, keenly aware of the distinctive characteristics of each orchestral instrument, often scored solo passages for tuba. Composers of the Second Viennese School, influenced no doubt by Mahler, treated the tuba equally with other individual instrumental voices. An additional tone-colour was provided by the mute, first requested by Richard Strauss in *Don Quixote* (1896–7).

In eastern Europe the tuba was primarily influenced by the distinctive instrument built by Červený, who until the establishment of the Russian maker Šediva (Schediwa) in the early 1880s was apparently the sole supplier to Russia. Červený's *Kaisertuba* appeared in the early 1880s: made in several pitches, with a very large bore, this design was later copied by many other manufacturers. As professor at the St Petersburg Conservatory, Rimsky-Korsakov, who had become well acquainted with the tuba's potentialities while he was inspector of naval bands, influenced Borodin and others in their treatment of the instrument. Late 20th-century Russian orchestras used the largest and deepest tubas, but there is evidence in Tchaikovsky's and Borodin's works that the three-valve E♭ tuba may have been in common use during the 19th century. The great ballet scores of Rimsky-Korsakov's pupil Stravinsky, since they were composed for performances by the Ballets Russes in Paris, tend towards the French practice of writing for the high tessitura, and do not share the deep massive style of Prokofiev and Shostakovich that is typical of 20th-century Russian composers.

In Britain during the late 19th century, orchestral tuba players had often been trained on the ophicleide or euphonium. The F tuba became standard in symphony orchestras, no doubt because players felt more comfortable with it than with a deeper instrument. The E♭ tuba was also found in orchestras, especially amateur ones. Particularly in lighter music, English composers also wrote for the tenor B♭ tuba or euphonium. Since the euphonium was often treated as a solo instrument in bands, many British tuba players were capable of considerable virtuosity, and composers such as Elgar, Holst, Vaughan Williams, Walton and Tippett often exploited this. Vaughan Williams's Tuba Concerto in F minor (1955) is the classic work for solo tuba and orchestra; another notable work is the concerto by Edward Gregson (1978; originally with brass band, 1976).

During the early part of the 20th century American orchestras, also drawing on band practice, often adopted tubas in E♭ or BB♭. German musicians who played in the newly formed American orchestras made the F tuba popular, and American manufacturers such as King began producing German-style tubas. Later in the century the contrabass in CC was adopted in the USA.

At the end of the 20th century German and American bands used contrabass tubas in BB♭ and sometimes C; the E♭ bass instrument was found in school bands. British brass bands included two instruments in E♭ and two in BB♭ (reading in transposed treble clef); military bands employed one of each (reading at concert pitch in the bass clef). French and Italian bands also included E♭ and BB♭ tubas, notated in France in transposed bass clef, and in Italy in concert pitch bass clef. During the 1940s the British brass band composers Kenneth Cook and Eric Ball wrote quartets for two E♭ and two BB♭ tubas. Such tuba ensembles (which frequently also include euphoniums) have a largely American repertory. The Tubists Universal

Brotherhood Association (TUBA), founded in 1968, has played an active role in encouraging performances. At the end of the 20th century it had about 2500 members worldwide.

Although the tuba repertory has been created over a shorter period than that of other orchestral instruments, tuba players are asked to play in a wide variety of styles, partly because of the divergence of opinion among composers of different countries as to exactly what instrument is meant by 'tuba'. Since orchestral parts for the instrument are written at concert pitch in the bass clef, the player can choose which tuba will best fit a given part. The lowest note in the symphonic repertory is the *A″* in Max Trapp's Fourth Symphony (1928); *g♯′* or *a♭′* appears regularly in 19th-century French works. Although such avant-garde composers as Melvyn Poore and Krysztof Knittel have on paper extended the compass as far as five octaves, *A″* and *a♭′* may be regarded as the extremes of the range normally required.

The period since 1945 has been a time of rediscovery of the tuba; jazz musicians (such as Bill Barker, Don Butterfield and Howard Johnson), the avant garde (e.g. the French tuba and serpent player Michel Godard) and composers of popular music have demonstrated the instrument's unique character. The tuba can be a more subtle and agile instrument than traditionally supposed and can produce a wide variety of timbres. The doyen of tuba players in the mid-20th century was undoubtedly William ('Bill') Bell (1902–71), for many years a member of the Sousa Band and the New York PO, and an influential teacher. Other notable players and teachers have included: in the USA, Rex Connor (1915–95), Harvey Phillips (*b* 1929) and Arnold Jacobs (1915–98); in England, Stuart Roebuck (1935–94) and John Fletcher (1941–87). These two countries have produced many tuba players who have worked elsewhere; England and the USA have thus influenced stylistic and technical concepts in continental Europe and other parts of the world. A significant late 20th-century work for solo tuba and orchestra is Birtwistle's *The Cry of Anubis* (1994), a 'part tuba concerto, part tone poem'.

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CLIFFORD BEVAN

Tuba (ii). A trumpet-like instrument (classified as an AEROPHONE), the most important of the Roman brass. It consisted of a straight cylinder of bronze or brass or, less frequently, iron or ivory, about 1·2 to 1·5 metres in length, and flared at the end (see illustration overleaf). Usually it had a detachable mouthpiece of horn or ivory. Modern models produce about six tones of the overtone series. Several classical references to the instrument as 'terribilis' or 'rauca' suggest that its tone must have been more strident than that of the modern trumpet. Similar instruments existed in ancient Greece, Israel and Egypt, but the Roman version was directly derived from the Etruscans. Several authors, both Greek and Roman, attributed the invention of the overall type to the Etruscans; although this is obviously untrue, it serves to illustrate the prominence of the Etruscans in the area of brass instruments.

In Etruscan pictorial representations the tuba appears with other brass instruments such as the CORNU and LITUUS as an instrument of solemn processions for funerals, civic religious ceremonies and military triumphs. The tuba was used by the Romans for these and other purposes: there survives a rich collection of iconographic and literary evidence.

Although the tuba was not used as frequently in cult music as the tibia or the lyre it had a prominent and even privileged position there. Its players, the *tubicines sacrorum populi romani*, came to enjoy the rank of priest in imperial times. Each year on 23 March and 23 May a ceremony called the *tubilustrium* took place in which the trumpets used on cult, state and military occasions were blessed.

Above all the Roman tuba functioned as a military instrument: it accompanied marching, sounded the attack and the retreat, and joined the cornu in the heat of battle where its function was both to inspire the Romans and to strike fear into the enemy. Distinctions between the tasks of the various military instruments, namely, tuba, cornu, lituus and BUCCINA, are seldom clear, but Vegetius's differentiation between the two most important – tuba and cornu – seems plausible. In his *Epitoma rei militaris* he claimed that the cornu relayed commands to the standard bearers while the louder tuba announced them to the army at large. A surprising number of these instruments was employed; the *legio* III Augusta listed 39 *tubicines* and 36 *cornicines*.

The tuba was also played in the arena: only the HYDRAULIS is mentioned more frequently in connection with such entertainment.

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JAMES W. McKINNON

Tuba curva [corva]. A crude wind instrument, created during the French Revolution and first heard publicly during the ceremony of Voltaire's reburial on 11 July 1791 (see illustration). No undoubtedly authentic specimen survives, since official conservation of instruments was haphazard before the late 19th century. The instrument, probably of brass alloy, had a mouthpiece but was otherwise unbroken and curved into a 'G' shape. There were no finger-holes.

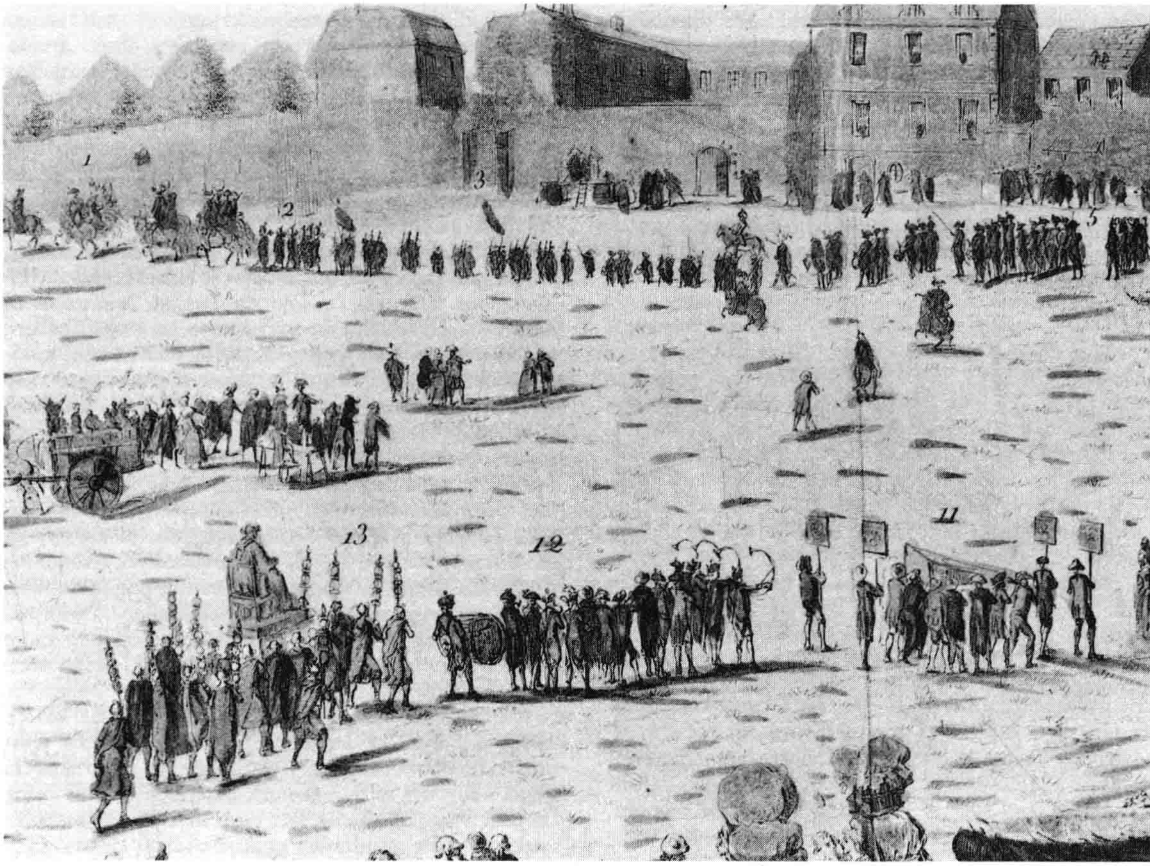
Examination of the music written for the tuba curva shows that the instrument was somewhat over 2·5 metres long and was made in three sizes to yield a limited harmonic series on the fundamentals *B♭′*, *C* and *D*. Its sound was described at the time as resembling that of six serpents. The tuba curva (and its companion instrument,



Tuba and cornu players: detail from the relief on Trajan's Column, Rome, 113 CE

the BUCCIN (i)) was created according to a design that satisfied the musical requirements of composers and the aesthetic principles of Revolutionary iconography. Composers needed a new instrument that would provide increased support for the bass in outdoor music. The great majority of tuba curva and buccin music is found in choruses or instrumental pieces performed at various festivals of the Revolution (*see* REVOLUTIONARY HYMN). Both instruments assisted in louder episodes in the same limited manner as the natural trumpet; indeed on their first appearance they were described in the score as 'trompe antique' ('antique hunting horns').

In accordance with the neo-classical design of the costumes and emblems of certain festivals, the shape of the tuba curva was taken from antiquity. The model was probably the curved trumpet depicted on Trajan's Column, Rome (see P.S. Bartoli: *Colonna Traiana*, 1700, pls.7 and 8). A decorated variant appears in J.-B. de La Borde's *Essai sur la musique* (1780), i, 233. Gossec was the first composer to write for the instrument and Méhul the last, in *Joseph* (1807). Two instruments identified as 'Trompette courbée: tuba curva' by La Borde (1780) have a curved form like the Roman model, but end in a loop with a dragon's head like the 19th-century buccin, possibly



Tuba curva players in the Grand Corps de Musique in the procession marking the translation of Voltaire's remains to the Panthéon, Paris: detail of engraving by Simon-Charles Miger after Jean-Jacques Lagrenée

providing a link between the Revolutionary and the 19th-century instruments. The two types were already being confused by Choron in 1813 (*Traité général*).

'Tuba curva' in Chouquet's catalogue of the Paris Conservatoire museum (1884; no.592) was the name given to a 3·4 metre replica of a bronze Pompeiian trumpet from the 1st century CE. A supplement to the catalogue (L. Pillaut, 1899) reports Pierre's discovery in 1893 of a U-shaped tuba curva.

For bibliography *see* BUCCIN (i).

DAVID CHARLTON

Tuba ductilis (Lat.). Term used from the 16th century for the TROMBONE.

Tubal, Adrian (*fl* 1553–6). Flemish composer. Ten Latin motets and five chansons were ascribed to Tubal in anthologies of the mid-16th century. Most of the motets were published at Antwerp in a series devoted to composers born and trained in the Low Countries; Hubert Waelrant edited the collections and printed them in collaboration with Jean Laet. On this evidence it has been asserted (*FétisB*) that Tubal was of Franco-Flemish origins. Fétis's view is supported by the style of Tubal's motets which are closely akin to those of Clemens and Crecquillon. They are through-composed and consistently imitative; each musical phrase corresponds to a line of text and begins with a syllabic motif treated in imitation with melismatic continuation and dovetailed cadences. Occasional homophonic passages are introduced, often for verbal effect (e.g. at the words 'sustinete hic' in *Tristis est anima mea*, RISM 1556^{5}). Tubal's melody and harmony are conventional, with little chromaticism except for the decoration of cadences by dissonant suspensions. His chansons are similarly typical of the post-Josquin school of Netherlandish composers. The poems are characteristic of the preceding generation; two are narrative anecdotes, two courtly *épigrammes* and one a strophic chanson by Clément Marot. Five canzonettas for four voices are ascribed to Tubal in the Winchester Partbooks (*GB-WCc* 153), copied in the Low Countries (dated 1564–6).

WORKS

10 motets, 4–6vv, 1554^{3}, 1554^{6}, 1555^{6}, 1555^{7}, 1556^{3}, 1556^{5}, 1556^{6}, 1556^{7}

5 chansons, 4, 6vv, 1553^{25}, 1556^{17}, 1556^{18}, 1556^{19}

5 canzonettas, 4vv, *GB-WCc*

FRANK DOBBINS

Tubaphone. A percussion instrument like a glockenspiel (*see* GLOCKENSPIEL (i)) but with metal tubes instead of steel bars, giving it a softer sound. Its range is *c''* to *c''''*. Although it is used mostly in military bands, Khachaturian included it in his ballet suite, *Gayane*. It is also called 'tubuphone'.

□

Tubb, Ernest (*b* nr Crisp, TX, 9 Feb 1914; *d* Nashville, TN, 6 Sept 1984). American country music singer and guitarist. During his early career he copied the style of Jimmie Rodgers, including the latter's distinctive yodel;

when a tonsillectomy in 1939 made the yodel impossible, Tubb created his own drawling, deep-voiced style, which has had many imitators. In the 1930s he performed on several Texas radio stations, and in 1936 Rodgers's widow helped to arrange a recording session for Tubb with RCA Victor, on which he sang, among other things, *The Passing of Jimmie Rodgers*. In 1941 he made recordings for Decca; *I'm walking the floor over you* (1941) was his first hit. He made his first guest appearance on the 'Grand Ole Opry' in 1942 and became a regular member the following year. Tubb appeared in several films, including the country musicals *Jamboree* (1944) and *Hollywood Barn Dance* (1947). His performances on radio, concert appearances and tours of Texas dance halls with his band, the Texas Troubadours, helped to create the honky-tonk style of country music. In 1947 he first broadcast 'Midnight Jamboree', a radio programme that followed the 'Grand Ole Opry' on WSM, Nashville, and helped to launch the careers of such musicians as the Everly Brothers and Elvis Presley. His recordings and concert apperances kept him at the forefront of country music for decades.

Tubb's vocal style, straightforward lyrics and advocacy of the electric guitar made him a formative figure in the development of honky-tonk. He also helped to establish Nashville as the centre of country-music recording, and persuaded Decca to replace its 'hillbilly' music designation with 'country'.

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BILL C. MALONE/R

Tubbs. English family of bowmakers. The family can be traced in London back to the middle of the 1600s, but the immediate forebear of the bowmakers was the weaver William Tubbs of Bethnal Green, three of whose sons, William (*b* Bethnal Green, 30 Oct 1770), Henry (*b* Bethnal Green, 27 April 1785) and Thomas (*b* Stepney, December 1790; *d* Lambeth, 29 March 1863) took to bowmaking during the years after 1800, most likely in the workshop of the elder Edward Dodd (*see* DODD (i)). The work of the brothers spanned the era of the modernization of the bow, but only Thomas made any quantity of branded works, and so it has not been possible to identify the individual hands in a workshop in which the quality of work was variable.

Thomas considered the most important maker of the first generation of the family. He first became active on his own account in Soho during the early 1820s, ultimately settling in Lambeth where he remained until his death. While many of his bows were marked with his own name, many others were made for the trade, including such noted shops as those of George Corsby, William Davis, and Louis Panormo, much of whose production probably came from Thomas's workshop. His brand-mark was T-TUBBS, usually on the obverse of the handle immediately adjacent to the adjuster. To Thomas we may owe the introduction into English bowmaking of such features as metal headplates and underplates, the 'Parisian' eye, and tortoiseshell as a material for frogs, while at the same time perserving such classic English features as the short length, angled frogs, and oval shape of the stick in cross-section. While early bows often have open ivory or ebony frogs and plain tips, later works have the full mounts associated with modern work.

Thomas's son William Tubbs (*b* Southwark, 20 Nov 1814; *d* Soho, 28 April 1878) was a highly important bowmaker. He was probably a pupil of his father and of the brothers James and Edward Dodd (ii); he took over the latter's business upon his death in 1851. From the 1840s onward he was assisted in bowmaking by his sons William, Thomas, Charles Edward, John Edward, and above all James. His bows were often made for dealers, although a significant quantity were either branded with his stamp W. TUBBS or sold unbranded. A number of earlier French and English sticks, some better than others, have been seen with gold and tortoiseshell mounts made by William Tubbs, which suggests that someone may have profited from having silver-mounted bows refitted with gold. He also may have begun the practice of replacing the fittings on older English bows, on which the open frog remained characteristic long after the practice had been abandoned on the Continent, with modern mounts. There is a very decided evolution of the style of the bows of William Tubbs, the earliest work resembling that of his father and teachers, the middle period showing a more modern approach akin to the similar transformation occurring in France, and finally a smaller, more delicate model quite similar to French and German work from the latter part of the 19th century.

William's son James Tubbs (*b* Lambeth, 25 March 1835; *d* Soho, 19 April 1921) was by far the most important bowmaker in the family and perhaps in England. While early accounts described him as being born in Soho, he was in fact born in Lambeth and was baptized in his grandfather's parish church. He moved to Soho with his father in about 1850 and remained there the rest of his life. He was probably a pupil both of his father and of his uncle Henry, of whom he spoke glowingly in later years. In about 1858 he appears to have been engaged by W.E. Hill as a bowmaker. The bows of this period are frequently outstanding, cleanly made, and with a clear and unmistakably personal style. These bows are frequently shorter in length, usually mounted in ebony and silver, although chased gold mounts are occasionally seen, and are branded W.E. HILL on each side of the handle and on the frog.

Tubbs's employment by Hill lasted until 1862, when Hill received the Gold Medal for Tubbs's bows at the International Exhibition of that year, but it is not certain that Tubbs did not continue to make bows for Hill, and he may have performed repairs for the firm into the 1870s. Nevertheless, a substantial argument with Hill ensued, occasionally becoming public at such events as the sale of the Woolhouse Estate. Tubbs would later brand his own name over the Hill mark when he came across one of his early bows, and for many years Hills would not sell a Tubbs bow in their shop. The early years were probably not easy, for with some handsome exceptions the wood is not of the best quality. The bows were branded J. TUBBS. Gradually he defined the style which distinguished the rest of his work: the head broad but delicate, with narrow chamfer (in the style of certain Tourte bows), the button of plain silver, the face also of silver, the frog rectangular and with a plain pearl eye (later the heel was rounded and the eye dispensed with). After his father's death, when his brothers entered bowmaking on their own accounts, he changed his brand

to JAS TUBBS. His best bows were mounted with gold and ebony, and sometimes the gold was engraved. An octagonal stick is very rare in a Tubbs, as are bows mounted with gold and tortoiseshell or ivory. The bows are distinctive not only visually but also to the player. They have a unique way of gripping the strings, and some claim that if one is used to a Tubbs it is difficult to play with anything else. The Duke of Edinburgh conferred on Tubbs a royal appointment in about 1874, and after 1878 Tubbs began offering his annual bow prize to students at the Guildhall School of Music and the Royal Academy of Music.

Well before the turn of the century James Tubbs was helped by his son Alfred (*b* Soho, 1863; *d* Soho, 3 Nov 1909). His own craftsmanship grew heavier and coarser with age, but their quality both in observation and use did not. After Alfred's death he began his series of 'Birthday' bows, a special bow with engraved mounts made on each birthday; these bows are now collectors' pieces. He always seems to have worked very quickly. In all he is said to have made, with his son's help, 5000 bows for violin, viola and cello. Occasionally examples are rather weak, but few makes of bow are preferable to the stronger ones by this remarkable man.

Edward Tubbs (*b* St Pancras, London, 1843; *d* New York, 1922) was the younger brother of James Tubbs. He was established in New York City in the early 1880s and worked predominantly as a dealer. His early bows were stampted E. TUBBS, the brand E. TUBBS NEW YORK being adopted after his move. Another brother, Charles Edward (*b* Soho, 1850; *d* St Austell, 1912), was more active as a music seller but also made and sold bows; he used the brand C.E. TUBBS.

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CHARLES BEARE/PHILIP J. KASS

Tubin, Eduard (*b* Alatskivi, nr Kallaste, 18 June 1905; *d* Stockholm, 17 Nov 1982). Estonian composer, active in Sweden. He ranks as one of the most prominent international figures in the history of Estonian art music, the early development of which coincided with Tsar Alexander II's liberalizations of the mid-19th century. An Estonian style of composition was widely sought over the brief period of independence from Russian occupation (1918–40), a span demarcated almost exactly by Tubin's first compositions and his arrival at his mature style. Tubin studied in Tartu with Eller, and first gained attention as a composer with his Second Symphony (1937) at a time when he was making his living as an orchestral and choral conductor. Tubin fled to Sweden the day before the Soviet army reoccupied the Estonian capital in September 1944, and he remained there until his death. Some two years after his arrival in Sweden he finished the dramatic and nationalist Fifth Symphony with which Malko, Schmidt-Isserstedt and others first introduced him to audiences abroad. Tubin was able to return to Soviet Estonia several times during and after the Krushchyov period: he wrote his two operas for the Estonia Theatre in Tallinn. Several Swedish honours came to Tubin in his last decade, among them state grants, the prestigious Atterberg Prize and membership of the Royal Music Academy. The conductor Neeme Järvi began a recorded survey of Tubin's music for the BIS label shortly before the composer's death, and in 1995 the Estonian National Library acquired Tubin's manuscripts.

Tubin's career began at a time when nationalist-romantic and modernist currents overlapped in independent Estonia. As Rumessen (1986) has pointed out, Tubin's nationalism subsumed the work of three Estonian forebears: the drama and large-scale forms of Tobias, the subtle orchestral virtuosity of Eller (who, like most Estonian composers of his generation, studied in St Petersburg), and Saar's attempt to meld Estonian folklore with a nationalist concert style. As with Sibelius, however, Tubin made his international reputation with symphonies that lack folkloristic elements: although he often recalled the modality and intervallic constructions of Estonian folksong, only the Fifth of his ten completed symphonies quotes a specific Estonian tune. His work also allies itself more with French and Russian styles (Stravinsky's rhythmic intensity, Honegger's extended tonality) than with the Nordic style of Sibelius or the Germanic manner of Stenhammar.

Tubin's first three symphonies, nationalist in tone and epic in scale, are marked by a rhythmically propulsive and ecstatic orchestral style that reflects Tubin's interest in Skryabin as well as his debt to Eller's brand of impressionism. The radiant, lyrical and transparent Fourth Symphony – at least in its 1978 abbreviation and revision – evokes idealized, pastoral images rather than the turmoil of Estonia's occupation. Tubin's Sixth was marked by a passing interest in jazz and Latin dance rhythms, and is his most ironic and cosmopolitan work. The four remaining completed symphonies, with the exception of the expressive Eighth, are neo-classical to varying degrees. In this, they might reflect the composer's work between 1945 and 1972 in preparing performing editions of Alessandro and Domenico Scarlatti and Mozart's *La finta semplice* for the Drottningholm Court Theatre.

Tubin, in a similar way to Nielsen, Prokofiev and Honegger, brought a narrative theatricality to concert genres. From the beginning he displayed an instinctive and impeccable grasp of polyphony and large-scale structures, yet his orientation is essentially linear and dramatic. Tubin's works are often marked by cyclic unity and thematic economy, but tend to avoid schematic forms, discrete thematic areas, and clear recapitulation. The scherzo of the heavily-scored First Symphony offers an early example: no closed sections articulate the expected ternary form, and the reprise extends and develops the opening material. Tubin underlines the narrative quality of the Symphony no.2 'Légendaire' by restating the opening material in the slow epilogue to the work as a whole. He similarly combines the sonata-allegro forms of his Third and Tenth Symphonies with fugato and ternary elements respectively. Tubin also used symphonic procedures in his non-orchestral music, favouring ostinato and polyphonic development in chamber, solo instrumental and operatic works: Rumessen, for instance, has referred to the 'dramaturgical unity' and 'multilayered and monumental orchestral splendour' of the striking Piano Sonata (1950). The later symphonies, with their reduced orchestral forces, tend towards more clearly recapitulated sonata-allegro structures, but even here fugato and a

theatrical use of themes can leave the impression of through-composed forms.

Tubin's harmonic language ranges from free chromaticism to mild polytonality: he professed a distaste for Schoenbergian atonality and twelve-note techniques and an inclination towards the strict voice-leading rules of the 'Palestrina style'. Tubin's taste for archaisms also manifested itself in his operas' inclination towards feudal Estonian subjects. The *Reekviem langenud sõduritele* ('Requiem for Fallen Soldiers') completed in 1979 stands out among his contributions to the song and choral traditions of his native country; it has no connection with the Latin mass, being based instead on Estonian wartime lyrics. The String Quartet is another late and often diatonically-orientated work, based entirely on folk dances and ending with a characteristic fugue fashioned from this material. His varied output also includes several solo concertos, orchestral and instrumental arrangements of folk tunes, chamber works for strings especially, and the folk ballet *Kratt*.

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Orch: Eesti rahvatantsud [Estonian Folk Dances], 1929; Süit eesti motiividel [Suite on Estonian Motifs], 1929–31; Sym. no.1, c, 1931–4; Sym. no.2, 'Légendaire', 1937; Toccata, 1937; Süit eesti tantsudest [Estonian Dance Suite], 1938; Ballade, vn, orch, 1939; Kurb valss (Valse triste), 1939; Sinfonietta eesti motiividel [Sinfonietta on Estonian Motifs], 1939–40; Prélude solennel, 1940

Sym. no.3, d, 1940–42; Vn Conc. no.1, 1941; Sinfonia lirica (Sym. no.4), A, 1942–3; rev. 1978; Concertino, pf, orch, E♭, 1944–5; Vn Conc. no.2, 1945; Sym. no.5, b, 1946; Db Conc., 1948; Süit eesti tantsuviisidest [Suite on Estonian Dance Tunes], vn, orch, 1974 [orch of work for vn, pf];

Sym. no.6, 1952–4; Sym. no.7, 1956–8; Kratt, Suite 1961 [from ballet]; Music for Str, 1962–3; Balalaika Conc., 1964; Sym. no.8, 1965–6; Sinfonia semplice (Sym. no.9), 1969; Sym. no.10, 1973; Sym no.11, inc. pf score, 1977–82 [movt 1 orchd K. Raid, 1988]

Choral and solo vocal: Reekviem langenud sõduritele [Requiem for Fallen Soldiers] (H. Visnapuu, M. Under), A, men's chorus, tpt, org, timp, drum, 1950–79; Ave Maria, men's or mixed chorus, org, 1952; Vihkiäiskantaatti [Anniversary Cant.] (T. Lyy), Bar, reciter, mixed chorus, orch, 1958; Taganejate sõdurite laul [Retreating Soldiers' Song] (U. Maasing), cant., Bar, men's chorus, pf, 1967; Kosjasõidu laulud [Wooing Songs] (Estonian trad.), Bar, orch, 1975; other works for children's, male or mixed chorus with pf or orch acc.; 26 songs or collections for 1v, pf or 1v, orch, 1926–80

Chbr and solo inst: Pf Qt, c♯, 1930; Sonata no.1, vn, pf, 1936, rev. 1969; Süit eesti tantsuviisidest [Suite on Estonian Dance Tunes], vn, pf, 1943; Sonata no.2, vn, pf, 1949, rev. 1976; Sonata, a sax, pf, 1951; Sonata, vn, 1962; Sonata, va, pf, 1965; Sonata, fl, pf, 1979; Keelpillikvartett (eesti pillilugudele) [Str Qt on Estonian Motifs], 1979; other works for vn, vc, and str qt

Pf: 6 Preludes, 1927–35; Sonata, 1928; Sonatina, d, 1942; Ballaad (chaconne'i vor: mis Mart Saare teemale) [Ballade on a Theme of Mart Saar] 1945; Variatsioonid eesti rahvaviisile [Variations on an Estonian Folk Tune], 1945, rev. 1981; Neli rahvaviisi minu kodumaait [Four Folksongs from my Native Country], 1947; Sonata, 1950; Süit eesti karjaseviisidest [Suite on Estonian Shepherd Melodies], 1959; 7 Preludes, 1976

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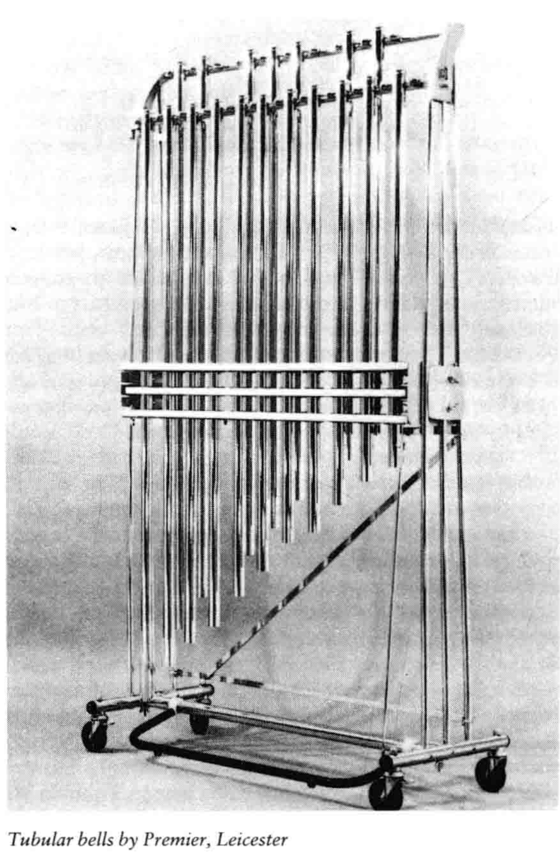
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ARVED ASHBY

Tub maryna (Pol.). *See* TRUMPET MARINE.

Tubular bells [chimes, orchestral chimes] (Fr. *cloches*; Ger. *Glocken*, *Röhrenglocken*; It. *campane*, *campanelle*). A set of tuned metal tubes (classified as an idiophone: set of percussion tubes). They are used for bell effects in the orchestra and on the operatic stage, real bells being cumbersome, heavy and difficult to play with rhythmic precision. Tubular bells consist of a series of brass or steel tubes ranging in diameter from about 3 to 7 cm; the greater the diameter, the longer the bell tube. The compass of the standard set of tubular bells is *c′* to *f″* or *g″*. Two-



Tubular bells by Premier, Leicester

octave sets (*f–f″* or *g″*) are used in continental Europe and Kolberg has produced a three-octave set (*c–c‴*). The tubes hang in a frame mounted in two rows, keyboard-fashion. They are struck at the top edge, which is capped or reinforced with an inner metal disc or pin. For general purposes a rawhide or plastic mallet is employed, one side usually covered with leather or felt for a contrast in tone. The bells are damped by a foot-pedal mechanism. To play one of the larger instruments, with some tubes 3 metres or more in length, the player stands on a platform; a music stand is incorporated above the instrument.

Tubular bells were introduced by John Hampton of Coventry in 1886, for the peal of four bells in Sullivan's *The Golden Legend*. In 1890 the codophone, a set of 15 tubular bells operated by a keyboard, was used in a performance at the Paris Opéra. Gustave Lyon constructed another instrument of this type in 1908. The part for tubular bells is usually written in the treble clef, at sounding pitch, but though earlier composers frequently wrote in the bass clef it is doubtful whether they were favoured with instruments at the pitch written. Outstanding writing for tubular bells can be found in John Ireland's *These Things Shall Be* (1936–7), Britten's chamber opera *The Turn of The Screw* (1954), Messiaen's *Turangalîla-symphonie* (1946–8) and *Chronochromie* (1960), and Boulez's *Pli selon pli* (1959–62).

Tubular bells sound quite different to church bells, and are frequently a poor imitation of them. In orchestral situations where the composer obviously had the genuine article in mind (e.g. Berlioz's *Symphonie fantastique*, written *g* and *c* in the bass clef; Ravel's orchestration of Musorgsky's *Pictures at an Exhibition*, *e*♭ in the bass clef) real bells are much more effective and their use is very feasible when only one or two pitches are required. For the use of various types of bell in orchestral music, *see* BELL (i), §7.

JAMES BLADES/JAMES HOLLAND

Tubuphone. *See* TUBAPHONE.

Tučapský, Antonín (*b* Opatovice, nr Vyškov, 27 March 1928). Czech composer and conductor. After attending the teachers' institution at Valašské Meziříčí (1943–7), he read musicology and music education at Brno University (until 1951) and concurrently studied choir conducting at the Janáček Academy; he studied composition during this same period with Jan Kunc. At first a secondary school teacher in Kroměříž and Nový Jičín, Tučapský was appointed lecturer at the university in Ostrava in 1959. During the period he directed the Children's Choir in Ostrava and the famous Moravian Teachers' Choir with whom he achieved considerable success. In 1972 he married the English soprano Beryl Musgrave (a move which cost him his professional post, in former Czechoslovakia), and in 1975 they left for London, where he was appointed professor of composition at Trinity College of Music.

Naturally, vocal compositions are central to his output. Among the most significant of his songs are *The Beginning and The End* (1976), *The Marriage of Psyche* (1981) and *Love and Sorrow* (1983), the latter based on Moravian folksongs. Although later works set English texts, Tučapský has remained true to his Moravian musical roots which had informed Janáček before him. It is his choral works which have brought him widest public recognition, in particular the *Five Lenten Motets* (1977), *Lauds* (1978), *The Seven Sorrows* (1989), *Stabat mater* (1989) and the cantata *Mary Magdalene* (1991). Tučapský's music is tonally based, accessible and direct in its expression.

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(*selective list*)

Stage: The Undertaker (op, after A.S. Pushkin), 1988, London, 1993

Choral: Poselství J.A. Komenského k národu [Comenius's Message to the Nation] (J.A. Komenský), Bar, TTBB, bells (1970); Co zbylo z anděla [Before Trees Stir] (J. Skácel), female chorus, fl/rec, tambourine, tri, 1975; In honorem vitae (5 madrigals, Horace), SATB, 1975; The Time of Christemas (Old Eng. texts), solo vv, chorus, gui, 2 glock, tambourine, drum, 1975; Lauds (W.H. Auden), SSAATB, 1976; 5 Lenten Motets (Latin), SATB, 1977; The Sacrifice (G. Herbert), Bar, SATB, org, 1977; The White Goose (Moravian folk poetry), SSAA, 1978; Missa serena (orat), S, Bar, double chorus, org, orch, 1979; Domov [Home] (K. Vokáč, Tučapský and J. Zahradníček), SATB, 1981; Comoedia (Latin), S, Bar, chorus, hn, 2 tpt, trbn, tuba, 1982; Songs of Joy (W. Davenant, Herbert, W. Blake, Causley), SATB, 1983; Veni, sancti Spiritus, SATB, 1985; Babí léto [Indian Summer] (Skácel), SATB, 1986; Under the Starry Sky (H. Raine), SATB, 1988; The 7 Sorrows (T. Hughes), chorus, vn, 1989; Stabat mater (orat), A, Bar, chorus, orch, 1989; Mary Magdelene (cant., B. Pasternak), S, chorus, orch, 1991

Solo vocal: Moravian Love Songs, middle v, pf, 1975–80; The Beginning and The End (R. Jeffers), Bar, cl, pf, perc, 1976; 2 Burns Songs (R. Burns), high v, pf, 1978; The Marriage of Psyche (K. Raine), S, pf, 1981, arr. S, chbr orch; Love and Sorrow, 5 Moravian Folksongs, S, cl, pf, 1983; Ave Maria, Salve Regina, high v, pf/org/ob, hn, str, 1984; Nostalgia (W.B. Yeats), Bar, pf, 1990

Orch: Rondo, hn, str, 1953; Moravian Polka, sym. band, 1976; Adieu, sym. band, 1978; Rhapsody of Summer Days, 1980; Prelude to a Sunny Day, sym. band, 1981; Floreat Patria, ov., 1990; Concertino, pf, str, 1991; 3 Scenes from Wenceslas Square, triptych, 1991; Vn Conc., 1993; Va Conc., 1996

Chbr and solo inst: 4 Dialogues, cl, pf, 1976; Pocket Music, wind qnt, 1978; Fantasia quasi una sonata, pf, 1982; Metamorphoses, vn, vc, pf, 1982; Brass Qnt, 1983; Pod Ukvaly [Under Hukvaldy], suite, ob, pf, 1983; Moments Musicals, pf trio, 1984; Sonata, vn, 1985; Meditation on an Old Czech Chorale, vc, 1987; Gui Qt, 1990; Str Qt no.2, 1993; Pf Trio no.2 'Eclogues', 1996; Ob Qnt, 1997

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GRAHAM MELVILLE-MASON

Tucci, Gabriella (*b* Rome, 4 Aug 1929). Italian soprano. After studying at the Rome Conservatory, she continued her vocal training with Leonardo Filoni, whom she later married. In 1951 she made her début in *La forza del destino* opposite Gigli. She sang throughout Italy (her La Scala début was as Mimì in 1959), and made guest appearances internationally, notably at the Teatro Colón and the Bol′shoy Theatre. She made her London début at the Adelphi Theatre as Mimì in December 1959 and first appeared at Covent Garden in the next year, as Aida and Tosca. Her American début, in San Francisco, was as Maddalena (*Andrea Chénier*) in 1959; the following October, as Butterfly, she began a close association with the Metropolitan which lasted until 1973. Her repertory included most of the standard Italian spinto roles and she

also successfully undertook the challenge of such florid parts as Elcia (*Mosè in Egitto*), Luisa Miller and Elvira (*I puritani*), as well as Mozart, Gluck and Gounod roles. Tucci was an uneven singer but her best performances were notable for communicative warmth, taste and lustrous tone. A poignant actress, she was especially effective in the final acts of *Otello*, as discs of a performance in Japan corroborate, and *La traviata*. She was also a sympathetic and dramatically convincing Leonora (*Il trovatore*), a role she recorded with Schippers.

MARTIN BERNHEIMER/R

Tuček [Tuczek, Tutschek]. Bohemian family of musicians. There has been much confusion over the Tuček family, as most writers have followed Bohumír Dlabač's *Allgemeines historisches Künstler-Lexikon für Böhmen* (Prague, 1815) in creating a 'František (Vincenc) Tuček' (*b* Prague, *c*1755; *d* Pest, after 1800) whose career was a composite of those of the two most important members of the family, (1) Jan Tuček and (2) Vincenc Tuček.

(1) Jan Tuček (*b c*1743; *d* Prague, 19 Sept 1783). Composer and conductor. He made his career in Prague as a choirmaster and, from the early 1770s, as conductor of the civil guard band. He wrote incidental music to a number of plays which have taken on a particular significance because they were some of the earliest productions in the professional theatre to use the Czech language and, as such, provide an important link with the pioneering work of František Škroup. He is credited with the music for the pantomime-intermezzo *Der verliebte Nachtwächter* which, despite its German title, is in Czech, and probably the first Czech play to be professionally staged. The date of its first performance may have been as early as 1763, but the first documented performance was in Brno on 11 January 1767. Another of Tuček's early works, the burlesque *Verbování na koňském trhu* ('Recruiting at the Horse Fair'), was probably first performed in 1769. For another play, *Opilý muž* ('The Drunken Man'), he composed an overture, seven arias, six duets and five recitatives; Tomášek, in his autobiography, mentioned that this piece was performed in his home town of Skuteč, which gives evidence of its continuing popularity in 18th-century Bohemia.

Tuček's significance in the tentative beginnings of Czech opera lies in his bringing the provincial tradition of Czech Singspiel into an urban setting, where it competed with the attractions of Italian opera and violated the dictates of aristocratic taste. From then on Czech Singspiel always held a place, however tenuous, in Prague's theatres, particularly at U Hybernů, the Patriotic Theatre, where it alternated with German Singspiel and Italian *opera buffa*.

(2) Vincenc (Tomáš Václav) Tuček [Tuczek, (Franz) Vinzenz (Ferrerius)] (*b* Prague, 2 Feb 1773; *d* Pest, 1821 or later). Composer, conductor and singer, son of (1) Jan Tuček. He first sang at the Patriotic Theatre, Prague, in December 1793; in the following year he sang Tamino in the first Czech performance of *Die Zauberflöte*. From 1794 to 1796 he was harpsichordist at the Patriotic Theatre and composed half a dozen Singspiels for it; some of them were given in Czech and in German. In 1797 he became Kapellmeister to Duke Peter of Courland, and staged *Don Giovanni* at the castle theatre at Náchod (east Bohemia). In 1800 he moved to Breslau, and in March 1801 to Vienna, where he had been known as early as 1794 as having set Gieseke's *Der travestierte Hamlet*, performed at the Theater auf der Wieden and presumably commissioned by Schikaneder. He joined the Theater in der Leopoldstadt in 1801, making his début in Müller's *Die Schwestern von Prag* (he had earlier written music for the Prague première of this work). After Müller's departure for Prague in March 1807 Tuček was Kapellmeister to the Leopoldstadt theatre, though as early as 1802 he is named in the printed text of *Die Erlösung, oder Die Schlafenden* (Pest, 1802) as 'Kapellmeister der hiesigen k[öniglichen] Theater'. He resigned from the theatre in September 1809 and spent the remainder of his life in Budapest.

In many respects Tuček was typical of the itinerant minor composers of the age; he wrote a quantity of music of which little survives and almost none outlived the occasion for which it was written. He did however achieve more than a passing success with the opera *Lanassa*, the melodrama *Samson, Richter in Israel* and the Singspiel *Dämona, das kleine Höckerweibchen* (56 performances in the Theater in der Leopoldstadt, 1806–15, revived in the Theater in der Josefstadt, 1822). Most popular of all were the Singspiel *Hanns Klachl von Przelautsch* (1795 or 1796) and its sequel *Die zwei Klacheln*.

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Pražšti sládci [Die Prager Bräuer] (P. Šedivý), Prague, Hibernian, 28 Sept 1795

Honza Kolohnát z Přělouče [Hanns Klachl von Przelautsch, oder Das Rendezvous in der neuen Allee] (Spl, 2, F.G. Quolfinger von Steinsberg), Prague, Hibernian, 31 Jan 1796 or earlier; as Hans Dachel, oder Der Bräutigam von Kakran, Teplitz, 1797

Die zwei Klacheln von Przelautsch (op, 2, Steinsberg), Prague, 6 Jan 1797 [sequel to Hanns Klachl]; as Die beiden Dacheln (2, Tuček), Pest, Stadt, 5 Aug 1811

Rübezahl [Ripheus; Typhon] (op, 3, S.G. Bürde), Breslau, National, 1801

Dämona, das kleine Höckerweibchen (Spl, 3, J. Bullinger), Pest, Stadt, 29 May 1805, Vienna, 4 Feb 1806, *Bc*, vs (Leipzig, n.d.)

Lanassa, oder Die Eroberung von Malabar (3, Tuček), Pest, Stadt, 13 Dec 1805

Der Zauberkuss, oder Die Stunde der Erlösung [Le charme du baiser] (grosse heroisch-komische Oper, 2, J. Hofmüller), Vienna, 26 May 1807, *B-Bc*

Die Polterhexe von Lichtenstein, oder Die Zwogenhöhle (komisches Volksmärchen mit Gesang, 3, J. Einweg), Vienna, 3 Oct 1807

Idas und Marpissa (travestierte Dekorations-Oper, 3, J. Perinet), Vienna, 19 Dec 1807 [parody of opera by Stegmayer and Seyfried]

Die neue Semiramis (grosse heroisch-komische Travestie-Oper, 3, Perinet), Vienna, 25 June 1808

Samson, Richter in Israel (melodrama, 3, J.A. Schuster), Vienna, 13 Aug 1808, *Bc*

Der Durchmarsch, oder Der Alte muss bezahlen (komische Oper, 3, Perinet), Vienna, 30 Nov 1808 [based on J. Panek: Die christliche Judenbraut, 1788]

Alarich und Zaïde, oder Die bezauberte Leyer (komische Zauberoper, 3, J.A. Gleich), Vienna, 5 Jan 1809

Die vier Heymonskinder (komisches Volksmärchen mit Gesang, 4, Gleich), Vienna, 4 Feb 1809

Die schöne Melusine, Vienna, 6 May 1809

Das Laternenfest (3, Perinet), 1809

Israels Wanderung (3, Girzik), Pest, Stadt, 22 Dec 1810

Der Papillonfänger auf den blauen Gebirgen (heroisch-komische Oper, 2, M. Fenzl), Vienna, 7 Nov 1812

Moses' Tod (op, 3, Tuček), Pest, Stadt, 22 Dec 1812

Der Kosak und der Freywillige (op, 1, A. von Kotzebue), Pest, Stadt, 8 Nov 1814

Der Canarienvogel (op, 1, Tuček), Pest, Stadt, 11 Feb 1816

Ruderich der Grausame (op, 3, Tuček), Pest, Stadt, 18 Nov 1816

Fürstin Wlasta, oder Der Amazonenkrieg (op, 4, Tuček), Pest, Stadt, 8 July 1817

Laïs und Amindas, oder Der Kampf für Vaterland und Liebe (op, 3, Tuček), Pest, Stadt, 29 Dec 1817; ? as Doris und Amindas, oder Verrat aus Liebe (3, J. Jung), Pest, 23 March 1829
Arabella, oder Die Schreckensfolgen der Eifersucht (op, 3), Pest, Stadt, 26 Oct 1818

6 ballets and pantomimes, incl.: Kavallerie zu Fuss (Fenzl), Vienna, 19 Dec 1808; Johann von Paris (Bernardelli), Pest, 24 Nov 1814
Incid music to at least 15 plays, incl.: Der travestierte Hamlet (3, C.L. Gieseke), Vienna, 10 July 1794, *A-Wn*; Moses in Egypten (4, Gleich), Vienna, 2 Aug 1810; Sultan Korradin, Beherrscher von Jerusalem (4, Schuster), Vienna, 4 Nov 1815

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Vocal: Das jüngste Gericht (orat); Der Retter Böhmens (cant., F.A. von Mohrenbach), Prague, 3 Nov 1796; Zur Feyer der Wiedergenesung des Königs von Preussen (cant.), 1798; Chor auf den Tod des Th. Stelzer (J. Korntheuer), Pest, 1 Dec 1815; masses; requiem
Inst: sym., 1816; Die Schlacht bey Leipzig, tone poem, 1816; Musicalisches Schlachtgemälde als Ouvertüre zum militärischen Gemälde von Schiller, tone poem, 1820; music for tableaux, other works

(3) **František** [Franz] **Tuček** (*b* Königgrätz [now Hradec Králové], 29 Jan 1782; *d* Berlin, 4 Aug 1850).Teacher and composer, a relative of (1) Jan Tuček. He studied at the University of Vienna briefly, then taught the piano and the guitar privately. In 1842 he followed his daughter (4) Leopoldine Tuczek-Ehrenburg to Berlin. He wrote variation sets, character-pieces and dances for the guitar and the violin.

(4) **Leopoldine (Margarethe) Tuczek-Ehrenburg** (*b* Vienna, 11 Nov 1821; *d* Baden, nr Vienna, 20 Oct 1883). Soprano, daughter of (3) František Tuček. She studied singing at the Vienna Conservatory from 1828 to 1834 and joined the court opera two years later. In 1841 she moved to Berlin, where she was a leading soprano at the court opera for 20 years, earning the title of royal *Kammersängerin*.

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ADRIENNE SIMPSON (1, 3–4), PETER BRANSCOMBE (2)

Tuck [touk, tuicke, tuk, tuke, took etc], **tucket** [tucquet]. From the 14th century to the end of the 18th, a signal or flourish on trumpet(s) or drum(s). As a verb, 'tuck' occurs in the 14th and 15th centuries, more often in connection with drums ('nakeryn noyse, notes of pipes, Tymbres & tabornes, tulket among'; Morris, l.1414). The sounds of trumpet and drum were often distinguished, especially in the 15th, 16th and 17th centuries, by the use of different verbs, as in 'The trumpet sounds, The dandring drums alloud did touk' (*Battle of Harlaw*, after 1500) or in 'toucking of kettle Drummes, sounding of Trumpets, and other ostentations of ioy' (Lithgow). As a noun, 'tuck' was used in John Lydgate's translation of *The Destruction of Troy* (1410–20) to mean a trumpet signal for assembly: 'With the tuk of a trump, all his tore knightes He assemblit'. Otherwise its musical use was apparently confined exclusively to drums, and the 'tuck of drum' survived in the works of Scottish writers until well into the 19th century, as in Scott's *The Heart of Midlothian* (1818, 'An open convocating of the king's lieges . . . by touk of drum').

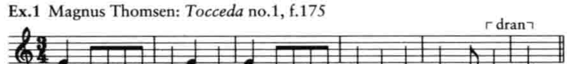
'Tucket' is found in the late 16th century and the 17th, mostly in the stage directions of plays, where it chiefly indicates a piece of trumpet music to accompany an entrance: '[Tucket within.] Hark, the Duke's trumpets! I know not why he comes' (Shakespeare: *King Lear*, Act 2 scene i; 1608). The stage direction 'flourish', which is often applied to both entrances and exits, may be an alternative term. The sounding of a tucket before a military signal is also found in Shakespeare: 'Then let the trumpets sound the tucket sonance and the note to mount' (*Henry V*, Act 4 scene ii; 1599). The term was also used as an alternative name for one of the military trumpet signals: Markham (1639) gave 'Tucquet, march' as the fourth of six explicitly military calls meaning 'Marching after the Leader'.

The tucket was known by various name forms elsewhere in Europe: *Toccete* in Germany (C. Hentzschel: *Oratorischer Hall und Schall . . . der Trommeten*, 1620), *tocceda* in Denmark (Thomsen, *c*1596), and *toccata*/*toccada* in Italy (Bendinelli: *Tutta l'arte della trombetta*, 1614), among others. These terms have been said to derive from the Italian TOCCATA, first met with in the late 15th century. However, this cannot be, since 'tuck' and its variants already existed in Old French and Middle English.

Surviving toccatas employ the low triadic register and would have been performed monophonically. (The *toccata . . . auanti il leuar de la tela* to Monteverdi's *L'Orfeo* (1607) derives its name from the inclusion of the 'customary' Mantuan court monophonic trumpet toccata in the *alto e basso* part of the five-part trumpet ensemble setting.) A particular recurring figure is the 'dran', a sustained and accented 4th partial approached without separate articulation from a hardly-touched 3rd partial.

There are two main types of toccata. 'Free-standing' ones 'employed on various [ceremonial] occasions' (Bendinelli) comprise four main sections and are characterized by thematic falling arpeggio figures (ex.1). 18 examples were given by Thomsen, and 27 by Bendinelli. The second type was employed in the 16th century and early 17th in conjunction with military signals. Bendinelli notes that these toccatas could be shortened or omitted, depending

Ex.1 Magnus Thomsen: *Tocceda* no.1, f.175



on the circumstances. He also, exceptionally, supplies a different toccata for nearly every trumpet signal. Thomsen, Mersenne (*Harmonie universelle*, 1636–7) and Fantini (*Modo per imparare a sonare di tromba*, 1638) each include a single toccata for use with all of their military signals, naming it the 'Ingangk', 'l'Entree' and 'sparata',

respectively. The military toccatas are shorter than their free-standing counterparts and comprise one to three sections. Bendinelli includes syllabic underlay for his military toccatas to assist correct articulation and as *aides memoires*. The 'Cavalry March' signal was occasionally substituted for the toccata (and also alternatively named 'tucquet') before the trumpet signal 'To the Standard' (Bendinelli).

The free-standing and military toccatas were replaced during the 17th century by a derivative monophonic form called the CHIAMATA (later termed 'Ruf' in Germany), which may have evolved in its turn into the 18th-century German 'Tusch', a loosely organized trumpet ensemble fanfare on a standing chord. From the late 17th century to the 19th 'touquet' (and related forms) also meant the lowest-sounding trumpet part in military fanfares (J.M. Gottmann: *Aufzüge*; J.D. Buhl: *Méthode de trompette*; F.G.A. Dauverné: *Méthode pour la trompette*).

See also MILITARY CALLS; SIGNAL (i); TOUCH (iii).

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EDWARD H. TARR, PETER DOWNEY

Tucke, John (*b* ?Burford, Oxon., *c*1482; *d* Gloucester, after 1539). English theorist. His importance rests principally on the survival of his notebook (*GB-Lbl* Add.10336, partly ed. in Woodley), which contains often enigmatic material relating to the notation and implicitly to the compositional process of early Tudor polyphonic music.

Tucke gained a scholarship at Winchester College in 1495, followed by fellowship at New College, Oxford (probationer 1501; full fellow 1502), where in 1505/6 he was paid 'for writing and notating a mass'. He obtained the BA around Easter 1504; although he supplicated successfully for the MA in March 1507, he seems never to have taken the degree. He resigned his fellowship some time before June 1507 to take up a teaching post (music or grammar) at Higham Ferrers College, Northamptonshire. On 16 April 1515 Tucke was appointed lay master of grammar, master of the boys of the Lady Chapel, and organist at the Benedictine abbey of St Peter, Gloucester. He retained this post until the dissolution and surrender of the abbey to the Crown on 2 January 1540, when he was retained in the position of 'master of the children'.

Tucke's notebook was compiled over a long period of time from his student days at Winchester through to his last years in Gloucester. In addition to a number of traditional theoretical and pedagogical texts, the notebook contains some particularly interesting material relating to complex coloration schemes in the early Tudor period, many of which can be related to lost versions of surviving works by composers such as Fayrfax, Ashwell and Taverner.

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R. Bray: 'Music and the *Quadrivium* in Early Tudor England', *ML*, no.76 (1995), 1–18

RONALD WOODLEY

Tucker, Edmund (*fl* early 17th century). English composer. Two anthems of his are in a section of the 'Batten' Organbook largely devoted to music associated with southern England. He may therefore perhaps be the Edmund Tucker who was vicar-choral and organist of Wells Cathedral for less than a year from 1613 to 1614. He may also be identified with the Edward Tucker who succeeded John Farrant (ii) as organist of Salisbury Cathedral in 1618. Apart from the year 1625, when Richard Chappington was 'custos organorum', Tucker continued as organist of the cathedral until about 1631. He was reprimanded in 1624 for taking part in an argument in the cathedral with his colleagues. Surviving works include his five-part full anthem, *Christ rising again* (*GB-Lbl*, *Lcm*, *Ob* and *US-NYp*), and the organ part of a verse anthem, *He blessed is* (*GB-Ob*). The words of *O give thanks*, attributed to 'Tucker', are in the second edition of James Clifford's *The Divine Services and Anthems* (London, 1664); the music is lost.

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PETER LE HURAY/JOHN MOREHEN

Tucker [Tooker], **Edward** (*fl* 1618–1631). English organist. He succeeded John Farrant (ii) as organist of Salisbury Cathedral in 1618, and apart from one year continued in the post until about 1631. He may be identifiable with EDMUND TUCKER.

JOHN MOREHEN

Tucker, Mark (Thomas) (*b* Seattle, 4 June 1954). American musicologist. He studied music at Yale University (1971–5), the piano at the Yale School of Music (1975–6), and undertook postgraduate work at the University of Michigan (1979–83), gaining the doctorate in 1986 with a dissertation on Duke Ellington. He lectured at Yale University (1985–6) before moving in 1987 to Columbia University, where he became associate professor of music in 1993. He has also been visiting associate professor in the department of Afro-American Studies at Harvard University. Tucker's field of study is American music, especially jazz. He has a regular column, 'Behind the Beat', in the *Newsletter of the Institute for Studies in American Music* and is a critic for the *New York Times* and *Jazz Times*. As a pianist, he has specialized in the music of Duke Ellington, on whom he has also written extensively, and jazz music of the 1920s and 30s. He is also experienced as a transcriber of jazz from recordings.

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PAULA MORGAN

Tucker, Richard [Ticker, Reuben] (*b* Brooklyn, NY, 28 Aug 1913; *d* Kalamazoo, MI, 8 Jan 1975). American tenor. He studied with Paul Althouse and, after a spell in business, made his stage début as Alfredo with the Salmaggi Opera, New York, in 1943. In 1949 he received the accolade of being invited to sing in Toscanini's recorded broadcast of *Aida*. He made his European début in 1947 at the Verona Arena as Enzo to Callas's La Gioconda (her Italian début) and later appeared in London, Vienna, Milan and Florence. America in general and the Metropolitan in particular, however, remained the focal point of his extraordinary career, which spanned three decades of leading roles. Tucker's singing was never notable for finesse, and his acting, though energetic, remained primitive. But he had few peers in the projection of Italianate passions, or in fervour, ease, evenness and vocal security. He gave more than 600 performances in 30 leading roles at the Metropolitan, first lyric and later dramatic, beginning with *La Gioconda* in 1945 and ending with *Pagliacci* a few weeks before his sudden death. Among the recordings which best reveal his forthright, sturdy style are two versions of *La forza del destino* (one with Callas and one with Leontyne Price) and *Aida* (with Callas). Tucker was a deeply religious man; his wish to sing Eléazar in *La Juive* at the Metropolitan remained unfulfilled though he did undertake the role elsewhere (1973, New Orleans). He was the brother-in-law of a rival tenor, Jan Peerce.

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MARTIN BERNHEIMER/R

Tucker, Tui St George (*b* Fullerton, CA, 25 Nov 1924). American composer and recorder player. She attended Occidental College, Los Angeles, from 1941 to 1944 and in 1946 moved to New York, where she became known as a recorder virtuoso and a composer, describing herself as 'underground'. Much of the inspiration for her compositions has come from her yearly summer retreats to the mountains of North Carolina, where she settled permanently in 1985; she began conducting and composing for the Springhouse Farm Choir of Valle Crucis in 1988. A strong melodic bias, ranging from plainsong-like expanses and baroque angularities to expressionist convolutions, characterizes much of her music, in which a pervasive sense of tonality, folk elements, musical quotations and startling, often humorous juxtapositions of disparate elements can also be found. Tucker's music for recorder reflects her highly developed capacities as a performer, making use of extended ranges, quarter-tones, unusual trills, nature sounds and multiphonics. Some of these devices, especially quarter-tones, are also used in other works, for example *Little Pieces for Quarter-tone Piano*. In later microtonal compositions such as *Vigil 1* (1985) and *Vigil 2* (1989), for microtonal organ, she has continued to focus on key-orientated explorations of intervals above and beyond the outlined major triad of the overtone series (past harmonics 4:5:6). *Ave verum* (1992), an evening-length piano work, is written for a conventionally tuned instrument.

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Rec: Sonata no.1 'The Bullfinch', 1960; Romanza, 1962; Sonata no.2 'The Hypertonic', 1967; There are Different Kinds of Writing I, b rec, nar, 1970; Amoroso, variations, 1972; Quartertone Rec Duets, 1973; There are Different Kinds of Writing II, 2 rec, nar, 1980; Quartertone Lullaby, I, rec trio, 1981, II, rec trio, 1982, III 'Midnight Microtone', rec trio/other ww, 1983; The Canary Concertino, small rec/wooden pic, 1988; The Mocking Bird, 2 rec, 1990; Amoroso 2, 1990; other works incl.: Rec Sonata; Happy Birthday, Dear Krzysztof, rec, str, hpd; Ralph and Edward, rondo, rec, hpd; The Syrinx, sonata, 2 rec/other ww

Solo kbd: 2 pf sonatas, no.1, n.d., no.2 'The Peyote', 1956; O Head Full of Blood and Wounds, org, 1958; Tantum ergo, pf, 1970; Little Pieces for Quarter-tone Pf, 1972; My Melancholy Baby, fantasy, quarter-tone pf, 1984; Sarabande, microtonal hpd, 1985; Vigil 1, microtonal org, 1985; Vigil 2, microtonal org, 1989; Ave verum, pf, 1992; The Grand Sonata, quarter-tone pf, 1998; other pf works incl.: Notes from the Blue Mountains, Pine Mountain, toccata; other org works

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Principal publisher: Anfor Music

DOUGLAS LEEDY, JOHNNY REINHARD

Tucker, William (*d* Westminster, London, 28 Feb 1679). English composer and clergyman. On the Restoration of Charles II in 1660 he became a minor canon of Westminster Abbey and Gentleman in holy orders of the Chapel Royal. He was never precentor of Westminster Abbey, as stated by Tudway and echoed by Burney. He was a minor composer of church music in a style which, though modern in outlook as compared with the polyphony of Orlando Gibbons or Tomkins, yet did not attain the more dramatic quality of Humfrey. His works are neatly turned but foursquare and, except for a few full anthems in five or six parts, modest in their technical demands. He did a good deal of music copying for the Chapel Royal and Westminster Abbey, some of which still survives (*GB-Lbl*, *Lwa*); he also supplied several provincial cathedrals with copies of recent works by London composers, in the process securing wide circulation for his own music. He was buried in the abbey.

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WATKINS SHAW/BRUCE WOOD

Tucket. *See* TUCK, TUCKET.

Tuckey, William (*b* Somerset, 1708; *d* Philadelphia, 14 Sept 1781). English singer, teacher and composer. He was parish clerk of St Mary le Port, Bristol, and was a lay clerk in the cathedral choir from 1748 to 1752. He then emigrated to New York, where he remained from 1753 to 1773. He served as clerk of Trinity Church (1753–6), where he introduced, probably for the first time in North America, something like a full choir service on Anglican lines, using a choir of charity children. On 29 December 1755 he and William Cobham gave a concert of secular vocal and instrumental music for their own benefit – the first of many such events that Tuckey organized. In 1761 he directed an anthem on the death of George II. He appeared on 1 January 1762 as Mr Peachum in a performance of *The Beggar's Opera* at the New Theatre in Chapel Street, 'for his diversion'. On 16 January 1770 he put on a concert for his own benefit, whose second half was 'the Overture and sixteen other Pieces' from Handel's *Messiah*, the work's earliest American performance.

In 1773 Tuckey tried unsuccessfully to publish by subscription 'a compleat set of church service' for the Anglican Church. Some time after that he left New York and moved to Philadelphia, where in 1778 at the age of 70 he was engaged as clerk of St Peter's Church. At least nine of Tuckey's compositions circulated in American tune books; the popular tune 'Psalm 33', first printed in James Lyon's *Urania* (Philadelphia, 1761/*R*), is convincingly attributed to him. His anthem *Jehovah Reigns*, from the same source, shows his control of composition techniques.

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RICHARD CRAWFORD/NICHOLAS TEMPERLEY

Tuckwell, Barry (Emmanuel) (*b* Melbourne, 5 March 1931). British horn player and conductor of Australian birth. He began his career at 15 with the Melbourne and Sydney symphony orchestras, and studied at the Sydney Conservatorium. In 1950 he left for Britain, where after various positions he joined the LSO as principal horn (1955) and chairman (1959). Relinquishing both posts in 1968, he then played mainly chamber and solo music, showing particular interest in contemporary works. He formed the Tuckwell Wind Quintet in 1968 and has played with the London Sinfonietta. His repertory includes the major horn concertos (which he has recorded), Britten's *Serenade*, and many works composed for him, among them Thea Musgrave's Concerto and Music for Horn and Piano, Iain Hamilton's *Sonata notturna* and *Voyage* (both recorded), Karl Kohn's *Variations* and Don Banks's Horn Concerto. He has also developed a conducting career, as director of the Tasmanian SO, 1980–83, and the Maryland SO, which he founded in 1982. He announced his retirement from horn playing in 1996, shortly after giving the première of the Concerto by Oliver Knussen.

The leading horn player of his generation, Tuckwell has an outstanding ability to make light of extreme technical and musical difficulties. His use of a large-bored modern Holton double horn gives his playing great presence, contrasting strongly with some of his predecessors who used the lighter-toned french horn. He has written a guide to the horn and its repertory, *Horn* (London, 1983). Tuckwell was the first president and honorary life member of the International Horn Society, and was made an OBE in 1965.

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NIALL O'LOUGHLIN

Tucquet. *See* TUCK, TUCKET.

Tuczek. *See* TUČEK family.

Tudél (Cat.). *See* PIROUETTE.

Tuder [Tudor, Tutor], **John** (*fl c*1470). English composer. No biographical information is available, and there are no grounds for identifying him with a man of that name who was a townsman of New Romney, Kent, between the 1460s and 1500.

Two of his compositions, including the most substantial example, appear to have been preserved in incomplete form. The intervention of rests plus the omission of odd words and longer passages of text in the single surviving part of his extended setting of the Lamentations combine to suggest that this is the upper voice of a polyphonic setting whose lower voices were never entered into the manuscript. The extant voice-part elaborates in the manner of a set of variations the recitation formulae of its plainchant exemplar. The single surviving voice of Tuder's setting of the hymn *O lux beata Trinitas* elaborates on a similar principle the faburden of its parent chant. Selected apparently for the felicity and skill manifest in their technique, these extracts confirm the private and didactic character of the manuscript in which they survive (*GB-Cmc* Pepys 1236). Some idea of the nature of their complete form may be perceived in the three-part sections of *Gloria, laus et honor*, though in this case the upper-voice paraphrase is somewhat less florid. Each of the three settings of *Audivi* [*vocem*] is for two voices; they exploit with some ingenuity the imperfect consonances of the 3rd and 6th, and paraphrase the plainchant either in the lower voice or (by migration) in both. The vernacular song *O rote of truth* is for two voices, plus an optional bass exhibiting a rhythmic profile more florid than the two structural parts. The surviving works appear to be the scant remains of an important composer, a professional musician probably in aristocratic service.

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SACRED

Lamentationes Jeremiae (inc.), ?3vv, C 53
Audivi [vocem], 2vv, C 145, 152, 154 (3 settings)

Gloria, laus et honor, 3vv, C 139
O lux beata Trinitas (inc.), ?3vv, C 93

SECULAR

O rote of truth, 2 or 3vv, ed. in MB, xxxvi (1975)

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R. Bowers: 'Cambridge, Magdalene College, MS Pepys 1236', *Cambridge Music Manuscripts 900–1700*, ed. I.A. Fenlon (Cambridge, 1982), 111–14

ROGER BOWERS

Tuderto, Jacobus de. *See* JACOPONE DA TODI.

Tudino [Todino], **Cesare** (*b* Atri, Abruzzo; *d* ?Atri, after 1591). Italian composer and organist. According to his publications he came from Atri, and he seems to have maintained a connection with that city throughout his life. Three of his publications are dedicated to members of the Aquaviva family, holders of the dukedom of Atri, and another is dedicated to the Bishop of Atri. At the Cathedral of Atri there still exists a four-part canon (*In manus tuas Domine*) carved in stone, attributed to Tudino, 'canon, composer and organist' and dated 1577. In 1548 he was employed as organist at S Giovanni in Laterano, Rome. He may also have served Giovanni Jacopo Trivulzio, Marquis of Vigevano (near Milan), to whom he dedicated a book of madrigals and *napolitane* in 1554. Trivulzio is the subject of two homage madrigals, while another praises his sister Barbara. By 1558 Tudino was at the Cathedral of Atri where he served as organist and tuner almost continuously until 1588; he was named procurator of the chapter in 1583.

Eight of the 17 madrigals in the book of 1554 are in *note nere* style with ornamental *passaggi*, syncopations and contrasts between fast and slow motion. In two others, explicitly marked *madrigali cromatici*, he consistently notated D♯ and exploited chromaticism in the sharp direction. He also adopted the rhythmically supple style of the *madrigale arioso* to set stanzas in *ottava rima* (e.g. *Corro la fresca*, from Ariosto's *Orlando furioso*, *Da gli occhi vostri* and *Qual sì perfetto*). To the repertory of dialogue-madrigals, he added two for eight voices. Some of his *napolitane* are homophonic arrangements of Neapolitan models that circulated in Rome. The nine three-voice *napolitane* that he contributed to Nicolò Roiccerandet's anthologies (RISM 1566[9] and 1566[10]) show the influence of Nola. Tudino's five-voice madrigals (1564) include another dialogue and some spiritual madrigals.

WORKS

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SACRED

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Missae, 5vv, liber primus (Venice, 1589)
Magnificat omnitonum 4, 8vv (Venice, 1590)
Exsultavit secundi toni, 4vv, Officium pro fidelibus defunctis, 5vv, *D-As*

SECULAR

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DONNA G. CARDAMONE

Tudor, David (Eugene) (*b* Philadelphia, 20 Jan 1926; *d* Tomkins Cove, New York, 13 Aug 1996). American composer and pianist. He studied the organ and theory with H. William Hawke, the piano with Josef Martin and Irma Wolpe (later Rademacher) and composition and analysis with Stefan Wolpe. In 1938 he became Hawke's assistant at St Mark's, Philadelphia and in 1943 he was appointed organist at Trinity Church, Swarthmore, PA, where he also served as organist at Swarthmore College from 1945 to 1947. His role as a pioneer in the performance of new music was established as early as 1950, when he gave the American première of Boulez's Second Piano Sonata (New York, 17 Dec 1950).

Although often linked with Cage, Feldman, Wolff and Brown, as a member of the New York School, Tudor did not work under the supervision of these or other composers but prepared his performances independently. During the 1950s and 1960s he gave first performances of works, many written expressly for him, by Boulez, Brown, Bussotti, Cage, Cardew, Cowell, Feldman, Ichiyanagi, Kagel, Maderna, Nilsson, Pousseur, Stockhausen, Wolff, Wolpe, Young, and many others. His agility in solving the most difficult notational problems of experimental music (he wrote out meticulous realizations of many indeterminate scores) made Tudor a catalyst for the increasingly radical compositional techniques of both the American and the European avant garde. From 1954 onwards he made a number of influential appearances in Europe.

Tudor was affiliated with the Merce Cunningham Dance Company from its inception in 1953. He taught at Black Mountain College (1951–3), the Darmstadt summer courses (1956, 1958, 1959, 1961), SUNY-Buffalo (1965–6), the University of California at Davis (1967), Mills College (1967–8), and the National Institute of Design in Ahmedabad, India (1969). In 1968 he was one of the four core artists for the Pepsico Pavilion at Expo '70 in Osaka. He formed the ensemble Composers Inside Electronics in 1973.

Tudor's performances as a pianist were characterized by finger independence in the highest degree, extraordinary agility in moving instantaneously between dynamic extremes, and the invention of new performance techniques in response to the challenges of experimental music, all executed with a seriousness of purpose and economy of motion that Merce Cunningham (a frequent witness) has described as 'grace'. Yet it may have been inevitable that the freedoms entrusted him by composers,

his own extensions of the use of sonic materials in his realizations, and his sense of a decrease in the challenge he saw as essential to the composer-performer relationship, gradually led Tudor away from piano-playing almost entirely and into the field of live electronics.

Here, too, he was a pioneer, as well as a guiding spirit for a new generation of composers and performers: designing his own sources of sound production, transforming conventional sound-transmitters (such as loudspeakers) into sound-generators, programming feedback as a component of the composition and mixing both input and output matrices. His works in the medium were often collaborative; many were created for dances by Cunningham, laser productions by Lowell Cross, and visual installations by Jacqueline Matisse Monnier. Some took the form of electro-acoustic environments, in which sounds were either activated by audience-spectator movements or themselves activated lighting, projections, or sculptures. In the Neural Synthesis series (1992–4) a neural-network chip is used to process both analogue and digital signals which in turn, Tudor wrote, 'are gated by the performer, increasing the complexity and unpredictability of the sonic results'. This double goal had been at the centre of Tudor's radical reformulation of the capacities of musical performance since he began to explore them, at the piano, 40 years earlier.

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(*all el-ac*)

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JOHN HOLZAEPFEL

Tudor, John. *See* TUDER, JOHN.

Tudual [Tugdual, Tugdualo] (*fl* 1538–43). Composer. His works are mainly found in Italian sources. He may be the TUTTOVALE MENON whose *Madrigali d'amore a quattro voci* was published in Ferrara (1548).

WORKS

Adorna thalamum tuum, 5vv, 1543[3], 1569[2], Ecce quomodo moritur, *I-Bc* Q23; Gloriosum diem, 6vv, *TVd*; Magnificat octavi toni, 4vv, 1542[19], 1544[4], O vos omnes, 5vv, *D-Mbs* 274[a]; Preciosa in conspectu, 4vv, *I-MOe* L.452.502

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THOMAS W. BRIDGES

Tudway, Thomas (*b* c1650; *d* Cambridge, 23 Nov 1726). English composer, organist and copyist. He was a Chapel Royal chorister whose voice broke shortly before Michaelmas 1668. It is reasonable to infer that he was the son of Thomas Tudway, a lay clerk of St George's Chapel, Windsor, and that he himself may have been a chorister there before entering the Chapel Royal, where his contemporaries included John Blow, Pelham Humfrey, Robert Smith (i), William Turner and Michael Wise. After leaving the chapel he became organist of King's College, Cambridge, at Michaelmas 1670, a post which, except during a temporary suspension, he occupied for the rest of his life. From Christmas 1670 to Trinity 1680 he was also Master of the Choristers there. Later he also became university organist, and organist both of Peterhouse and Pembroke College. He took the Cambridge degree of MusB in 1681. In 1705 the university revived in his favour the title of professor of music, which had lapsed since the death of Nicholas Staggins in 1700, and he proceeded to the degree of MusD. His career was thus broadly based in Cambridge; he was not, however, cut

off from musical life in London. By his own account at least two of his anthems, *The Lord hath declared*, on the discovery of the Rye House Plot in 1683, and *Plead thou my cause*, on the political upheaval of 1714, were composed for the Chapel Royal. In 1702 he petitioned unsuccessfully for an appointment at court; yet from the number of his compositions which, according to himself, were associated with Queen Anne, it seems that he did at least obtain some sort of favour from her as a kind of honorary composer, though there is no official record of this. On the other hand, he suffered suspension (from July 1706 to March 1707) from his college and university offices, and from his degrees, for having spoken punning words held to be a reflection on the queen.

Between 1714 and 1720 Tudway was engaged on the work by which his name is chiefly remembered. It was undertaken at the desire of Robert, Lord Harley, afterwards Earl of Oxford, and forms an important collection of cathedral and Chapel Royal music in six thick quarto volumes (*GB-Lbl* Harl.7337–42). He received the considerable sum of 30 guineas for each volume. Throughout the work he was in touch with Humfrey Wanley, Harley's librarian, and surviving correspondence (*Lbl* Harl.3782) shows that when securing manuscript copies on his patron's behalf he was scrupulous in keeping track of his own financial involvement. In the task of gathering his anthology, which reaches from Tye to Handel, he acknowledged the assistance of James Hawkins; he was also helped by John Church. Because it was never publicly circulated, however, this notable collection did not exert the same influence as the later one compiled by Boyce. Following its completion Tudway seems to have entertained some prospect of becoming 'master of the music' in Lord Harley's chapel at Wimpole, Cambridgeshire, and he composed music for its intended consecration. But the chapel was never consecrated, and nothing came of this. Editorial scholarship as now understood did not exist in Tudway's time, and his text, even of composers who were his close contemporaries, must be treated with reserve. It is of interest, however, in that it preserves a number of anthems by Purcell and Blow in versions that differ considerably in detail from those found in autograph scores, but whose readings are so plausible that they probably represent earlier drafts. The anthology also provides significant testimony to the continuing interest during the early 18th century in English church music of the period between the Reformation and the Civil War, and the considerable representation of Tomkins is noteworthy. On the other hand Tudway tended to give undue weight to composers of limited reputation among his contemporaries, and the collection includes an Evening Service, a Latin motet and no fewer than 18 anthems composed by himself. Each volume in the collection has a substantial preface, and some of the pieces are headed with historical and biographical notes; this material is often valuable, especially when dealing with contemporary events and personalities, but Tudway was not invariably well informed, and a few of his attributions are incorrect.

As a composer Tudway concentrated almost wholly on church music, the greater part of it occasional in character. There is no instrumental music by him, and the secular part of his work consists only of a few songs printed in the collections of his day, and a birthday ode addressed to Queen Anne. His anthems, four of which have instrumental symphonies and accompaniments, are all of the verse type, and many of them are somewhat florid. He represents a continuation of the school of John Blow but without the same quality of achievement. His verse Evening Service in B flat, however, has proved interesting and attractive in modern revival.

WORKS

principal sources GB-Lbl, especially Harl.7337–42, unless otherwise stated

ANTHEMS

all verse

Arise, shine, for the queen's chapel
Behold, God is my salvation
Behold, how good and joyful, Act of Union with Scotland, 1707
Blessed is the people
Give the Lord the honour due, 'Thanksgiving for the Peace'
Hearken unto me, for the laying of foundations for the Gibbs building, King's College, 1724
Is it true that God will dwell with men?, 'sung before Queen Anne at Windsor', 1702
I will lift up mine eyes, 'Sung to the Queen at the Bath'
I will sing unto the Lord, Battle of Blenheim, 1704
Let us now praise worthy men
My God, my God, look upon me, 'on ye Passion', 1675
My heart rejoiceth in the Lord, Treaty of Utrecht, 1713, with str, obs
Not unto us, O Lord
O come, let us sing unto the Lord, with str (B pt only extant)
O how amiable are thy dwellings
O praise the Lord, Battle of Oudenaarde, 1708
Plead thou my cause, 'On the change of Ministry', 1714
Sing, O heavens, for the queen at Windsor
Sing we merrily
The Lord hath declared, Rye House Plot, 1683, with str
The Lord hear thee, Cambridge MusB exercise, 1681, with str
The Lord is righteous
Thou, O Lord, hast heard our desire, sung before the queen in King's College Chapel, 1705

OTHER SACRED

Services: Morning and Communion, B♭ (TeD, Jub, re, Cr), with orch, for the planned opening of Wimpole Chapel, 1721; Evening, A (Mag, Nunc), inc.; Evening, B♭ (Mag, Nunc); Evening, G (Mag, Nunc), inc.; Funeral Sentences, g, e, complete but composite
Motet: Quare fremuerunt gentes, Cambridge MusB exercise, 1681, with str

SECULAR

Hail, happy day, auspicious light (ode), Queen Anne's birthday
Songs and catches in 1683^5, 1685^4, 1685^6, 1687^6, 1688^9

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WATKINS SHAW/BRUCE WOOD

Tuerlinckx. Flemish family of woodwind instrument makers. Jean Arnold Antoine Tuerlinckx (*b* Aerschot, 22 Nov 1753; *d* Mechelen, 19 Dec 1827) was the son of a clockmaker and amateur harpsichordist. He began to make instruments at the age of 18, by copying a new French clarinet. In 1782 he married Catherine Meikens and moved to Mechelen where he established himself as a maker of woodwind instruments (and also of arrows), and soon began to receive important orders from the Netherlands. Following a brief imprisonment in May 1799 during the French revolutionary period, his business expanded and he gained clients in both France and Germany. In 1808 his first wife died, and he married Marie Catherine Clavers in the following year. At the

peak of his career he employed 40 workmen in two separate workshops, one for brass instruments and the other for woodwind. He frequently equipped entire military and civil wind bands (*sociétés d'harmonie*) with complete sets of instruments and also dealt in pianos, harps and printed music. During the 1820s his business declined owing to growing competition from cheaper instruments made by large foreign firms as well as from local manufacturers. A portrait of him by Charles-Pierre Verhulst survives in the Stadsmuseum Hof van Busleyden at Mechelen.

After the death of Jean Arnold Antoine, the business was continued by his eldest son, Corneille Jean Joseph Tuerlinckx (*b* Mechelen, 31 May 1783; *d* Mechelen, 29 Dec 1855), who worked in his father's shop from the age of nine, at the same time learning to play various instruments and studying composition. He helped to found and direct several wind-band societies in Mechelen, for which he composed a great deal of music (in 1828 he was highly placed in a composition contest in Antwerp). He wrote mainly for wind band and his works reflect the taste of his epoch for tunes from the *opéra comique* which he arranged in 'potpourris', overtures, fantasies and sets of variations. He also wrote waltzes, marches and military symphonies and made arrangements for other instruments such as the piano, flute and oboe. Most of his music was not published, but remained for a time in manuscript in the city library at Mechelen. In 1835, after the death of his wife, Maria Dochez, whom he had married in 1815, he seems to have largely stopped composing, and about 1840 he probably closed his instrument business owing to decline in trade. The contents of his workshop, including some 300 unfinished flutes, 200 unfinished clarinets, and many other completed instruments, were not sold until 1856, after his death.

Since both father and son marked their work 'Tuerlinckx/Malines' or 'Tuerlinckx à Malines', it is almost impossible to distinguish between their instruments. Neither seems to have been a real innovator, though both kept pace with the times. The foreign armies which marched through the Southern Netherlands in the late 18th and early 19th centuries provided them with many opportunities for studying and copying new foreign types of instruments; and, as a result, they produced many new instruments such as the 13-keyed clarinet, the bass clarinet, the bugle horn, the Russian bassoon and the ophicleide. Various records indicate that they made an astonishing variety of instruments including: fifes, piccolos and flutes of many sizes; clarinets in C, B♭ and A, *clarinettes d'amour* and alto and bass clarinets; oboes, small bassoons of various sizes, bassoons and double bassoons; natural trumpets, *trompettes d'invention* and slide trumpets; field bugles and keyed bugles, *clairons* and ophicleides; *cors de chasse*, natural horns and *cors d'invention*; serpents and Russian bassoons; trombones and *buccins*; harps; a variety of percussion instruments and possibly even pianos. Numerous Tuerlinckx instruments are in the Instrument Museum of the Royal Conservatory of Music in Brussels.

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JANE M. BOWERS

Tufts, John (*b* Medford, MA, 26 Feb 1689; *d* Amesbury, MA, 17 Aug 1750). American tune book compiler. He graduated from Harvard College in 1708 and was minister of the Second Church in Newbury, Massachusetts, 1714–38. He compiled a pamphlet containing musical rudiments and some textless tunes, printed in a simple form of fa-sol-la notation. Designed for binding into psalm books, his *A Very Plain and Easy Introduction to the Art of Singing Psalm Tunes* (later titled *An Introduction to the Singing of Psalm-Tunes*) went into 11 editions (all printed in Boston, 1721–44), of which the third (1723) is the earliest extant. Early editions contain varying selections of melodies or two-part settings; from the fifth edition (1726/*R*) the same 37 tunes appear, set for three voices. 'Psalm 100 New' and 'Southwell New', the only tunes that have not been traced to British sources, may be the first pieces composed and published in British North America. 14 of the tunes were among the 100 most frequently printed in American tune books before 1811. The first music textbook issued in the colonies, Tufts's *Introduction* helped spark the so-called Regular Singing movement in New England and therefore represents the beginning of organized music education in America (Lowens).

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NYM COOKE

Tugdual. *See* MENON, TUTTOVALE.

Tugi [Tugy, Tughin, Tügi, Dügy, Stucki], **Hans** [Johannes; Hans von Basel] (*b* Basle, *c*1460; *d* Basle, summer 1519). Swiss organ builder. He was the son of a Basle gunsmith and matriculated at Basle University, 1476–7. By about 1500 he was one of the most important organ builders in Switzerland and south-west Germany. He appears to have worked in Mantua Cathedral in 1503. He built new organs in Basle (1487, 1496–9 and before 1510), Mainz

(before 1496, perhaps 1490), Brugg (1493 and the following years), Zürich Grossmünster (1505–7), Colmar (before 1513) and Biel (1517–19). He also rebuilt and repaired organs in Basle (1482), Konstanz Cathedral (1489–90; he may also have built a small organ there in 1490–91), Zürich Grossmünster (1511–13), Mainz Cathedral (1514), Berne Minster (1517–19) and Colmar (1513, 1518).

Tugi should not be confused with the German organist Johannes Gross (*b* Nuremberg, *c*1480; *d* Basle, 1536), who, like Tugi, was known as Hans von Basel; he was organist of Konstanz Cathedral in 1505–6 and of Basle Cathedral in 1507. He was invited to test Tugi's organ in the Zürich Grossmünster in 1507.

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MANFRED SCHULER

Tuicke [tuk, tuke]. *See* TUCK, TUCKET.

Tuksar, Stanislav (*b* Gornji Kraljevec, 27 July 1945). Croatian musicologist. He read philosophy and English at Zagreb University (1965–70) and studied the cello with Rudolf Matz at the Zagreb Academy of Music (1966–72). He later studied musicology with Edith Weber at the Sorbonne (1974–6), with Ivo Supičić at Zagreb University (MA 1978), with H.-P. Reinecke at the Staatliches Institut für Musikforschung (1986–8), and again at Zagreb with Koraljka Kos, gaining the PhD in 1990 with a dissertation on Croatian musical terminology. He became associate editor of the *International Review of the Aesthetics and Sociology of Music* in 1980 and was editor-in-chief of *Arti musices* (1990–97). From 1992 to 1997 he was secretary of the Croatian Musicological Society; he also taught at the Zagreb Academy of Music.

In addition to musical terminology, Tuksar is interested in the aesthetics of European music. While he was deputy director of the Institute for Musicological Research of the Croatian Academy of Sciences and Arts (1980–92) he made a significant contribution to the cataloguing of Croatian musical sources. In 1988 he initiated *Indices collectiorum musicarum tabulariorumque in Croatia*, a series of catalogues of Croatian music collections, of which he is the editor.

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ZDRAVKO BLAŽEKOVIĆ

Tulikov, Serafim (Sergeyevich) (*b* Kaluga, 7 July 1914). Russian composer. He graduated in 1940 from Beliy's composition class at the Moscow Conservatory. President of management for the Moscow section of the Composers' Union, he holds a State Prize and the title People's Artist of the RSFSR. He is chiefly known as a composer of songs, many of which achieved wide popularity in the USSR and abroad; *Ėto mï – molodyozh'* ('It is us – Youth') and *Marsh sovetskoy molodyozhi* ('March of Soviet Youth') were awarded first prizes at international festivals of democratic youth in Warsaw and Berlin. Tulikov's work is dedicated to the themes of labour and the revolutionary struggle, and is notable for its epic, hymnic quality, the influence of Russian folk music and its bold vitality.

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GALINA GRIGOR'YEVA

Tulindberg, Erik (Eriksson) (*b* Vähäkyrö, 22 Feb 1761; *d* Åbo [now Turku], 1 Sept 1814). Finnish composer. He studied at the Åbo Akademi and took the master's degree in 1782; he worked there as a librarian until 1784, when he became an accountant to the Province of Uleåborg (Oulu). In 1809, when Finland was annexed to Russia as a Grand Duchy, he became a member of the state council, and in 1811 was appointed chief accountant at the Province of Åbo and Björneborg (Pori).

Tulindberg was an enlightened amateur musician who played the violin and cello and probably keyboard instruments. He collected a large library of 50 scores, containing about 150 individual chamber and orchestral works by composers including: Abel, Boccherini, Cambini, Davaux, Gyrowetz, Haydn, Lorenziti, Mozart, Neubauer, Pleyel, F.P. Ricci, C. Stamitz, Toeschi and Vanhal; the collection is now in the Sibelius Museum in Turku.

In his youth Tulindberg practised music at the university, where he held a music scholarship. It was probably at this time that he wrote a violin concerto, a *Polonaise con variazioni* for violin solo and six string quartets. The quartets are in the style of Haydn's op.9, which he knew, and some features suggest that he might also have known Haydn's opp.1 and 2 and works up to op.20. The quartets were found only in 1925; the missing second violin part has been reconstructed for performance. The manuscript of the Violin Concerto, dedicated to Patrick Alströmer (1733–1804), founder of the Swedish Royal Academy of Music, is included in the Alströmer collection there. In 1797 Tulindberg was made a member of the Academy, perhaps partly because of his pioneer notation of Finnish traditional runic singing, known in Stockholm through a paper read by J. Tengström at a meeting of the Kungliga Vitterhets, Historie- och Antivitetsakademie in 1795.

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ILKKA ORAMO

Tulou, Jean-Louis (*b* Paris, 12 Sept 1786; *d* Nantes, 23 July 1865). French flautist. The son of a bassoonist on the staff of the Conservatoire, he entered that institution at the age of ten. A pupil of Jean-Georges Wunderlich, in 1799 he won the *second prix*, the *premier* being withheld because of his youth. Two years later he received the *premier prix* and was judged by many the finest flautist in France. He was principal flute at the Opéra from 1815 to 1822, and again from 1826 until his retirement. About the year 1814 he met a formidable rival in Drouet and partisanship ran high in Paris, though in the end it was Tulou who prevailed. Tulou was an outspoken republican and at the restoration of Louis XVIII he was sidelined, failing to secure some coveted appointments, notably at the Conservatoire. Visits to London in 1817 and 1826 were coldly received by a public whose taste had been affected by the fireworks of Drouet and the power of Nicholson. In 1829 Tulou received the long-desired chair at the Conservatoire, which he held till his retirement in 1856.

From 1831 Tulou carried on a successful flute factory in partnership with J. Nonon, but in 1853 they separated, both continuing independently and producing elegant flutes in the older French style. Tulou used a 12-keyed instrument, his only innovation being a small key to help the intonation of the *f♯*′ and *f♯*″. During his professorship he was bitterly opposed to the Boehm flute.

Tulou composed prolifically and effectively for the flute, mainly in the fashionable bravura style of the fantasias and airs with variations. He wrote an influential *Méthode de flûte* in 1851. His playing was said to be an admirable balance of technical virtuosity and musical refinement.

PHILIP BATE/EDWARD BLAKEMAN

Tůma [Thuma, Tuma], **František Ignác Antonín** (*b* Kostelec nad Orlicí, Bohemia, 2 Oct 1704; *d* Vienna, 30 Jan 1774). Czech composer. He received his first musical training from his father, organist at Kostelec, and probably studied in Prague, at the Jesuit seminary. According to Dlabacž he was a tenor chorister under B.M. Černohorský at the Minorite church of St James, and he may have received musical instruction from him. Tůma then went to Vienna, where he was probably first active as a church musician; according to Marpurg he was a vice-Kapellmeister at Vienna by 1722. Tůma's name first appears in Viennese records in April 1729, when the birth of a son was recorded. By 1731 he was 'Compositor und Capellen-Meister' to Count Franz Ferdinand Kinsky, the High Chancellor of Bohemia, whose patronage he must already have enjoyed and who made it possible for him to study

counterpoint with J.J. Fux. On J.C. Gayer's death in 1734, Kinsky recommended Tůma as his successor as Kapellmeister to Prague Cathedral, but his recommendation arrived too late and Tůma may have remained in Kinsky's service until the latter's death in 1741. In that year he was appointed Kapellmeister to the dowager empress, widow of Emperor Karl VI; among his colleagues were G. Trani and G.C. Wagenseil. On her death in 1750 Tůma received a pension. For the next 18 years he remained in Vienna and was active as a composer and as a player on the bass viol and the theorbo; he was esteemed by the court and the nobility, and at least one work may have been commissioned from him by the Empress Maria Theresa. From about 1768 he lived at the Premonstratensian monastery of Geras (Lower Austria), but in his last illness he returned to Vienna and died in the convent of the Merciful Brethren at Leopoldstadt. His son Jacob was a violinist in the dowager empress's band in 1750, and from 1767 until his death in 1784 was a member of the Viennese court orchestra.

Tůma's output belongs mostly to the late Baroque. Many of his sacred works show affinity with the conservative quasi-Palestrinian counterpoint of his teacher Fux; 14 masses are in *a cappella* style. According to Kinsky's recommendation of 1734 Tůma was 'the only [composer] capable of imitating ... Fux and of following the latter's principles'. The idiom of Tůma's more modern-style church compositions is closer to that of Caldara. His sacred works, which were known to Haydn and Mozart, were noted by his contemporaries for their solidity of texture and their sensitive treatment of the text as well as for their chromaticism. His instrumental music includes trio and quartet sonatas, sinfonias and partitas, mostly for strings and continuo; some of them were clearly intended for orchestral use. Contrapuntal textures predominate, but some movements are in continuo-homophony with only slight contrapuntal touches. Occasional hints of the *galant* style – in the leaning towards simpler harmony, periodic two-bar structure, syncopations, melodic sighs, sudden turns to the opposite mode – do not affect the basic late Baroque character of Tůma's music.

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Principal sources: A-Ee, GÖ, H, HE, KN, KR, M, Reichesberg, SEI, Wgm, Wn, Ws, WIL; CH-Bu; CZ-Bm, K, LIT, MEa, Pnm, Pak, Psj, Pu, SO; D-Bds, Dl; H-PH, Györ Cathedral; I-Bca, MOe

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INSTRUMENTAL

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MILAN POŠTOLKA

Tūma, Ḥabīb Ḥasan (*b* Nazareth, 12 Dec 1934; *d* Berlin, 10 Aug 1998). German ethnomusicologist and composer of Palestinian birth. He studied piano and theory at the Haifa Conservatory and composition at the Israel Academy of Music, Tel-Aviv, with Alexander Boscovich. In 1964 he received a scholarship from the Deutscher akademischer Ausauschdienst which brought him to Berlin, where he studied ethnomusicology at the Free University with Kurt Reinhard and obtained the doctorate with a dissertation on Arab music theory. From 1969 until its closure in 1997, Tūma worked for the Institute for Traditional Music, which published many of his short articles, reviews and interviews in its journal *World of Music*. He was also able to pursue private academic projects and study trips in south Turkey, Iraq and Bahrain. He initially analysed the *maqām* technique of improvisation, developing a theory of the non-temporal 'tonal spatial component' in its organization; later in life, he studied the contemporary role of the Arabic musician as well as the Moroccan *nawba*, to which he devoted the last ten years of his life and his final, posthumous publication. In Berlin Tūma organized the Arabien Festival Traditioneller Musik (1978) and Festival Traditioneller Musik Islam (1986); he was also concert adviser at La Maison des Cultures du Monde in Paris and made recordings of traditional music for the UNESCO collection. His compositions are fundamentally infuenced by his studies of Arab music.

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CHRISTIAN POCHÉ

Tumanina, Nadezhda Vasil'yevna (*b* Voronezh, 1 Sept/14 Sept 1909; *d* Moscow, 2 Sept 1968). Russian musicologist. She graduated in 1936 from the department of history and theory at the Moscow Conservatory, where she completed her postgraduate studies with V.Ye. Ferman. From 1938 she taught at the Moscow Conservatory and from 1949 to 1957 was head of the department of Russian music history; she was appointed professor in 1963. From 1952 she was a senior research fellow at the Institute for the History of the Arts. Tumanina's research interests centred on classical Russian and Soviet music. She edited the three-volume textbook on Russian music for higher educational institutions, *Istoriya russkoy muzïki*, and was one of the editors and authors of *Istoriya russkoy sovetskoy muzïki*. Her most important work was a fundamental two-volume monograph on the life and work of Tchaikovsky.

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LYUDMILA KORABEL'NIKOVA

Tumbadora [tumba]. *See* CONGA DRUM.

Tunbūr. Arabian lyre of the Pre-Islamic and Islamic periods; the term is also widely used for a long-necked lute. The term, of Pahlavi origin, is included in the celebrated inventory of the page of the Sassanian king Khosrow II (ruled 591–628 CE), where it appears in a list of musical instruments (*see* ṬANBŪR and IRAN, §I, 5). The instrument might be included – as in all the Turkish-Iranian-Indian area – in the family of long-necked lutes (*see* ARAB MUSIC, §I, 7(i)).

Tunder, Franz (*b* Bannesdorf, nr Burg, Fehmarn, 1614; *d* Lübeck, 5 Nov 1667). German composer and organist.

1. LIFE. Nothing is known of Tunder's early years except that he was the son of Hans Tunder (*d* 1639). His first teacher was perhaps Christian Prusse, Kantor of the Stadtkirche in Burg until 1629; early in 1632 he was studying music in Copenhagen, possibly with the court Kapellmeister Melchior Borchgrevinck, a pupil of Giovanni Gabrieli. In December of that year Tunder succeeded Johann Heckelauer as organist to the court of Duke Friedrich III of Holstein-Gottorf. Heckelauer, a nephew of the organ builder Esaias Compenius, remained at court as building inspector; he had spent the years 1627–30 in Florence, where he built an organ for the Grand Duke of Tuscany. Frescobaldi was also in Florence at this time, and since Mattheson stated that Tunder had studied with Frescobaldi, it is possible that he accompanied Heckelauer to Florence. Even in Gottorf, however, Tunder would have had ample opportunity to learn of the latest trends in Italian music, not only from Heckelauer but also through Duchess Maria Elisabeth, daughter of the Elector Johann Georg I of Saxony. She was a pupil of Schütz and entrusted her daughters' musical education to Tunder.

On 10 February 1640 Tunder married Elisabeth Voigt, daughter of the court tailor at Gottorf, and the following year he succeeded Peter Hasse as organist of the Marienkirche in Lübeck. In 1647 he also assumed Gerdt Black's

duties as Werckmeister (administrator and treasurer of the church), and after Black's death in 1651 he was appointed to the post in his own right, thus increasing his income and prestige. Five children were born to the Tunders: Friedrich (in 1642), Augusta Sophie (1644), Anna Margarethe (1646), Johann Christoph (1648) and Dorothea (1652); Augusta Sophie married the Kantor Samuel Franck in 1663, and Anna Margarethe married Tunder's successor, Dietrich Buxtehude, in 1668.

At the Marienkirche Tunder was in charge of both the large organ (three manuals, 52 stops) and the smaller one in the Totentanz Chapel (three manuals, 40 stops). His duties are not well documented, but must have included the playing of hymn preludes, communion music and postludes to the services. The violinist Nathanael Schnittelbach and the lutenist Joachim Baltzer, both municipal musicians, regularly performed with him from the organ loft, but much of the music Tunder played would have been improvised. He also collaborated with the Kantor (until 1662 Martin Lincke, and then Tunder's son-in-law Samuel Franck) in the presentation of vocal music, and seems to have influenced the style of music sung by the Kantorei: after his arrival Lincke's purchases for the choir shifted from traditional polychoral works to those in the modern concerted style, including works by Grandi, Rovetta, Vesi and other Italians.

Tunder's ABENDMUSIK concerts are documented from 1646. They are said to have begun with performances of organ music on Thursdays for businessmen awaiting the opening of the stock exchange. It was Buxtehude who first gave the Abendmusiken the dramatic form that was to prevail throughout the 18th century, but Tunder laid the foundation in his cultivation of the patronage of the business community and his reaching out beyond his official duties to compose vocal music.

2. WORKS. Tunder's surviving music comprises 14 organ pieces (and a fragment of another). 17 vocal works (including at least one arrangement) and a sinfonia from a lost vocal work. The organ praeludia all require pedals and consist of toccata-like opening and closing sections (with virtuoso display for the manuals) and a single central fugue which is well developed contrapuntally and flows seamlessly back into the toccata style. They exemplify the early use of the *stylus phantasticus* characteristic of north German organ composers, including Scheidemann and Weckmann, whose music Tunder surely knew. His one canzona is a *manualiter* work using a theme from Costanzo Porta's *Canzon quarta* (see Beckmann, 1989). Chorale settings predominate in the organ works, with chorale fantasias such as *Christ lag in Todesbanden*, *Herr Gott dich loben wir*, *In dich hab ich gehoffet, Herr*, *Komm heiliger Geist* and the two versions of *Was kann uns kommen an für Not* representing Tunder's most important contribution to the repertory. These all set one verse of the chorale at considerable length (94 to 257 bars), require two manuals and pedals and show the use of melodic fragmentation, varied textures and echo effects. *Auf meinen lieben Gott* demands two manuals but not pedals and presents three continuous variations on the chorale. *Jesus Christus, wahr'r Gottes Sohn*, for single manual and pedals, is more homogeneous in its contrapuntal texture, and is better designated a chorale ricercare. *Jesus Christus unser Heiland*, with its three separate variations, may represent Tunder's only surviving example of *alternatim* practice; its first variation makes extensive use of double pedal.

Tunder's surviving vocal works are all in the Düben collection (*S-Uu*); their late copy dates do not necessarily reflect composition dates. Among the Latin works are two Protestant versions of the Marian antiphon *Salve regina*. Roche showed that the *Salve mi Jesu* that Gustaf Düben ascribed to Tunder is an arrangement of the *Salve regina* from Rovetta's *Motetti concertati* op.10 (Venice, 1647). *Salve coelestis pater* could also be an arrangement of a Catholic composer's *Salve regina*, but it does not correspond to any in the existing choir library. The fact that there is no great stylistic disparity between these and Tunder's other Latin works shows the degree to which he was influenced by the modern Italian style. *O Jesu dulcissime* and *Da mihi Domine* are solo settings of devotional texts; the other three are concerted psalms.

About a third of Tunder's vocal works are chorale settings with German texts. *Ach Herr, lass deine liebe Engelein*, the third stanza of *Herzlich lieb hab ich dich*, does not use the associated melody and comes closest to the affective quality of the Latin works. The other two settings for solo voice use the chorale melody either in a straightforward way in the vocal part, surrounded by a web of instrumental counterpoint (*An Wasserflüssen Babylon*), or in cantional and concerted style (the two sections of *Wachet auf*). The three larger settings *per omnes versus* (*Ein feste Burg*, *Helft mir Gott's Güte preisen* and *Wend ab deinen Zorn*) vary the scoring, texture and compositional style of each verse; indeed *Wend ab deinen Zorn* can be characterized as the earliest north German example of a true chorale cantata (Krummacher). Of the other works with German words, two (*Herr, nun lässet du deinen Diener* and *Hosianna dem Sohne Davids*) are sacred concertos to New Testament texts and two are designated 'Aria'. Although the latter have poetic texts, their musical style, particularly that of *Ein kleines Kindelein*, is strongly influenced by the sacred concerto.

WORKS

Editions: *Franz Tunder: Kantaten und Chorwerke*, ed. M. Seiffert, DDT, iii (1900, 2/1957) [S]
Franz Tunder: Sämtliche Orgelwerke, ed. K. Beckmann (Wiesbaden, 1974) [B]

VOCAL

all with basso continuo

Latin: Da mihi, Domine, 1v, 5 str; Dominus illuminatio mea, 5vv, 2 str; Nisi Dominus aedificaverit, 3vv, 2 str; Nisi Dominus aedificaverit, 5vv, 4 str; O Jesu dulcissime, 1v, 2 str; Salve coelestis pater, 1v, 1 str; Salve mi Jesu, 1v, 5 str [arr. of G. Rovetta: Salve regina]: all ed. in S

German: Ach Herr, lass deine liebe Engelein, 1v, 4 str; An Wasserflüssen Babylon, 1v, 4 str; Ein feste Burg, 4vv, 6 str; Ein kleines Kindelein, 1v, 4 str; Helft mir Gott's Güte preisen, 6vv, 5 str; Herr, nun lässest du deinen Diener, 2vv, 5 str; Hosianna dem Sohne Davids, 5vv, 5 str; Streuet mit Palmen, 5vv, 5 str; Wachet auf, ruft uns die Stimme, 1v, 3 str; Wend ab deinen Zorn, 6vv, 5 str: all ed. in S

ORGAN

Free works: Canzona, G; 4 praeludia, F, g, g, g; Praeludium, g (frag.): all ed. in B

Chorale settings: Auf meinen lieben Gott; Christ lag in Todesbanden; Herr Gott dich loben wir; In dich hab ich gehoffet, Herr; Jesus Christus unser Heiland der von uns; Jesus Christus, wahr'r Gottes Sohn; Komm heiliger Geist; Was kann uns kommen an für Not (2 versions, 1 inc. all ed. in B)

OTHER INSTRUMENTAL

Sinfonia, 7 str, to lost motet, Da pacem; ed. in S

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KERALA J. SNYDER

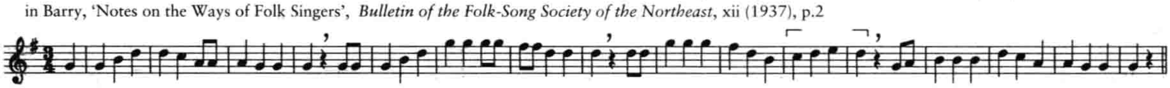
Tune book. A collection of psalm tunes with an instructional preface, designed for use in the early American singing schools. *See* PSALMODY (ii), §II, and SHAPE-NOTE HYMNODY.

Tune families. The tune family concept was developed in 20th-century British-American folksong scholarship as a tool for explaining the strong relationships among melodies widespread in the oral tradition of Britain, Ireland and North America from the 17th century to the present. According to Samuel P. Bayard, a tune family is 'a group of melodies showing basic interrelation by means of constant melodic correspondences and presumably owing their mutual likeness to descent from a single air that has assumed multiple forms through processes of variation, imitation, and assimilation' (1950, p.33).

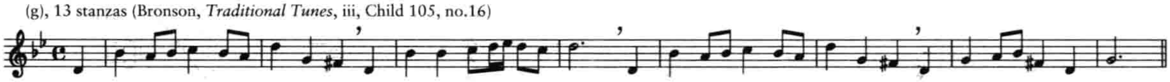
Although not so named, the beginnings of the concept are found in writings and notations of folksong collectors

Ex.1 Representative tunes in each of Bayard's seven major tune families
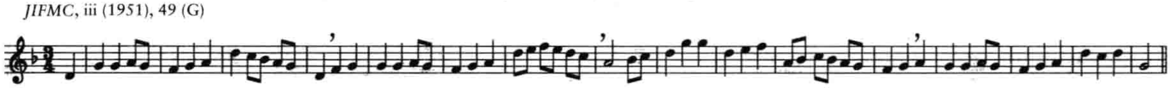
(a) (Lord Randall), 'Vilikins and his Dinah', as sung by Fred Robson on the London stage *c*1852 (probably copied from sheet music) (E♭), no text; in Barry, 'Notes on the Ways of Folk Singers', *Bulletin of the Folk-Song Society of the Northeast*, xii (1937), p.2



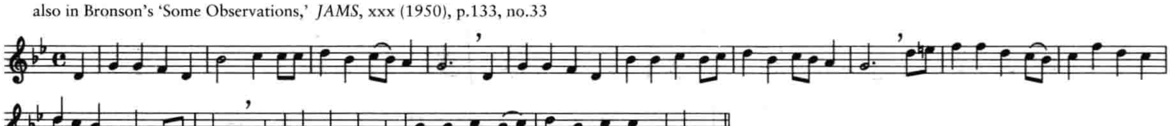
(b) (Bailiff's Daughter), 'The Jolly Pinder', from Gostling Lute MS, transcr. by Rimbault and printed in Chappell's *Popular Music of Olden Time*, p.203; (g), 13 stanzas (Bronson, *Traditional Tunes*, iii, Child 105, no.16)



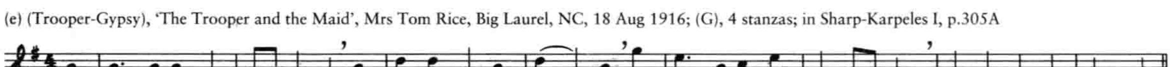
(c) (Child I–II), 'The Green Bushes', from Stanford-Petrie no.370, as reprinted in Bayard's 'Principal Versions of an International Folk Tune', *JIFMC*, iii (1951), 49 (G)



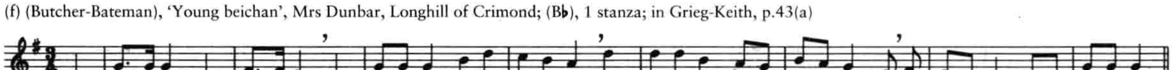
(d) (Lazarus), 'Come all ye Faithful Christians', repr. from Sharp, *English Folk Song: Some Conclusions*, no.3; (g), no text; also in Bronson's 'Some Observations,' *JAMS*, xxx (1950), p.133, no.33



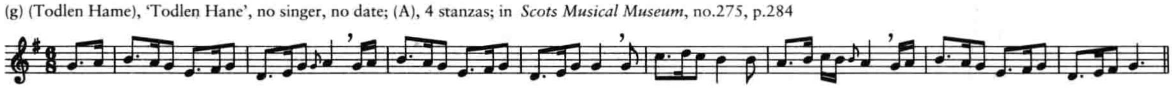
(e) (Trooper-Gypsy), 'The Trooper and the Maid', Mrs Tom Rice, Big Laurel, NC, 18 Aug 1916; (G), 4 stanzas; in Sharp-Karpeles I, p.305A



(f) (Butcher-Bateman), 'Young beichan', Mrs Dunbar, Longhill of Crimond; (B♭), 1 stanza; in Grieg-Keith, p.43(a)



(g) (Todlen Hame), 'Todlen Hane', no singer, no date; (A), 4 stanzas; in *Scots Musical Museum*, no.275, p.284



and editors as diverse as Patrick McDonald (1784), Patrick Weston Joyce (1806), William Stenhouse (1853), George F. Graham (1854–6), William Petrie (1855), William Chappell (1859), John Glen (1901), Gavin Greig (1906–7), Cecil Sharp (1907) and Anne G. Gilchrist (1932), all of whom acknowledged and often illustrated relationships among tunes which might not have been obvious, and thus contributed to the stockpile of examples that would lead to the tune family theory. However, it was in the writings of American collectors Phillips Barry (1910; 1929; 1930; 1937; 1939) and Samuel P. Bayard (1939; 1942; 1950; 1951; 1953; 1954; 1957) that the theory was clearly formulated. Additional examples were annotated, with Bayard's help, in the American religious repertory by George Pullen Jackson (1943).

Commentary on the theory as developed by Bayard has been offered by D.K. Wilgus (1959), Bertrand H. Bronson (1942; 1949; 1950; 1951; 1952; 1959; 1959–71), Charles Seeger (1966), Anne Dhu McLucas [Shapiro] (1975; 1985; 1992), Norman Cazden (1982) and James Cowdery (1984). Yet because neither Barry nor Bronson developed a comprehensive system of naming and illustrating the tune families they felt existed, the concept has never come into full use as a way of classifying musically the vast repertory of songs in the British-American oral tradition such as the concepts underlying the Antti Aarne folktale types, for instance, have done for the classification of folk narrative.

Bayard (1953) outlined seven major tune families (ex.1) and estimated a total number of 55 tune families in the British-American repertory; of these, only one, 'Lord Randal', has been comprehensively illustrated (Shapiro, 1975), although scholars in various branches of British-American folklore have utilized the tune family names alluded to by Barry and Bayard as a basis for tune annotations. In this regard see John M. Ward (1986; 'Lancashire Hornpipe' 1990; 'Ladie Greensleeves', 1990; 1993), Norman Cazden (1958, 1982), Chris Goertzen (1985), Anne Dhu Shapiro (1992), and Paul F. Wells and Anne Dhu McLucas (1997).

Since the tune family concept was explicitly developed in the British-Irish-American folk tradition, its transferability to other repertories has not been tested; yet it is clear that the reliance of tune family identification on similarity of contour, strongly accented 'diagnostic tones' and the use of formulaic patterns relates the tune family concept to much broader aspects of mode, as understood in Middle-Eastern and Indian musics and the orally transmitted portions of plainchant repertory (see Jeffery, 1992). David G. Hughes (1981), for example, has outlined three cases in which tune families could be applied to the study of chant: the first is a group of different texts for the same tune with minor adjustments for different syllable count and accent placement; the second is a group of melodies with similar or identical opening phrases, whether or not the continuations are identical; and the third is a group of melodies drawing the greater part of their material from a common fund of formulae peculiar to one mode and category. None of these is identical with the definition as formulated by Bayard, but may well be appropriate to chant. Bruno Nettl has also speculated that Amerindian repertories might possibly contain tune family relationships.

The tune family model relies on observing the ways traditional singers (or instrumentalists) vary their materials over time, including changes in melodic line, transposition of phrases, extensions of melodic intervals, addition of phrases, alternation of cadences, repetitions of certain formulae, modal change, abbreviations, and changes in rhythmic patterns caused by the addition of new texts or dance-steps. Such changes, while resulting in tunes that have obvious surface differences, also conserve the identity of a tune once learned. The tune family concept gives the researcher a way to group together tunes with fundamental likenesses, despite surface differences. While one can presume possible historical connections among tunes, the tune family researcher does not necessarily try to prove them. Rather, researchers use the theory to organize tunes according to their melodic patterns, rather than according to the usual categories of texts, modes or titles.

See also BALLAD, §I, 5.

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ANNE DHU McLUCAS

Tunick, Jonathan (*b* New York, 19 April 1938). American orchestrator, conductor and composer. His education included degrees from Bard College (1958) and the Juilliard School of Music (1960), and compositional study with Nordoff, Giannini and Bernstein. Work in New York as an instrumentalist, conductor and arranger led to the first commercially successful musical with which Tunick was associated, *Promises, Promises* (1968). *Company*, two years later, cemented his position at the forefront of theatre orchestrators and led to a long-lasting association with the work of Stephen Sondheim. His pre-eminence in this area has caused notable theatre composers to seek his services, inluding David Shire, Charles Strouse and Maury Yeston, and has fittingly led to his receiving the first Tony award given for orchestration, for *Titanic* (1997). His film work includes scores for *Fort Apache, the Bronx* (1981), *Endless Love* (1981) and *I am the Cheese* (1983), and he received an Academy Award for *A Little Night Music* (1977). On television his work has been heard in 'Blinded by the Light', 'Concealed Enemies', 'Brotherly Love', a series of adaptations from John Cheever and the themes for the series 'Tattinger's' and 'Love and War'. For recordings he has arranged and conducted for Cleo Laine, Kiri Te Kanawa, Plácido Domingo and Barbra Streisand, with Emmy and Grammy awards to his credit.

Tunick's position as a master of orchestration is closely allied to his compositional insight, his ability to absorb the point of a musical work and write it as if conceived for orchestra from the beginning. Any initial supposition from his early successes – *Promises, Promises* and *Company* – that he was solely attuned to those current popular sounds was immediately disproven by his flawless evocation of variously glamourized aspects of the past in *Follies* and his invention of a Ravelian operetta texture (completely eschewing the modern rhythm section) for *A Little Night Music*, and with each subsequent score. At a time when amplification is ubiquitous in the theatre, his work remains acoustically conceived and balanced, revealing a fine-tuned ear not just for music but also for its dramatic import. In his hands, nuances of timbre assume the same import as in fine operatic composition.

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(*selective list*)

THEATRE ORCHESTRATIONS
composers in parentheses

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Tuning. The adjustment, generally made before a musical performance, of the intervals or the overall pitch level of an instrument. Inflections of pitch that form an inherent part of the performance itself are usually thought of as a matter of intonation (*see* INTONATION (ii)) rather than tuning. The term is also commonly used to refer to the note or (more often) the set of notes or intervals to which a particular instrument is tuned. The tunings, in this sense, of individual instruments are discussed in the articles on the instruments concerned (*see also* RE-ENTRANT TUNING). A third use of the term is in the sense of the 'tuning system' employed, referring to a model of the scale corresponding to some mathematical division of the octave. For the history of such models in performing practice, *see* TEMPERAMENTS, WELL-TEMPERED CLAVIER, MEAN-TONE, JUST INTONATION and PYTHAGOREAN INTONATION.

Wind instruments in an ensemble are tuned to make their general pitch level uniform by adjusting the length of tubing in each instrument. Tuning-slides are shifted in brass instruments, the top joint in a flute, the staple of the

reed in an oboe, etc. The extent to which bass reed instruments can be tuned is slight, as each millimetre of difference amounts to a smaller portion of the total tube length than on a treble instrument. On the other hand, the palpable lengthening or shortening of any woodwind instrument will complicate the player's task during performance by tending to put the instrument slightly out of tune with itself: to sound a precise octave above the new basic pitch, for instance, the player must compensate for the fact that the effective tube length provided by the normal fingering is no longer precisely half the overall length. The techniques used for this compensation are likely to affect timbre, volume or articulation. Hence the intonation and voicing of a good woodwind instrument are displayed best when it is at the pitch level intended by the maker; this is especially true of the oboe, the instrument which provides the *a′* to which the orchestra tunes (this pitch being used because the violas and cellos as well as the violins have a string tuned to A, and this is the cello's highest and hence clearest string). That pitch level itself, however, varies somewhat with temperature, gradually rising as the instrument is warmed by the player's breath.

On string instruments the tuner adjusts the tension and sometimes the sounding length of the string. Gross alterations of tension are avoided because of the danger of breakage and because a pronounced change in the stress borne by the instrument will more or less subtly alter its shape and hence in turn the sounding length, tension and pitch of any previously tuned strings. (At least two tunings are thus required to raise or lower the pitch level of a piano, the first being unlikely to leave the instrument very well in tune.)

Most keyboard instruments have so many strings or pipes that some of them are far more suitable to begin a tuning with than others. The octave around middle C on the keyboard, perhaps *f–f′*, is traditional nowadays on the organ (using pipes of the 4′ Principal rank) and on the piano (using the middle of the three strings for each note, the other two being dampened by a strip of felt which the tuner inserts). One note, for example *a* or *c′*, is set to a pitch standard from a tuning-fork or the like, and then the rest of the octave is tuned through a network of consonant intervals extending from this starting-point. Often a chain of 5ths and 4ths is used (for instance A–D–G–C etc), but many tuners use 3rds and major 6ths at least as much (*see* EQUAL TEMPERAMENT). Once the initial octave has been set, the tuning is extended to the other octaves and, finally, to the other sets of strings or pipes.

In judging intervals a tuner listens, consciously or subliminally, for beats among the overtones of the two notes involved. Hence differences in timbre crucially affect the procedure. It would be difficult to set precisely tempered intervals by a stopped-flute rank on the organ, for example, because its timbre is weak in the odd-numbered members of the harmonic overtone series. In piano timbre a mild degree of inharmonicity obliges the tuner to make all the octaves slightly larger than the theoretical norm of 1200 cents (which would be an octave with a frequency ratio of exactly 2:1). While the proper amount varies with the particular instrument, a general indication is given in Table 1 (based on suggestions made by the Tuners Supply Co. of Boston, Massachusetts). Some of the 'stretch' in the extreme bass and treble, however, is for the sake of a certain melodic bite gained by making the octaves larger than harmonic justness would dictate. In this respect different tuners and musicians have different tastes, but markedly stretched octaves are at best a mixed blessing in chamber music, where a more sober intonation will allow the non-keyboard instruments to blend more resonantly.

TABLE 1

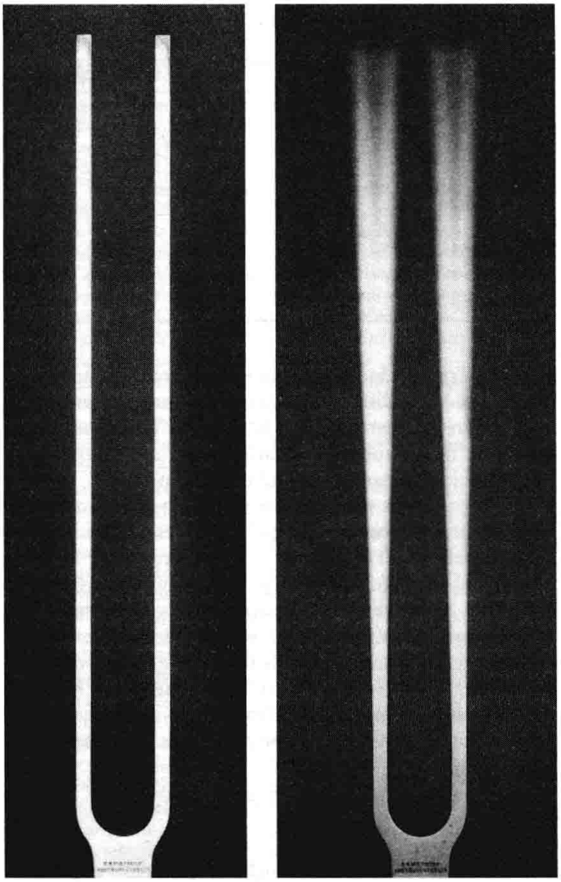
	grand piano	*large upright*	*small upright*
d′′′′			
	1208	1209	1212
d′′′			
	1206	1206	1207
d′′			
	1202	1204	1206
middle *d′*			
	1202	1204	1206
d			
	1204	1205	1209
D			
	1209	1211	1216
D′			

On instruments with extremely inharmonic timbre, the criteria for good tuning are quite different. Each Indonesian gamelan, for example, is likely to have its own shading of the *pelog* or *slendro* scale, and these shadings differ far more than the various temperaments of the Western tradition. Yet within each gamelan the unisons and octaves are tuned precisely to achieve certain qualities of beating and, according to Hood (*Selected Reports*, 1966), definite patterns of stretching or compressing the octaves for certain notes of the *pelog* or *slendro* scale. *See also* BELL (i).

For bibliography *see* TEMPERAMENTS and INTONATION (ii).

MARK LINDLEY

Tuning-fork (Fr. *diapason*; Ger. *Stimmgabel*; It. *corista*). A metal device (occasionally with resonator) for establishing pitch. It was invented in 1711 by John Shore, Handel's famous trumpeter. Its musical advantages are that its pitch is hardly affected at all by changes of temperature, that for all practical purposes it retains its pitch permanently, that it is of convenient size and that its pitch can be adjusted by careful filing. To sharpen it, the tips of the prongs are filed, and to flatten it the prongs are filed inside just above the yoke that joins them (a job better left to an instrument maker). When a fork is struck and held in the air its sound is faint and, for a short time, at least one high partial tone is clearly heard; but if the stem is pressed down on a table, or other wooden surface of some size, the fork's note becomes much louder, while the high partial tone fades out at once. The vibrations of the two prongs, away from and towards one another (fig.1), cause the stem to move up and down, and it is this that sets the wooden surface in sympathetic vibration as a soundboard: the soundboard rapidly drains away the energy of vibration of the fork to produce its own motion, hence the fading of the fundamental note of the fork and the almost instantaneous fading of the high partial tone. This high partial tone of the tuning-fork is an interesting and extreme example of the 'inharmonicity' of a mechanical system that can vibrate in a number of different 'modes' and is allowed to vibrate freely. It is not easy to determine the pitch of the first upper partial by ear alone; but in the average fork it is about two octaves and a major 6th above the fundamental, which is the note used for tuning. It is thus incorrect to speak of the 'harmonics' of a tuning-fork, for the vibrations of its several tones are inharmonic.



1. *Tuning-fork at rest and vibrating*

Originally invented for musical purposes, the tuning-fork was found to have properties that made it invaluable as a scientific instrument, and as a reference standard of frequency (rate of vibration). For use in the acoustics laboratory a tuning-fork was often fitted with a resonance box. In shape this was rather like a large matchbox with one end removed; it had a knob on the top with a hole in it into which the fork could be fitted. Sometimes a cylindrical resonator was used instead. The resonance box, or resonator, has its own note, just as a glass jar has (as one discovers by blowing across the mouth of a test tube), and this note was made slightly different from the note of the fork's fundamental. If the notes were made exactly the same, the resonance box would respond so much that it would drain away the energy of the fork too rapidly and the sound of the fork would fade too soon. The resonance box, not being tuned to the fork, actually alters its frequency, though the alteration is extremely slight. Since the resonator radiates the fundamental tone much more efficiently than the inharmonic high partial tones a tuning-fork and its resonance box produce a practically pure tone, and were often used for that purpose before the availability of electronic signal generators.

Three well-known names are especially associated with the scientific use of the tuning-fork in the 19th century for musical objectives. JOHANN HEINRICH SCHEIBLER was the first to devise, in his tuning-fork tonometer, a method of determining with accuracy the absolute frequency of a given musical note and of comparing the frequencies of two notes. Lissajous devised a still more accurate method of comparing the frequencies of two tuning-forks which give a mistuned unison, or a mistuned consonance. He viewed, through what is called a Lissajous vibration microscope, the pattern made by the motion of a spot of light reflected in turn on a highly polished area on one prong of each of the two forks which were set to vibrate in planes at right angles to each other. The gradual shifting of this pattern gave him an accurate measure of the difference of frequency. RUDOLF KOENIG was able to determine absolute frequency by means of his clock-fork, which he used to show that Lissajous' standard fork, intended to record 'diapason normal', really had a frequency of 435·4(5) Hz at 15° C. (The bracket round the 5 is because Lissajous' standard fork, now in the Paris Conservatoire (fig.2), was attached to a resonance box which Koenig, quite rightly, was unwilling to disturb. As a consequence its vibration faded too rapidly to allow him time to ascertain the second decimal place.) Koenig's clock-fork was a beautiful piece of apparatus for maintaining a fork in continuous vibration by mechanical means in order to measure its frequency with great accuracy.

Modern methods use electrical means to keep a fork in continuous vibration for such a purpose. Other electrical means are used to compare a fork's frequency with that of a musical sound. Both devices were used in the chromatic stroboscope (Stroboconn), invented shortly before World War II by physicists in the laboratories of C.G. Conn Ltd, the American musical instrument makers.



2. *Lissajous' standard tuning-fork, intended to record 'diapason normal' (Conservatoire de Musique, Paris)*

In this instrument the frequency of a fork whose vibrations are maintained electrically is adjusted by turning a knob that moves a weight along each prong. The vibration of the fork controls the speeds of rotation of patterned discs, there being one disc for each chromatic note in an octave. These discs are illuminated by a gaseous discharge lamp that flashes at the frequency of a sound falling on a microphone. After turning the knob to the right or left, until the pattern on one of the rotating discs appears to stand still, the observer is able to read at once from a graduated scale the deviation of the frequency of the sound from that of the nearest note of the chromatic musical scale at standard pitch ($a' = 440$ Hz). The material of the fork is a nickel-chromium-steel alloy that makes the fork's frequency practically independent of the temperature.

Since the 1970s crystal-controlled frequency generators and meters, in which the oscillation of an electric circuit is controlled and stabilized by the resonant mechanical vibration of a small slab of crystalline quartz, have replaced equipment based on tuning forks for scientific purposes, and compact electronic tuning meters are used by many musicians. These modern achievements may prompt one to appreciate more fully those of the music physicists of the 19th century who, with none of the electronic resources of the modern acoustics laboratory at their disposal, managed to obtain remarkably precise results.

See also PHYSICS OF MUSIC, PITCH and SOUND.

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L.S. LLOYD/MURRAY CAMPBELL

Tuning-fork instruments. Instruments, mostly with keyboards, that incorporate tuning-forks as the sound source; their descendant the celesta rapidly became a more common alternative. The forks are set in vibration over a resonance chamber and sound a practically pure, and therefore monotonous, tone. The first instrument of this type was Charles Clagget's 'Aiuton, or Ever-tuned organ' (1788), in which the forks were bowed by a rotating metal cone. In later instruments the forks are usually struck by hammers. To recreate vowel sounds for acoustic research, Hermann von Helmholtz controlled eight tuning-forks (1856, subsequently 12 forks), tuned to the overtone series of a single note, with an oscillating electromagnetic circuit to produce sustained sounds, using an additional fork to stabilize the circuit.

In 1865 Victor Mustel of Paris introduced the Typophone, which was registered in Great Britain in 1866; Vincent d'Indy included it in *Le chant de la cloche* (1885) and Henri Duparc in *L'invitation au voyage* (*c*1870, later revised for orchestra). In 1872 John Milward extended one of the prongs to produce an octave. After 20 years' work Thomas Machell of Glasgow perfected his 'dulcitone' in 1880; it was used in five works by Percy Grainger, including *The Warriors* (1913–16). Other instruments included the 'Adiaphon' of W. Fischer & E.W. Fritzsch of Leipzig (1882) and the 'Euphonium' of G.A.I. Appunn of Hanau, a five-octave instrument without resonators (1885).

From 1885, in his Elektrophonisches Klavier, Richard Eisenmann used a system of electromagnets and tuning-fork oscillators to excite and sustain vibrations in piano strings. Helmholtz's use of tuning-forks as a stable vibrating source for controlling an electrical circuit was extended in the Rangertone organ (1931); the forks maintained electro-magnetic tone-wheels at a constant speed, and the tuning of individual notes could be adjusted by changing single forks. The RCA Electronic Music Synthesizer (two models: 1951–2, 1957) included a set of 12 electronically-driven tuning-forks as the primary source of sound. Amplified tuning-forks are featured in the Kamerton pianino (1950s) from the USSR and in several compositions of the 1980s and 90s, including works by Denis Smalley (1985–9), Richard Lerman (1976) and Warren Burt (several works for a specially-built four-octave set of aluminium tuning-forks tuned in 19-note just intonation, with an extended bass range).

H.G. FARMER/HUGH DAVIES

Tuning pins. *See* WREST PINS.

Tuning-slide (i) (Fr. *coulisse d'accord*; Ger. *Stimmzug*). On wind instruments, a part of the sounding-tube that can be pulled out to alter slightly the pitch of an instrument. On brass instruments, the tuning-slide is a detachable U-shaped tube of cylindrical bore; it was apparently invented by J.G. Haltenhoff of Hanau in the late 18th century (*FétisB*). On woodwind instruments tuning-slides consisted of tenon-and-socket joints that could be pulled out, a more satisfactory way of adjusting the pitch than by using middle pieces of varying lengths (*corps de rechange*). The telescopic tuning-slide began to appear on flutes towards the middle of the 18th century; Quantz claimed it as his own invention. For further information, see A. Carse: *Musical Wind Instruments* (London, 1939/*R*), pp.59ff, 77–8.

HOWARD MAYER BROWN

Tuning-slide (ii). In organ building, a movable metal tube fitted on top of a metal flue pipe; it can be raised or lowered to adjust the pitch of the pipe. Slides have replaced 'tuning-cones', used to dilate or close the tops of open pipes; cones were not satisfactory since they damaged the pipes. For further information, see W.L. Sumner: *The Organ* (London, enlarged 4/1973/*R*).

HOWARD MAYER BROWN

Tuning wire. In organs, reed pipes are tuned to the pitch of a convenient diapason rank (usually a 4′ Principal) by means of a stiff wire of brass or other copper-based alloy that passes through the lead block into which the shallot and tongue are wedged. The lower end of the wire springs the tongue against the shallot; the wire is raised (to flatten the pitch of the pipe) by tapping the edge of a steel reed knife against the overhang of a filed-out portion of the wire, or the underside of a right-angled bend in it, and lowered (to sharpen the pitch) by tapping the wire downwards.

For illustration *see* ORGAN, fig.17 and REED, fig.2.

MARTIN RENSHAW

Tunisia, Republic of (Arab. Al-Jumhūriyya al-Tūnisiyya). Country in North Africa. It borders the Mediterranean Sea, flanked by Algeria and Libya, and has an area of 154,530 km² and a population of 9·84 million (2000 estimate). The population is almost entirely Arab-Berber

and 98% Muslim. Arabic is the official language, with French reserved for the language of commerce.

Tunisian musical scholarship recognises a basic division between urban music traditions (belonging to the North African branch of Arab music), which are relatively homogeneous, and rural traditions (believed largely to derive from the Arab Bedouin tribes that settled in the individual regions), which are regionally diversified. In reality, the rural-urban divide is not quite so clearcut; migrations of rural peoples to the cities, the mass media and, since Tunisian independence from France (1956), tourism and government patronage have contributed to the widespread transplantation and transformation of previously localized rural traditions. However, with a few notable exceptions, Tunisian music scholars have concentrated almost exclusively on the urban sector and, particularly, on the repertory known as *ma'lūf*.

I. Urban music traditions. II. Rural music traditions.

I. Urban music traditions

1. *Ma'lūf*: (i) Musical characteristics (ii) Pre-1956 contexts and performing practice (iii) Post-1956. 2. Music and the media. 3. Sufi religious traditions.

1. 'MA'LŪF'. The *ma'lūf* (literally, that which is familiar or customary) is regarded by urban Tunisians as their oldest, most prestigious musical tradition. Also known as *mūsīqā andalusiyya*, the original repertory was allegedly imported by Muslims and Jews fleeing the Christian reconquest of Spain from the 12th century to the 17th. In Tunisia, the *ma'lūf* took root among urban communities of the northern and coastal regions, and until independence it remained virtually unknown elsewhere.

(i) Musical characteristics. The *ma'lūf* is essentially a collection of songs and instrumental pieces, organized within a complex system of melodic modes called *ṭubū'* (sing. *ṭab'*), or more recently, *maqāmāt* (sing. *maqām*). The melodies may be in fixed or in free rhythm; if metred, they are based on characteristic rhythmic-metric cycles with distinct patterns of accentuation called *īqā'āt* (sing. *īqā'*). Until the recent introduction of Western notation, the melodies relied exclusively on oral transmission. The poetic texts, in contrast, were recorded in special collections called *safā'in* (vessels). The poems mostly belong to the Arab literary strophic verse forms of *muwashshaḥ* (in classical Arabic) and *zajal* (in dialect); typically, they describe romantic love, the beauty of women and nature and the intoxicating effects of wine.

The core *ma'lūf* repertory is classified by *ṭab'* into 13 song cycles called *nūbāt* (sing. *nūba*). Since it would take many hours to perform an entire *nūba*, in practice a selection of pieces is organized according to a standard sequence of rhythmic-metric genres. The classification and internal organization of the *nūbāt* is attributed to the 18th-century aristocratic patron and amateur Muḥammad al-Rashid Bey (*d* 1759), who is also credited with composing, or at least commissioning, the instrumental genres. Through the late 1930s and 40s, the repertory was transcribed into Western staff notation by the Rashidiyya Institute in Tunis. After Tunisian independence, the Rashidiyya's transcriptions became the source for the official *ma'lūf* canon published by the Ministry of Cultural Affairs in a series of nine volumes titled *Al-turāth al-mūsīqī al-tūnisī* (The musical heritage of Tunisia) (*c*1965–79).

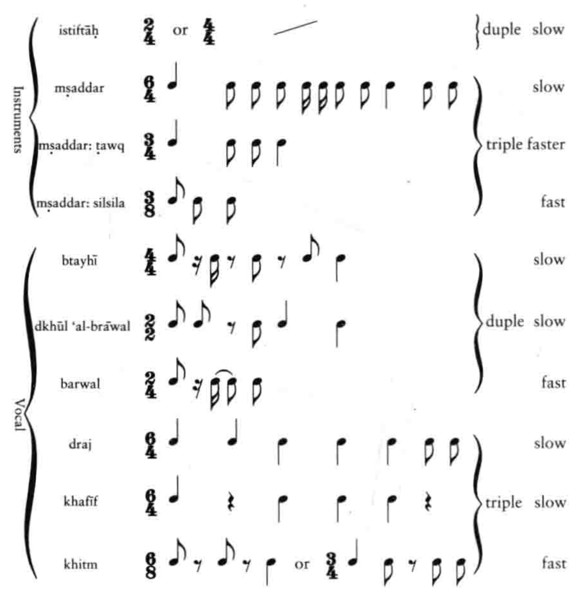
The published canon comprises 13 *nūbāt*, totalling 372 songs and 27 instrumental pieces, two volumes of miscellaneous songs grouped by *ṭab'* in sets of freely contrasting *īqā'āt* called *waṣlāt* (sing. *waṣla*) and 11 instrumental *bashrafs* (overtures). The *bashrafs* and many of the miscellaneous songs are generally acknowledged to date from the 18th century or later; some include *ṭubū'* and *īqā'āt* foreign to the *nūbāt*, reflecting Ottoman and eastern Arab influences. The entire repertory remained anonymous until the 20th century, when composed pieces by Aḥmad al-Wāfī (*d* 1921), Khemais Tarnān (*d* 1966) and Salāḥ al-Mahdī were accepted into the recognized canon.

The songs of the *nūba* are divided into five genres, each named after its corresponding *īqā'*, performed in the following sequence: *btayhī*, *barwal*, *draj*, *khafīf* and *khitm* (ex.1). A sixth genre, *dkhūl 'al-brāwal*, understood to be a derivative of the faster *barwal*, precedes the *barwal* section in only five *nūbāt*. The 13 *nūbāt* are conceptualized as a large cycle, reflecting the order in which they should ideally be performed. Ex.2 illustrates the scales of the 13 *ṭubū'* of the Tunisian *nūbāt* in their conventional sequence (al-Mahdī, *c*1965–79, iii).

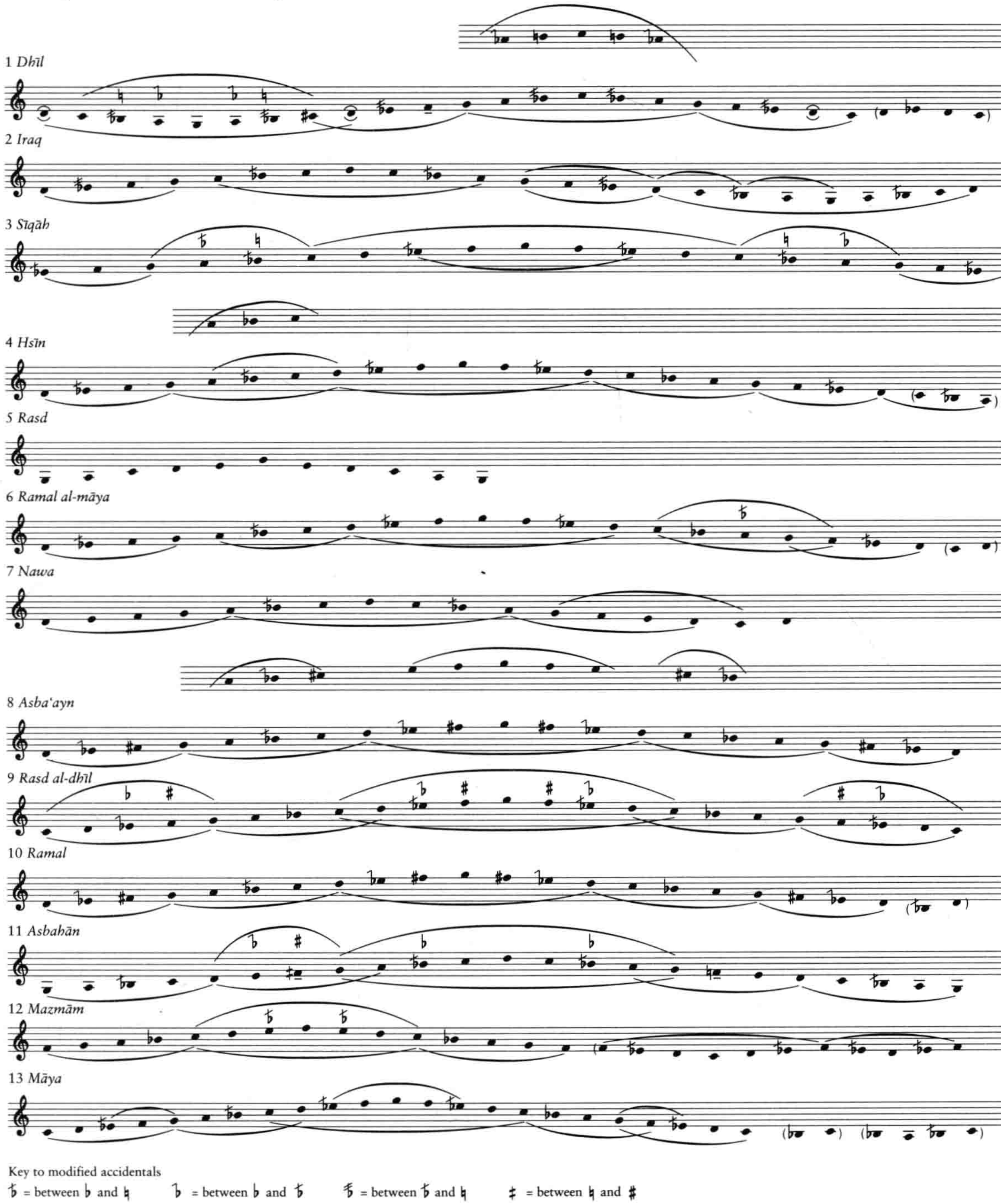
The *nūba* may be performed by singers without melody instruments. Alternatively, the core vocal cycle may be framed by various instrumental genres such as the *istiftāḥ;* (literally: 'opening'), *mṣaddar* and *tūwshiyya*, creating an expanded cycle. The *istiftāḥ* opens the *nūba* with flowing, irregular phrases in duple metre played by melodic instruments alone. The *mṣaddar* is a tripartite overture played by all instruments in triple metre; each part of the *mṣaddar* is based on a different *īqā'*, proceeding from slow to fast, as illustrated in ex.1.

In the expanded cycle, the core vocal pieces are preceded by an *abyāt*, originally a solo vocal improvisation on two lines of poetry. The *abyāt* was transformed by the Rashidiyya into a fixed composition for chorus in *īqā' al-btayhī*, with an integral instrumental introduction and interludes. The individual songs are embroidered with instrumental preludes (*adkhāl* or *farighāt*) and instrumental

Ex.1 Vocal and instrumental *īqā'āt* rhythmic-metric cycles with distinct patterns of accentuation



Ex.2 The *ṭubū'* (modes) of the 13 *nūbāt*, adapted from al-Mahdī (*c*1965–79), viii, 25–30



responses to the vocal lines. In both the instrumental introductory section and the vocal cycle, duple metres are followed by triple metres, longer rhythmic cycles are followed by shorter rhythmic cycles, and slow tempos are followed by faster tempos. While the overall tendency is from slow to fast, the internal sequencing principle alternates rather than progresses (ex.1).

(ii) Pre-1956 contexts and performing practice. Until Tunisian independence in 1956, the chief patrons of the *ma'lūf* were Sufi confraternities, popular religious organizations whose ceremonies include music, dance and breath control as a means of attaining heightened spiritual states. Many *zwāyā* (Sufi lodges) also cultivated the *ma'lūf*, whose melodies were often similar or even identical to those of the sacred repertories. In a society where public musical activity was otherwise relegated to non-Muslims and members of the lowest classes, the *zwāyā* functioned as music conservatories and concert

halls where anyone could participate, regardless of social status. Elsewhere, the *ma'lūf* was cultivated in aristocratic palaces by amateur musicians in their homes. Professional musicians performed in coffee-houses, often accompanied by the smoking of hashish, and in communal celebrations for religious and family festivals such as weddings and circumcisions.

The *zwāyā* fostered a type of performance practice called *ma'lūf khām* (literally: 'raw or unrefined *ma'lūf*') characterized by a male chorus accompanied by percussion instruments such as the *darbukka* (goblet-shaped drum), *naqqārāt* (pair of small kettledrums), *ṭār* (tambourine) and *bendīr* (frame drum with snares) or by handclapping alone. In some communities, Sufi musicians also sang *ma'lūf khām* in cafés and during family and communal celebrations. In Tunis and other large cities, the *ma'lūf* was normally performed in secular contexts by small ensembles of soloists that included melodic instruments. The ensemble representing Tunisia at the 1932 Cairo Congress of Arab Music comprised a *rabāb* (boat-shaped, two-string fiddle), *'ūd 'arbī* (fretless, short-necked Maghrebi lute with four strings), *naqqārāt*, *ṭār* and a male alto singer. More commonly, the *rabāb* was replaced or joined by the violin, and instruments such as the *'ūd sharqī* (six-string Egyptian lute), *qānūn* (trapezoidal plucked zither), *darbukka* and from the 1940s, the *nāy* (bamboo flute without mouthpiece) were added, as were fixed-pitch European instruments such as the harmonium, mandolin and piano. The instrumentalists doubled as chorus and sometimes also as solo vocalists, while the melodic instruments doubled the vocal line. Solo players and singers performed their own versions of the melodies, embellishing them spontaneously, resulting in a simple, heterophonic texture.

A third, more specialized type of performance practice was introduced by the European-style wind band based at the military school in the Bardo (*fl* 1855). In addition to military fanfares, the band played melodies of the *ma'lūf* that had been transcribed into Western musical notation. When civilian wind bands emerged at the beginning of the 20th century, they included performances of the *ma'lūf* in their street processions.

On the rising tide of the Tunisian nationalist movement and in the wake of the 1932 Cairo Congress of Arab Music, the Rashidiyya Institute, named after the 18th-century aristocratic patron Muḥammad al-Rashid Bey, was founded in 1934 in Tunis with the aim of conserving and promoting traditional Tunisian music. The founders' stated purpose was to safeguard Tunisian traditional music from pervasive Egyptian influences imported by visiting celebrities and popularized by the emerging mass media. Modelled on the Western music conservatory and concert hall, the Rashidiyya also attempted to counteract traditional social taboos on public music-making by providing an academic status and a serious public secular environment for its performances of the *ma'lūf*.

The Rashidiyya also created a new type of ensemble inspired by both the European orchestra and contemporary Egyptian ensembles, excluding instruments of fixed pitch. This ensemble transcribed the entire *ma'lūf* repertory into Western notation for use in teaching and performance, and it instituted a formal practical and theoretic training, comparable to that developed for Western art music. The Rashidiyya ensemble comprises of a mixed chorus and a separate instrumental section, including a nucleus of Western bowed strings (several violins, two or three cellos and one or two double basses), a *darbukka*, *ṭār* and *naqqārāt* and an arbitrary smattering of traditional Arab melody instruments such as *'ūd 'arbī*, *'ūd sharqī*, *qānūn*, *nāy* and *rabāb*. The timbre is dominated by bowed strings and chorus in unison and octave doublings. Since the vocal nuances are considered too subtle to be notated, the singers are taught by the traditional method of repetition and memorization, while the instrumentalists rehearse and perform from notation. The leader conducts with a baton.

(iii) Post-1956. After independence, the Rashidiyya's teaching methods, syllabus and personnel were transferred to the new National Conservatory of Music, whose curriculum combines Tunisian, Western and Egyptian traditions. With the creation of the Ministry of Cultural affairs in 1961, the *ma'lūf* became the key ingredient in the government's musical policies, and the Rashidiyya's innovations were extended throughout Tunisia. Designating the *ma'lūf* 'the Tunisian musical heritage', the Ministry of Cultural Affairs established a nationwide network of amateur *ma'lūf* ensembles and music conservatories along the lines of the Rashidiyya in new secular cultural institutions called *dūr al-thaqāfa* (houses of culture). The ministry supplied the new institutions with instruments and music teachers, and it distributed the published versions of the Rashidiyya's transcriptions as sources. Despite common acknowledgement of distinct regional variants, the published canon is officially presented as a unitary tradition, and its interpretation is monitored by an annual cycle of festivals, competitions and residential music courses.

The impact of the government's initiatives was reinforced by its hostile attitude towards Sufi confraternities, regarded as both politically suspect and socially regressive. As their activities were restricted and their social prestige plummeted, *zwāyā* throughout the country emptied and ceased to function; many were taken over by the state. Gradually the government modified its attitude, recognizing the confraternities as important guardians of the nation's cultural heritage. The government concentrated instead on secularizing and professionalizing them. *Firaq* were encouraged to reassemble in the *zwāyā* or in the new cultural institutions where they resumed their ceremonies in the guise of concerts, omitting practices associated with trance.

Tunisian musicians and intellectuals have criticized the Rashidiyya and its spin-off, the establishment ensembles, for turning the *ma'lūf* into a museum piece, removed from real-life experience. Meanwhile, in historic *ma'lūf* centres such as Testour, Sidi Bou Said and Zaghaun, Sufi and other old-style ensembles co-exist with modern, state-sponsored ensembles, attracting new, younger recruits and performing in traditional communal contexts. In Sidi Bou Said, the local *ma'lūf* ensemble featuring pedal harmonium, violin, *'ūd* and percussion, entertains both residents and tourists in the café attached to the *zāwīya*, funded by the municipality. The same ensemble also performs at local weddings and other family celebrations. Since the 1960s, Tahar Gharsa, veteran *'ūd* player of the Rashidiyya ensemble, has challenged academic *status quo*, performing the *ma'luf* and other traditional songs in cafés, hotel restaurants and at wedding parties in Tunis, leading small solo instrumental ensembles.

Since the 1980s, there have been attempts from within the official establishment to reintroduce more flexible approaches to performance practice. In the adult section of the National Conservatory, a reduced *ma'lūf* ensemble led by Rashid Salami rehearses without notation in order to encourage improvisation and a return to solo heterophonic textures. In 1986, Muḥammad Saada, former leader of the Rashidiyya ensemble, formed Al-Fann, an ensemble of eight solo instrumentalists that performs the *ma'lūf* along with traditional Egyptian and Turkish repertories in formal concert venues. In 1992, Amīna Srarfi founded the all-women's *ma'lūf* ensemble Firqat al-Azifāt, effectively shattering the all-male instrumental barrier still maintained by the Rashidiyya. Media star Lotfi Boushnak balances solo recitals of Egyptian music with traditional Tunisian songs, including the *ma'lūf*, backed by an ensemble of instrumental soloists. Finally, a recording of *nūbāt al-sika* produced in 1994 by the Tunisian Ministry of Cultural Affairs, features a reduced ensemble in a deliberate attempt to reproduce older performance styles. Some Tunisian musicians see in these high-profile developments fertile seeds of a popular revival of the *ma'lūf*, comparable perhaps to the original revival pioneered by the Rashidiyya ensemble.

2. Music and the media. Songs composed specifically for the new commercial record market emerged in the 1930s. The new songs were characterized by superfical and sometimes obscene lyrics, often sung in Franco-Arabe, and frequent use of Western instruments and musical idioms. A classic representative of this genre is singer-composer Shaykh al-'Afrit whose recordings are still widely appreciated today.

The Rashidiyya reacted to the new trends by holding competitions and commissioning new songs in traditional Tunisian styles. The Rashidiyya's efforts were supported by the radio station, founded in 1938, which had a mandate to promote Tunisian music exclusively. During the years leading up to independence, the Rashidiyya ensemble provided the springboard for some of the most popular media artists of the time, including the legendary female singers Ṣāliḥa, Fatḥiyya Khayrī, 'Aliyyaī, Na'āma and Shabīla (the daughter of Ṣāliḥa) as well as the singer-composers 'Alī Riāhī and Farīd al-Aṭrash. Today, songs of these and other media stars of the period, considered the golden era of Tunisian song, are collectively known as *mūsīqā atīqa* (traditional music), and they are sometimes even loosely designated *ma'lūf*. Far from representing opposing tendencies, the old and new songs are perceived by Tunisians as part of a continuum; inn which the older repertory serves as a foundation and inspiration for the new.

The relationship between old and new songs changed radically after 1958, with the creation of the first state-funded radio ensemble. The new ensemble was modelled not on the Rashidiyya but on contemporary Egyptian media ensembles, and it included a wide range of Western instruments. From its inception, it focussed primarily on Egyptian and other popular eastern Arab songs, and on songs by Tunisian composers in similar styles. The radio also popularized compositions in Tunisian folk styles, typically featuring the *mizwid* (bagpipe with two single reeds; fig.1). Trends set by the radio were reflected in the record industry.

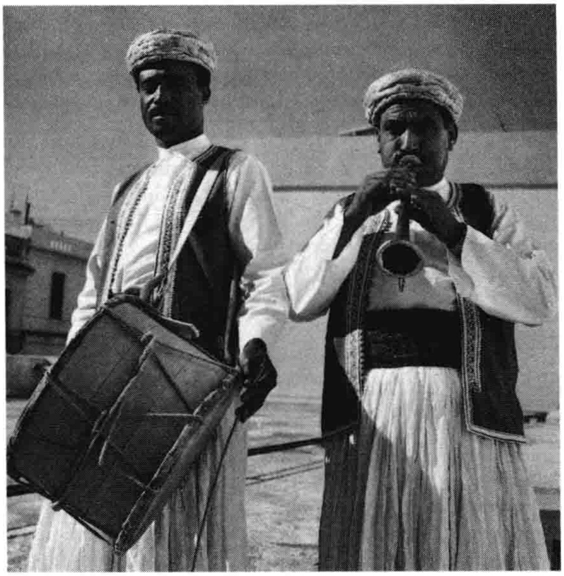
Since Tunisian independence, the *ma'lūf* has maintained a low profile in the mass media; only at the end of the 1990s has this tendency shown signs of changing.

3. Sufi religious traditions. Scholarly interest in the music of the confraternities has tended to focus on the *ma'lūf*. As a result, their distinctive musical traditions remain largely undocumented. Certain Sufi confraternities, e.g. the 'Īsāwiyya, the 'Azūziyya and the Sulāmiyya, cultivate a genre of sacred song called *shishtrī* or Sufi *ma'lūf*. *Shishtrī* was introduced to Tunisia by the 13th-century Andalusian mystic poet-composer 'Abū al-Hasan 'Alī al-Shushtarī, and it became firmly established among the confraternities through the efforts of Sidi Qashshāsh at the end of the 16th century, coinciding with the last significant influx of Andalusian refugees.

Shishtrī draws on similar musical and poetic forms (i.e. *muwashshaḥāt* and *azjāl*) and, in some cases, the same melodies as the *ma'lūf*, to the extent that the two repertories may appear indistinguishable. Some *zwāyā* introduce actual *ma'lūf* songs into their ceremonies, interpreting their texts allegorically; more typically the *ma'lūf* is performed after the sacred ceremonies, providing a transition before the participants return home. In general, the confraternities restrict the use of musical instruments, especially melody instruments.

The most detailed analysis of Sufi music in Tunisia in a European language (L.J. Jones, 1977) is based on provincial traditions of the 'Īsāwiyya confraternity, which are less closely related to the *ma'lūf* than those of the *zwāyā* in and around Tunis. Nevertheless, the provincial traditions use overlapping terminology and procedures analogous to the *ma'lūf*. Jones identified two types of 'Īsāwiyya *nūba*. The *nūbāt* of the first type are named after *ma'lūf*, *nūbāt*, but their tonal structures are different. The *nūbāt* of the second type are named after folk modes, and they have no distinctive tonal structures. Their melodies are more limited in range, and their sections are shorter. The 'Īsāwiyya *nūba* consist of two bipartite sections: first a solo introductory section in free rhythm in which the *zukra* is followed by a vocal *qaṣīda*; then a main section in fixed rhythm for chorus and drums. The choral section draws on two genres, a *nūba* followed by a faster *barwal*. Neither the *nūba* nor the *barwal* has a distinctive rhythm, although both may use *ma'lūf īqā'āt*, and there is a gradual accelerando throughout the section. The texts are based on Arab literary forms of *qaṣīda*, *muwashshaḥ* and *zajal*.

Sufi *firaq* (musical groups) rehearse and hold weekly *hadrāt* (ceremonies) in their *zwāyā*, normally after the mid-afternoon prayer on Fridays. *Hadrāt* are attended by all members of the community, including women and children. Special *hadrāt* and *kharjāt* (street processions) mark religious festivals such as the birthday of the Prophet or the patron saint of the *zāwīya*. Sufi musicians also perform at family festivities accompanying circumcisions, weddings and the return from the *hajj* (pilgrimage), or from work and studies abroad. Before independence, events such as birth, cutting the first tooth, the first hair cut and memorizing certain sections of the Qur'an were also celebrated. At that time, the local *firqa* performed without payment, as a way of honouring the family; after independence, it became customary to demand a fee. The *firqa*'s communal activities are supplemented by state-sponsored festivals and competitions.



1. Bendīr (frame drum) and mizwid (bagpipe), Tunisia, 1964

II. Rural music traditions

Two distinct musical idioms form the basis of Tunisia's rural music: the music of the autochthonous Berbers and the music of the Arabic-speaking Bedouin, such as the Bani Hilāl who invaded Tunisia in the 11th century. At least two different types of melodic traditions can be distinguished: melodies based on a gapped scale and melodies using a scale of successive seconds. The first is of Berber origin, insofar as these melodies show a resemblance to the pentatonic melodies of the Algerian Kabyls. Many melodies of the second group contain neutral 3rds, indicating Arab origin. Rural music of Tunisia has also been influenced by the music of several sub-Saharan African ethnic groups, such as the Ghebunten, who settled in the south of Tunisia.

Music plays an important role in both sedentary and nomadic rural populations, one that differs little from its role in urban society. At social events such as weddings and circumcisions and at religious festivals such as a *mouwlid*, the celebration of the birthday of the Prophet or local saint, music is always present.

Musical instruments are used to accompany songs and to perform instrumental introductions. There are only a few instances of autonomous instrumental music. The number of different instruments is small. In fact, only two standard combinations are used: *gasba* and *bendīr* (fig.1) and *zūkra* and *ṭabl* (fig.2). *Gasba* is the original Arabic term for a flute, and it consists of a straight bamboo tube of about 60 cm with a large bore of about 20-23 mm. Although the *gasba* generally has seven or eight finger holes, it is played with only six fingers: three of each hand. The remaining holes are covered with paper or wax. The *bendīr* frame drum has a diameter of about 50 cm. On the inside of the drum's membrane two strings are tightened that buzz when the membrane is hit.



2. Ṭabl (double-headed drum) and zūkra (shawm), Tunisia, 1964
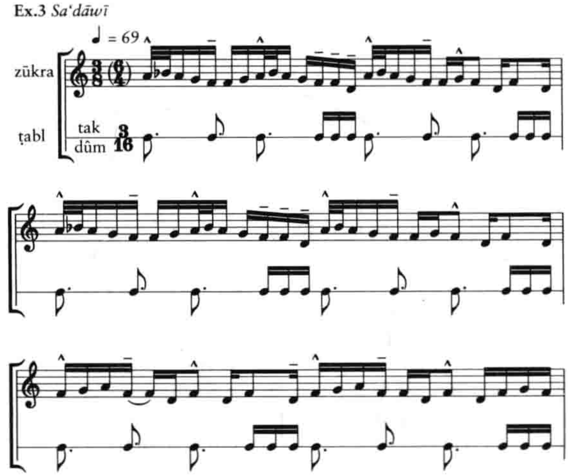
Zūkra is a Tunisian name for a loud, penetrating double reed aerophone (*zurna*, elsewhere in the Arab world), which is about 25 cm long. The *zūkra* player generally stands while playing. The *ṭabl* is a two-headed drum hung obliquely from the player's shoulders. The drummer hits the upper membrane with a short thick stick, playing strong beats. Lighter beats and drum rolls are played with a flexible stick on the lower head. The drummer usually performs dance steps and acrobatic movements while playing.

Bands comprising one or two *zūkra*s and two to four *ṭabls* are regularly heard in rural areas. They may lead a procession introducing an important person or escort a bride to the home of her future husband. *Zūkra-ṭabl* bands are always present at horse races, and they often play at outdoor activities to welcome guests and to accompany dances. Popular dances include the *sa'dāwī* scarf dance performed by women and the *zagāra* dance performed by men (ex.3). The melodic structure of the music consists of a sequence of small melodic motifs consisting of three to five different tones that are constantly repeated. *Zūkra* players use circular breathing to perform long melodic lines without breaks. *Ṭabl* players add complex rhythmic figures framed within simple binary or ternary beat patterns.
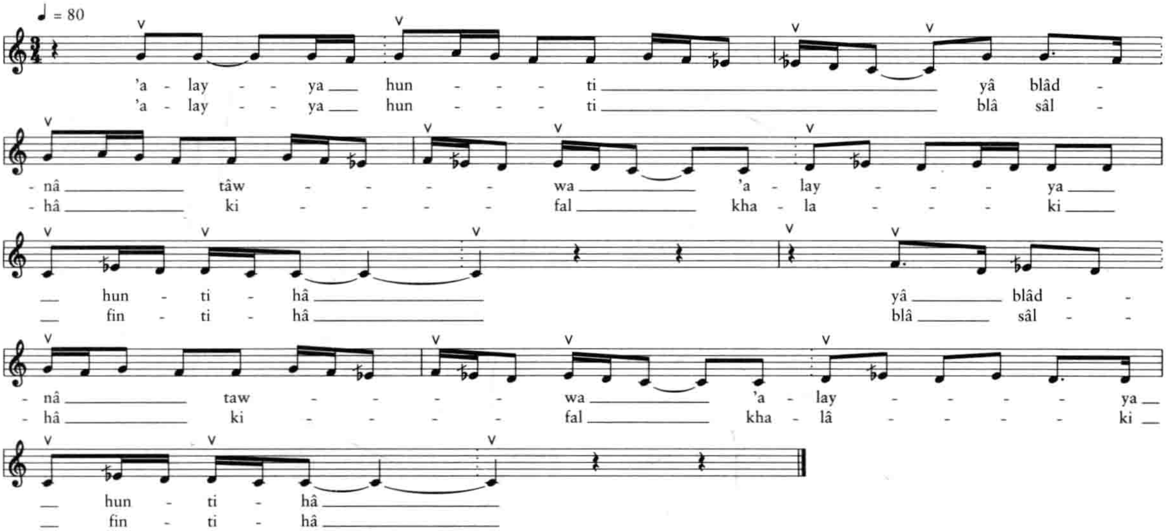
A different kind of instrumental music is *ṭarq al-saīd* (the mode of the lion), a solo improvisation played on the *gasba* depicting a victorious fight between a Bedouin and a lion. In the first half of the 20th century, this type of programme music was known throughout Tunisia.

There is a large variety of vocal genres, often named after a town or region where a song originates, such as the *jendoubī* (after Jendouba town) or *mornāgī* (Jebel Mornāg mountain), or they may be named after an ethnic group, such as *hamāmī* (Hamama) or *merzūgī* (Merazig).

Ex.3 *Sa'dāwī*



Ex.4 *Salhī*



Some song types are named after a person, such as *salhī* (ex.4), an improvisation named after its composer, or *darbashī*, a ballad about a folk hero of the same name. A song type may be named after its function, such as the dirge *nawāḥī* (*nawha*, 'lamentation')s, or *yahāfī* (*yihfa*, the enclosed couch used to carry a bride to the house or tent of her husband on the day of her wedding). A song type may also identify the rhythmic pattern of the song (*allagi*) or the structure of the text (*melzūma*).

Vocal music is made up of improvisations and pre-composed songs. Improvisations are performed in free rhythm and sung as an introduction to a pre-composed metrical song. Various types of improvisation are known by names such as *mlelia*, *rīsh*, *salhī* and *sharmatī*. With the exception of the *salhī*, no specific data are available. The *salhī* refers to Salah, a south Tunisian musician who was imprisoned and developed this type of improvisation to comment on his lost freedom. *Salhī* texts consist of short, two-line poems with plaintive contents and are generally performed by a singer and a *gasba* player. Improvisation may develop into a lively dialogue between the two musicians.

Pre-composed songs are always strophic. The stanzas are sung in alternation between a lead singer and a small choir of two or three singers who sing the refrain. There are two types of pre-composed songs: non-metric songs and songs with a steady beat. Non-metrical songs consist mainly of traditional, ritual songs such as the *yahāfī*, and epic songs and ballads, such as the *darbaghī*. Both types of song are performed by women at social events such as weddings, engagements and circumcisions. They are sung antiphonally without instrumental accompaniment. The women sing with high and loud voices and tense throats, which enables them to perform a special kind of vibrato and apply a yodelling technique. In the Khroumiri region, ritual songs and ballads comprise the main repertory for women. To the south, their repertory also contains many metrical songs, which they share with male singers. Unaccompanied non-metrical ballads are performed regularly by male singers. Unlike the women, they sing in a chant-like way with short, descending melismas that function as cadences.

Metrical songs are another important group of pre-composed songs. They are always accompanied by *gasba* and *bendīr* or *zūkra* and *ṭabl*. The principal role of the instruments is to repeat vocal melodies, albeit enlarged by multiple repetitions and additional improvisatory passages. Short strophic songs may be expanded this way and transformed into complicated repeated patterns by additional vocal repetition and instrumental interpolation. Metrical songs also display a great number of rhythmic patterns, each characterized by a specific succession of strong and light beats (generally called *dūm* and *tek*). Regular binary or ternary patterns are common, such as the *fezzani* (8/8), which originated in Libya, and the *alagi* (12/8). Ternary patterns often employ hemiola.

Religious songs form a special category within metrical songs. They include edifying songs, of which the texts are generally available in printed form, and songs performed in Dhikr ceremonies. Edifying songs are accompanied by *bendīr*s played by the singers themselves. *Dhikr*s songs are performed by a singer and at least two instrumentalists who play the *gasba* and *bendīr*. *Dhikr* song texts are made up of short invocations of a saint's name.

The structure of song texts, especially metrical and rhymed, determines musical structures. Some textual structures of Bedouin songs were described by Hans Stumme at the end of the 19th century. However, their function in the song structure is still basically unexplored, although some research has been done on the subject by Robert Lachmann.

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Tunley, David (Evatt) (*b* Sydney, 3 May 1930). Australian musicologist, composer and music educationist. He received professional training at the New South Wales Conservatorium with Alexander Sverjensky (1947–50) and Sydney Teachers' College (1951). From 1952 to 1957 he taught music in Sydney. In 1958 he joined the staff of the University of Western Australia, first as a lecturer becoming associate professor of music in 1971. He later became professor of music (1980–94) and head of department (1985–90), and was elected professor emeritus in 1994. He took the BMus and MMus degrees of the University of Durham in 1958 and 1963, and in 1970 he received the DLitt from the University of Western Australia. As a composer he studied with Nadia Boulanger (1964–5) and his works, which include the Concerto for Clarinet and String Orchestra (1957), the Suite for Two

Violins (1965), *A Hymn of Faith* (1968), *A Wedding Masque* (1970) and *Inflorescence* (1978), reveal her influence as well as that of French neo-classicism, Bartók and Messiaen.

Tunley's musicological interests include the 18th-century French secular cantata (the subject of his doctoral dissertation), French opera from Lully to Rameau, and *mélodie*, stressing both the repertory of 19th-century French solo song and its social significance in salons of the period. His other areas of research are the history of music theory and its applied harmonic practices. From 1967 to 1992 Tunley edited *Studies in Music*. He was chairman of the Music Board, Australian Council (1984–5), national president of the Musicological Society of Australia (1980–81) and national chairman of the Australia Music Examinations Board (1995–6). He founded the Perth chamber chorus Collegium Musicum and the York Winter Music Festival in Western Australia (1982–93). In 1980 he was elected Fellow of the Australian Academy of the Humanities, and in 1987 he was made a Member of the Order of Australia. In 1995 the University of Western Australia published the Festschrift *Essays in Honour of David Evatt Tunley*, ed. F. Callaway (Perth, 1995), which contains an evaluation of his writings and compositions.

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ANDREW D. MCCREDIE

Tunstede, Simon [Friar of Bristol] (bur. Bruisyard, Suffolk, 1369). Franciscan friar. He was warden of the Franciscan convent at Norwich, regent-master of the Oxford Franciscans in 1351 and the 23rd provincial minister of the Friars Minor in England *c*1360–69. He was buried at the Poor Clares nunnery at Bruisyard. Bale and Tanner credited Tunstede with the authorship of the *Quatuor principalia musice* (*GB-Ob* Digby 90, f.63*v*; *CoussemakerS*, iv, 200–298). This treatise was subsequently regarded as the work of an anonymous Franciscan from Bristol, but is in fact by JOHN OF TEWKESBURY. Tunstede wrote commentaries on Aristotle's *Meteorica* and on *Albion*, a description by Richard Wallingford, Abbot of St Albans, of an astronomical instrument invented in 1326.

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LUMINITA F. ALUAS

Tuntun. A name used in the Basque region for the TAMBOURIN DE BÉARN.

Tuomela, Tapio (Juhani) (*b* Kuusamo, NE Finland, 11 Oct 1958). Finnish composer, pianist and conductor. At the Sibelius Academy in Helsinki he studied the piano with Tapani Valsta (diploma 1982), conducting with Jorma Panula (diploma 1987) and composition with Englund, Hämeenniemi, Heininen and Magnus Lindberg. He completed his piano and conducting studies with Christopher Rouse and Joseph Schwantner at the Eastman School of Music in Rochester, New York, gaining his master's degree in 1990, and at the West Berlin Hochschule der Künste with Szalonek. He has also attended composition courses directed by Lutosławski, Crumb, Ferneyhough and Klaus Huber.

He began his composing career adhering to neo-classical ideals and wrote his Piano Concerto (1981), among other works, for himself to play. In the mid-1980s, in the wake of a stylistic crisis, he developed a more modernist idiom. His music acquired faster-moving textures, rich in both melody and harmony; tone colour played an important role, and he became interested in a sound world of 'noise', that is, sounds without definite pitch. Despite the great detail of his works, they have a unity that is broad and clearly defined. He is largely an instrumental composer: among the more important pieces of his modernist phase are the rousingly brisk and virtuoso *L'échelle de l'évasion* ('The Escape Ladder') for chamber orchestra (1988–9), *Transition* for two keyboard players, two percussionists and tape (1989), and a one-movement Symphony (1991, revised 1993). Also central to his output is the experimental chamber opera *Korvan tarina* ('The Ear's Tale', 1991, rev. 1993), a partially open work in both form and length, which as a 'meta-opera' – in the composer's words – explores opera as both musical genre and sociological phenomenon. Tuomela's second opera, *Äidit ja tyttäret* ('Mothers and Daughters', 1997–9), based on a subject taken from the Finnish national epic the *Kalevala*, was commissioned by the Finnish National Opera to be premiered in November 1999.

WORKS
(*selective list*)

Stage: Korvan tarina [The Ear's Tale] (chbr op, Tuomela, M. Aalto-Setälä, J.-P. Hotinen and V. Kiljuna), 1991, rev. 1993; Äidit ja tyttäret [Mothers and Daughters] (P. Haavikko, from the Kalevala), 1997–9
Orch: Focus, str, 1986; Sym., 1991, rev. 1993; Quasi Herzstück, str, 1994; Scherzo, pf 4 hands, str, 1994, arr. pf solo, str; Jokk for Orch, 1995
Chbr and solo inst: Pendulum, vc, 1985; Qnt, ob, cl, bn, hn, vib, 1987; Spiral, vn, 1988; L'échelle de l'évasion [The Escape Ladder], 11 insts, 1988–9; Transition, 2 kbd players, 2 perc, tape, 1989; Foliant – Perspectives for 2 Pf, 1991; Aufschwung, fl, gui, 1994;

Lamento, cl, bn, vc, 1994; arr. cl, hn, vc; Kangastus [Mirage], kantele, hp/kantele, 1997
Vocal: Winnie-the-Pooh (A.A. Milne), 4 songs, S, pf, 1988; Papiermusik, mixed chorus, 1990; Suomenkielinen vokaliisi [A Vocalise in Finnish] (Tuomela), chbr chorus, synth, 1993

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KIMMO KORHONEN

Tuorba (It.; Fr. *tuorbe*). *See* THEORBO.

Tuotilo [Tutilo] (*d* St Gallen, 27 April 915). Frankish composer of tropes and monk of St Gallen. Tuotilo was a pupil of Iso and Marcellus, friend of Notker Balbulus and, according to Ekkehard IV (*c*980–*c*1060) a poet, musician, painter and sculptor (*Casus monasterii Sancti Galli*; MGH, *Scriptores*, ii, 1829, p.101). A number of Tuotilo's tropes were cited by Ekkehard, including: *Hodie cantandus*, for the introit *Puer natus* for Christmas; *Omnium virtutum gemmi*, for the offertory *Elegerunt* for St Stephen; *Quoniam Dominus Iesus*, for the introit *In medio* for St John; *Omnipotens genitor*, for the introit *Suscepimus* for the Purification; *Gaudete et cantate*, for the offertory *Terra tremuit* for Easter. This passage of the *Casus*, however, is possibly corrupt, since it gives the wrong liturgical contexts for several of the pieces. Ekkehard also ascribed to Tuotilo a trope for the Ascension offertory *Viri Galilei*, which is perhaps *Haec die fratres* (*CH-SGs* 381, p.258; late 10th century). Rankin (1991) presents cogent evidence for the context and continuation of the trope *Gaudete et cantate*.

Ekkehard described Tuotilo's melodies as 'strange and easily recognizable' (Clark, 194) and suggested that these qualities resulted from his use of the psaltery or *rotta* while composing them. There is no evidence to support Stäblein's suggestion that *Hodie cantandus*, with its clear 1st mode melody, may have been originally intended as a trope to the Old Roman version of the introit *Puer natus* (1st mode), and that the surprising cadence on G was a later adaptation to make the melody connect with the Gregorian version of the melody in the 7th mode.

The ascription of the Kyrie *Cunctipotens genitor Deus* to Tuotilo in *CH-SGs* 456, copied in about 1507, is false; this prosula did not reach St Gallen until the 11th century.

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ALEJANDRO ENRIQUE PLANCHART

Tupim (Heb.). Ancient Jewish drums. *See* BIBLICAL INSTRUMENTS, §3(xi).

Tura, Yalçın (*b* Istanbul, 23 March 1934). Turkish composer and ethnomusicologist. He studied the violin with Seyfettin Asal and theory and harmony with Demirhan Altuğ and Cemal Reşit Rey. His compositions incorporate melodic and rhythmic elements of Turkish traditional musics. Tura's musical *Keşanlı Ali destanı* (1963–4) has been translated into several languages and produced in Europe and the USA. The oratorio *The Meaning of the Four Books* (1999) includes texts from four monotheistic religions. Tura has won numerous awards for his scores for over 50 films and TV programmes. He has written musicological books and articles.

WORKS
(*selective list*)

Stage: Escurial, 1954; Bebek, 1955; La farce de Maître Pathelin, 1955; Voulez-vous jouer avec moi?, 1958; Keşanlı Ali destanı [Epic of Ali of Keşan], 1963–4; Huis clos, 1965; Shadow of Donkey, 1965; Futile World, 1971
Vocal: Homage to Seyh Galip, solo vv, chorus, orch, 1972–5; Hymns, solo vv, chorus, orch, 1978; The Meaning of the Four Books (orat), 1999
Orch: Sym., 1967; Vc Conc., 1956; Chbr Sym., str, 1959; Oyun Havaları, vn, str, 1959–72; Vn Conc., 1965–72; Enginlerden Yücelerden, str, 1969; Cosmogenie Ballet Suite, 1987–8; Va Conc., 1997
Chbr: Surname, fl, ob, str trio, perc, 1959; Jazz Suite, 1962; Sonata, vn, pf, 1998

MÜNİR NURETTİN BEKEN

Turankow, Alyaksey Yawlampavich (*b* St Petersburg, 9/21 Jan 1886; *d* Minsk, 27 Sept 1958). Belarusian composer. He studied at the St Petersburg Conservatory (1911–14) with Lyadov and Sokolov, and from 1918 worked in Gomel′ as the director of choral societies, head of the local music section of Narkompros (the Commissariat of Enlightenment) in addition to playing in the town symphony orchestra and founding a music school. From 1934 he lived and worked in Minsk and was made an Honoured Representative of the Arts of the BSSR in 1940. He is credited with being one of the establishers of the genres of romance and mass song in Belarus; he also composed one of the first Belarusian operas – *Kvetka shchastsya* ('Flower of Happiness') – which was performed at the ten-day festival of Belarusian art held in Moscow in 1940. His work is characterized by vivid musical ideas, a poetic lyricism, richness and diversity of expressiveness and by its strong associations with Belarusian folklore.

WORKS

Dramatic: Kvetka shchastsya [Flower of Happiness] (op), 1940; Lesnaya skazka [A Forest Fairytale] (children's ballet), 1952; Yasnïy rasvet [A Clear Dawn] (op), 1958
Vocal: Pushkin (cant.), 1953; Songs and choruses after M. Bogdanovich, Ya. Kolas, Ya. Kupala, A.S. Pushkin
Folksong arrs.
Inst: Belorusskaya fantaziya, 1933; Belorusskaya syuita, 1933; Pf Trio, 1950; 2 str qts, 1953; Pionyorskaya syuita [Pioneer Suite], 1955

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OL′GA DADIOMOVA

Turati, Giovanni Antonio Maria (*b* Milan, 1608; *d* Milan, 2 June 1650). Italian composer and organist. He was a boy chorister at Milan Cathedral between November 1616 and December 1619. In that year Cardinal Federico Borromeo sent him, with others, to sing in Turin, in the festivities celebrating the wedding of Vittorio Amedeo I of Savoy; for this he was rewarded with a gold chain and medal. He became a priest, and on 31 December 1630

was appointed organist of S Maria presso S Celso, later becoming *maestro di cappella*. On 9 January 1642 he was unanimously elected *maestro di cappella* of Milan Cathedral. Carissimi, one of the jury members, judged that Turati had 'the greatest mastery and expertise in his art among all the candidates'. Turati's appointment was probably also influenced by his friendship with Cardinal Monti, who had a passionate interest in art and Ambrosian chant. He held the post until his death.

The archive of Milan Cathedral contains more than a hundred works by Turati for the various feasts of the liturgical year and for local celebrations. According to Migliavacca these are mostly massive polychoral structures 'in which the effect of grandeur conceals the thinness of the musical material. This becomes more solid and lively when the interweaving sound gives way to episodes of exquisite musicality in those motets whose texts allow for greater, balanced expressive variety'. For the most part Turati employed the *stile antico*, but he demonstrated his predilection for clarity and simplicity by writing many predominantly homorhythmic pieces with cantabile upper voice and well-defined tonal relations. In 1670 Picinelli reported that many of Turati's other compositions, intended for publication, were lost. The few published works which have survived include a collection of motets, *Primi fiori del giardino musicale*, for four voices, published the year after his death by his pupil Agostino Guerriero (who included two sonatas by Turati in his own collection of 1673).

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Primi fiori del giardino musicale (Milan, 1651)
1 motet in G. Casati, Raccolta di mottetti, 1–3vv (Venice, 1651[2])
2 sonatas, 3–4 insts in A. Guerrieri, Sonate di violino a 1–4 (Venice, 1673[7])
11 masses, 8–16vv, 4 in 2 choirs, 5 in 4 choirs
Mass sections: Ky alla romana, Gl, Cr, 8vv; 8 GL, 8–10vv, 1 in 2 choirs, 4 in 4 choirs; 7 Cr, 5–10vv, most in 2 choirs; Cr, Sanctus, Benedictus, 6vv in 2 choirs
18 Mag, 6–16 vv, 8 in 2 choirs, 7 in 4 choirs; lit della B.V.M. da morto, 8vv
49 pss, 2–16vv, 28 in 2 choirs, 2 in 3 choirs, 7 in 4 choirs
Salve regina, 4vv con ripieni; Crucifixus, 5vv
12 hymns, 5–8vv, 2 in 2 choirs, 3 in 4 choirs
12 motets, 2–8vv, 1 in 2 choirs, 1 in 4 choirs
1 other work, 3vv
Confitebor, 2 S, T, bc; Confitebor, 8vv in 2 choirs, bc; O felix, o fausta, o iucunda solemnitas, 3vv, bc: *I-COd*

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SERGIO LATTES/AUSILIA MAGAUDDA/DANILO COSTANTINI

Turba (Lat.: 'crowd'). A term strictly referring only to those words in the PASSION spoken by more than one person (e.g. by the disciples, the Jews or the soldiers). In a broader sense it has come to include all direct address except the words of Christ.

KURT VON FISCHER

Turbasia [tyrbasia; surbē, turbē] (Gk.: 'confusion'). Lively and noisy ancient Greek choral dance characteristic of the worship of Dionysus and of the DITHYRAMB (Pollux, *Onomasticon*, iv, 104; Hesychius, see under 'tyrbasia').

T.J. MATHIESEN

Turca, alla (It.: 'in the Turkish style'). A term describing music for military band with piccolos and Turkish percussion instruments (cymbals, triangles, drums, bells) or music imitating the effect of Turkish band music (*see* JANISSARY MUSIC). According to Schubart (*Ideen zu einer Ästhetik der Tonkunst*, Vienna, 1806/*R*, 330ff), Turkish band musicians living in Vienna were used by Gluck in his operas (he was probably referring to *Le cadi dupé*, 1761, and *Iphigénie en Tauride*, 1779). But operas and ballets with Turkish motifs were favoured elsewhere as well. Many composers in all parts of Europe wrote *alla turca* passages or pieces. Thus Haydn used the style, for instance, in his operas *Lo speziale* (1768) and *L'incontro improvviso* (1775) as well as in various symphonies (nos.63, 69, 100); and Mozart used it in his 'Turkish' Violin Concerto in A K219 (1775), in the Rondo alla turca of his Piano Sonata in A K331/300*i* (where the overture to Gluck's *La rencontre imprévue* is quoted in the coda) and in *Die Entführung*. Grétry used a tambourine and a triangle in *La caravane du Caire* (1783) and Michael Haydn in his incidental music to Voltaire's *Zaïre* (1777). Schubart described Turkish music as noisy, very rhythmic, usually in 2/4 metre and in F, B♭, D or C; but these keys may have been merely the ones most convenient for wind players, since the 'Turkish' music of Gluck, Haydn and Mozart is mostly in A major (or minor) and C. Their 'Turkish' melodies often included leaping 3rds in quavers or four-note semiquaver *gruppetto* figures which strikingly resemble certain 18th-century dances from Hungary (*verbunkos* and *törökos*; see Bartha, Szabolcsi).

The *alla turca* fashion was also reflected in the many fortepianos built around 1800 with a 'Turkish music' stop or pedal that operated cymbals or bells, a triangle and a drumstick hitting the soundboard (as with the Haschka fortepiano in the Badura-Skoda collection at Vienna): sometimes real bass drums were fixed underneath the instrument. Turkish percussion instruments continued to be used in art music during the 19th century and were employed whenever a composer wanted a martial effect, whether in cases such as the finale of Beethoven's Ninth Symphony or in the many battle symphonies fashionable during the Napoleonic wars; the full title of Beethoven's op.91 in S.A. Steiner's arrangement for wind instruments (which appeared at the same time as the first edition in 1816) reads: 'Wellingtons Sieg oder: Die Schlacht bei Vittoria ... eingerichtet für vollständige türkische Musik'. Austrian military bands of wind and percussion instruments were still called 'Turkish' until World War I regardless of which repertory they favoured.

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For further bibliography *see* JANISSARY MUSIC.

EVA BADURA-SKODA

Turchaninov, Pyotr Ivanovich (*b* Kiev, 20 Nov/1 Dec 1779; *d* St Petersburg, 16/28 March 1856). Ukrainian composer of church music. Influenced strongly by the Italian composers in Russia, such as Galuppi and Sarti, Turchaninov's compositions are characterized by a simplicity of harmony, and illustrate the prevailing tendency to attempt a symmetry of rhythm in Russian liturgical music. Turchaninov received some early musical training from Sarti, on the suggestion of Prince Potyomkin. Subsequently, he entered the choir of General Levanidov in Kiev, where he was trained by Artemy Lukyanovich Vedel' (1767–1806), the composer and choral conductor, who himself had been taught by Sarti. Moving to Sevsk, in the Kursk government, Turchaninov was put in charge of the episcopal choir and took holy orders in 1803. From 1809 he was a priest in the church at Gatchina, a small town to the south of St Petersburg, but later left to take up the post as director of the Metropolitan's choir in St Petersburg itself. From 1827 he taught singing in the imperial court chapel choir. Turchaninov contributed much to the repertory of liturgical music. Some of his choral compositions and arrangements were published posthumously in 1862, and his autobiography appeared in St Petersburg in the following year. As a tribute to the composer 50 years after his death, A.D. Kastal'sky prepared a five-volume edition of Turchaninov's arrangements of Russian liturgical melodies (Moscow, 1906), for which he received much acclaim during his lifetime.

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GEOFFREY NORRIS

Turchi, Guido (*b* Rome, 10 Nov 1916). Italian composer and writer on music. He studied at the Conservatorio di Musica S Cecilia in Rome with Cesare Dobici, A. Ferdinandi and Alessandro Bustini, and he was awarded diplomas in the piano and composition in 1940. In 1945 he achieved maximum marks in the advanced diploma course given by Pizzetti. Turchi taught harmony at the Rome Conservatory from 1941, and from 1959 he became professor of counterpoint and fugue, and, subsequently, of composition there. He was appointed director of the Parma Conservatory in 1967 and was also director of the Florence Conservatory (1970–72). Between 1951 and 1953, and again from 1960, he was an adviser to the RAI, and he was co-director of the musical theatre section of the *Enciclopedia dello spettacolo*. He was artistic director of a number of institutions: the Accademia Filarmonica Romana (1963–6), the Teatro Comunale of Bologna (1968–70), the Accademia di S Cecilia (from 1972), the Accademia Musicale Chigiana (from 1978) and the Teatro Angelicum in Milan (from 1988). He has written music criticism for various newspapers including the *Corriere della sera*. As a composer Turchi's first successes included the *Due poesie di Quasimodo* for voice and piano, with which he won the Galleria del Secolo prize and *Invettiva* for small choir and two pianos, which was awarded the prize of the Accademia Filarmonica Romana in 1947.

In his early works, Turchi established an advanced musical language sometimes close to the 12-tone system without embracing it wholeheartedly. His Trio (1945), for example, displays a constructivist and contrapuntal rigour without excluding the use of expressive, non-serial motivic material. Quite different directions were forged in *Invettiva*, which takes as its starting point the neo-madrigalism of the time, Petrassi in particular; while the Bartókian *Concerto breve* (1947) for string quartet (also arranged for string orchestra), makes use of thematic material spelling out Bartók's name B–E–A–B–A. The *Piccolo concerto notturno* (1950) is one of Turchi's most successful pieces; it combines a refined post-tonal style indebted to Hindemith with bold neo-Impressionist colours.

Turchi's interest in the theatre resulted in numerous dramatic pieces in the 1940s and 50s particularly after the radio drama *La sera del grande silenzio* (1949). Of these, the *Cinque commenti alle Baccanti di Euripide* (1952) is of particular note. His only opera came in 1962 with the three-act *Il buon soldato Svejk*, which was performed at La Scala after a gestation period of almost ten years. To a libretto by Gerardo Guerrieri based on Hasek's *Osudy dobrého vojáka Svejka za svetové války* (The adventures of the good soldier Svejk during the world war), it begins in a style reminiscent of Berg's *Wozzeck* but moves to a lighter, more detached mood. As D'Amico observes, Turchi gives the orchestra rather than the singers the task of providing the expressiveness, thus freeing the *dramatis personae* from spiralling Expressionist tension. The dramatic impact is distanced and the political content made more satirical. Musically the influence of Weill and Shostakovich are clearly in evidence, but dodecaphony is also used as an expressive tool. Such eclecticism became still more of a feature subsequently, for example in the sparkling ballet *Dedalo*, written for the Maggio Musicale Fiorentino in 1972, and in the *Petite suite-paraphrase* (1965) which draws on European popular song. At the opposite end of the scale he has continued to write vocal pieces much more severe in tone and style, such as the *Rapsodia 'Intonazioni sull'Inno II di Novalis'* (1969) and the *Rondel* (1972) for a cappella choir to texts from Trakl and Ecclesiastes. The 1980s marked a new burst in compositional output, especially in works for orchestra, with a clear rethinking and enrichment of his style. The masterfully orchestrated *Adagio* (1983) displays an elegiac, introspective character, while the late *Exil* (1995), a cantata for baritone and orchestra to words by Saint-John Perse, is characterized by bare, detached abstraction.

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(*selective list*)

Dramatic: La sera del grande silenzio (radiodramma, G.B. Agnoletti), 1949, RAI, 1949; Il buon soldato Svejk (op, 3, G. Guerrieri, after Hašek), Milan, Scala, 5 April 1962; La steppa (film score, dir. A. Lattuda), 1963; Dedalo (ballet, 1, G. Zacharias, A. Milloss), Florence, 6 June 1972; incid music

Orch: Conc. (alla memoria di B. Bartók), str, 1948 [arr. of Conc. breve, str qt, 1947]; Piccolo concerto notturno, 1950; 5 commenti alle Baccanti di Euripide, 1952; Petite suite-paraphrase, 1965 [after European folktunes]; Musique de geste, rapsodia in 3 metamorfosi, 1969 [based on op Il buon soldato Svejk]; Dedalo I, suite, 1971 [based on ballet]; Dedalo II (Labirinto), suite, 1972

[based on ballet]; 6 Bagatelles, chbr orch, 1983; Adagio, per un'anabasi, 1983; Parabola, 1983–93

Choral: 2 studi corali, 1941; 2 notturni sacri, male chorus, orch, 1943–4; 3 frammenti di un inno alla Madonna (Hölderlin), small female chorus, 9 insts, 1944–5; Invettiva (after Carmina burana), small chorus, 2 pf, 1946–7 [arr. for mixed chorus, orch, 1984]; Rondel (G. Trakl, Bible: *Ecclesiastes*), 1972–6 Goethe-Lieder (text based on novel *Wilhelm Meister* by Goethe), S, male vv, orch, 1985

Solo vocal: 2 poesie di Quasimodo, 1v, pf, 1944; Rapsodia: intonazioni sull'Inno II di Novalis, S, orch, 1969 [arr. S, cl, pf]; Exil (cant., S.-J. Perse), Bar, orch, 1995

Inst: Str Qt, 1940; Sonatina, pf, 1941; Trio, fl, cl, va, 1945; Preludi e fughette, pf, 1946; Conc. breve, str qt, 1947, arr. str orch as Conc. (Homage to Bartók), 1948; Dedica, fl, 1972; Kreutzeriana, vn, pf, 1989

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GIORDANO MONTECCHI

Turco, Giovanni del. *See* DEL TURCO, GIOVANNI.

Turco, Lorenzo del. Italian composer, probably younger brother of GIOVANNI DEL TURCO.

Turczyński, Józef (*b* Zhitomir, Wolhynia, 2 Feb 1884; *d* Lausanne, 27 Dec 1953). Polish pianist and teacher. He studied with his father and then at the St Petersburg Conservatory under Aneta Esipoff and in Vienna under Busoni. In 1907 he also completed a law degree at Kiev University. In 1910 he made his début in Vienna, and a year later won first prize at the international piano competition in St Petersburg. During the following years he made numerous successful concert appearances in Russia, Poland and western Europe, and from 1914 to 1919 was a professor at the Kiev Conservatory. From 1920 until 1939 he gave piano classes at the Warsaw Conservatory while pursuing an international concert career. His playing was characterized by a flawless technique, discriminating taste and, especially in his early years, dazzling virtuosity. His repertory was huge and he was particularly renowned for his playing of Chopin and Liszt. He was a member of the jury of the first three Warsaw Chopin competitions and many other international piano competitions. An outstanding teacher, his pupils included Maryla Jones, Witold Małcużyński, Stanisław Szpinalski and Henryk Sztompka. At the outset of World War II Turczyński was in Switzerland, and he spent most of his remaining years in Lausanne and in Rio de Janeiro, performing, teaching and conducting masterclasses in Chopin interpretation. With Ludwik Bronarski and Paderewski he prepared a new edition of Chopin's works, published in Kraków between 1949 and 1961.

JÓZEF KAŃSKI

Turdi Axon (*b* Yi-isar (Yingjisha), Xinjiang, 1881; *d* ?Kashgar, 1956). Uighur musician. Turdi Axon has had the stature of national hero for the Uighurs in Chinese Xinjiang since the 1950s. His photograph appears in numerous books on Uighur music, Uighur culture, and even on tourist attractions of China. It shows a gaunt man of medium height with long white hair and beard, wearing a cap as he bends over his *satar*.

40 years after his death, his reputation endures as a harsh and demanding character. Living in Kashgar, Yarkand, and then Khotan, the only disciples he accepted were his sons, a nephew, and exceptionally a young boy outside his own family, on whom he imposed preliminary humiliations. Teaching was based on imitation, since neither he nor his pupils could read music; it involved constant listening, imitation and repetition. One month was sufficient to memorize one *muqam* of about two hours. Before every performance, to help his pupils avoid mistakes, Turdi would sing the whole *muqam* to be played, reminding them of its rhythmic sequence. An indefatigable musician, he was known for playing for many hours at a time, and the story is still told today of how in 1955 he played for 24 hours on end for an audience of Urumqi musicologists, forbidding them to move or leave the room. He made similar demands on his disciples, while giving them encouragement and motivation. Recognized as the sole living repository of the Kashgar *muqam* repertory, after his death in 1956 he was interred in the cemetery in Kashgar next to the Abakh Hodja mosque at the top of the city. The recordings of Turdi by WAN TONGSHU are closely guarded by the Urumqi Bureau of Culture, though copies are circulated privately.

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SABINE TREBINJAC

Turdión (Sp.). *See* TOURDION.

Tureck, Rosalyn (*b* Chicago, 14 Dec 1914). American pianist. After making recital and orchestral débuts in Chicago while still a child, she continued studies with Jan

Chiapusso and later with Olga Samaroff at the Juilliard School of Music, from which she graduated in 1935. She made her New York orchestral début in 1936 with the Philadelphia Orchestra in Brahms's Piano Concerto no.2. The following year Tureck appeared in a highly acclaimed series of Bach recitals, leading her increasingly to specialize in this type of programme while continuing to play much 20th-century American music. After ten years of concert tours in North America, she made her European début in 1947, and subsequently became a frequent recital and concerto performer in Britain and on the Continent. She also toured extensively in Africa, Latin America, Israel and East Asia.

For many years Tureck concentrated as an executant and teacher on the interpretation of Bach's keyboard music. From 1960 she also began to perform Bach occasionally on the harpsichord and clavichord, and even on electronic instruments. But her approach on keyboard instruments remained essentially pianistic in conception, colourful and with great variety of touch and articulation. Her playing impressed as authoritative, distinguished by clarity of line, sharply defined rhythms and considerable intensity of feeling, although at times some critics noted a certain pedantic tendency. She founded the International Bach Society (1968) and the Tureck Bach Institute (1981) to further the interpretation of his music on all instruments in all media. From 1956 Tureck frequently appeared as a conductor of orchestral performances of Bach's suites and concertos. She has taught and lectured at the Juilliard School, Oxford, Princeton and Yale universities and other institutions. In addition to numerous articles, she has published a three-volume anthology, *Introduction to the Performance of Bach*, and editions of Bach keyboard music and lute suites. Tureck recorded extensively, including all of Bach's major keyboard works performed on the piano and, in addition, the Goldberg Variations on the harpsichord. She holds numerous honorary degrees, including doctorates from Roosevelt University, Chicago (1968), and Oxford University (1977).

HOWARD SCHOTT

Turetzky, Bertram (*b* Norwich, CT, 14 Feb 1933). American double bass player and composer. He studied with Joseph Iadone and Josef Marx at the Hartt School of Music, graduating in 1955, and later with Curt Sachs (musicology) at New York University. He received the MM in music history from the University of Hartford in 1965. Turetzky is a leading exponent of the double bass as a solo instrument and has extended an already noteworthy classical technique to include a large repertory of new bowings, harmonics, pizzicatos, glissandos and, especially, percussive effects from the use of his hands, fingers and knuckles on various parts of the body of his instrument. He made his New York début as a soloist at Judson Hall on 19 October 1964, performing a programme of works written for him by, among others, Barney Childs, Donald Erb and Charles Whittenberg. Since then his recordings and public performances have included works written for him by a great number of composers, including Paul Chihara, Donald Erb, Richard Felciano, Kenneth Gaburo, Ben Johnston, Donald Martino, George Perle and William Sydeman. His *Recital of New Music* (1964) was the first recorded collection of contemporary repertory for the double bass. Among his compositions are *Collages I–IV* (1976–81), a series of works for various instruments, of which the first is for solo double bass; *Reflections on Ives and Whittier* (1978–81) for double bass and tape; *In Memoriam Charles Mingus* (1979), a mixed-media piece for two singers, three jazz groups, double bass choir, tape and film; and *Baku* (1980) for tape. Turetzky has written a book *The Contemporary Contrabass* (Berkeley, 1974), and has edited double bass studies for the American String Teachers Association.

JEROME ROSEN

Turgenev, Ivan Sergeyevich (*b* Oryol, 9 Nov 1818; *d* Bougival, nr Paris, 3 Sept 1883). Russian novelist and dramatist. A liberal who sympathized with the culture of western Europe, he is usually considered to have been a realist, though his later works contain elements of fantasy. He was the first Russian novelist to become widely known in the West.

In 1843 Turgenev met the Spanish mezzo-soprano Pauline Viardot in St Petersburg, and formed a lifelong attachment to her and to her husband. From then on he spent much of his life outside Russia living with, or near, the Viardots, principally in France and Baden-Baden. Always passionately fond of music, he became very well informed about it through Pauline Viardot. He was personally acquainted with almost all the well-known musicians of his day, both in Russia and in the West. He contributed occasional articles on opera to Russian periodicals, and wrote librettos in French for operettas set to music by Pauline Viardot and performed by her pupils. One of these, *Le dernier sorcier*, orchestrated by Eduard Lassen (and, perhaps, Liszt) was publicly performed in a German translation by Richard Pohl in Weimar (1869), and in Karlsruhe and Baden-Baden (1870). Turgenev also wrote or translated poems which Pauline Viardot set to music (St Petersburg, 1864–74).

Turgenev's most important contribution to music was the part he played as an intermediary between Russian and Western musicians. He was the first to introduce Gounod's music to Russia, and through Pauline Viardot he was the first to make much Russian music known in the West. His conservative musical leanings and attraction to Western culture led him to sympathize more with the work of Tchaikovsky, whom he greatly admired, than with that of the Russian nationalist school; he nevertheless helped to publicize its work. He did much to assist all Russian musicians travelling abroad. Turgenev's correspondence, particularly with Pauline Viardot (in French) and V.P. Botkin (in Russian) is a rich source of information about the musical life and personalities of the epoch. Music also plays an important part in many of his novels and stories.

Settings of Turgenev's works include the following operas: *Asya* by M. Ippolitov-Ivanov (Moscow, 1900); *Il pane altrui* (*Nakhlebnik*) by G. Orefice (Venice, 1907); *Traumwandel* by K.H. David (Zürich, 1928) and *A Month in the Country* by Lee Hoiby (New York City Opera, 1964, as *Natalya Petrovna*). Karłowicz's symphonic poem *Episode at a Masked Ball* (Warsaw, 1914) was left unfinished by the composer and completed by G. Fitelberg. Turgenev's short poems have been set to music by many Russian composers, including Arensky, Anton Rubinstein and Sokolov, as well as by Pauline Viardot.

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APRIL FITZLYON

Turges, Edmund (*b* *c*1450). English composer. He was admitted to the Fraternity of St Nicholas, the London parish clerks' company, between 1468 and 1470. His later career is obscure, although he was probably active in circles close to the court of Henry VII. It is possible that he was the 'Sturges' (a name commonly abbreviated to Turges in non-musical sources) employed as a chaplain at New College, Oxford, in 1507–8. Turges's surviving *Magnificat* (three others, now lost, were early additions to the Eton Choirbook) and his five-voice *Gaude flore virginali* setting show English polyphonic writing of this period at its most virtuosic. Fragments of a more elaborate version of the five-voice *Gaude*, in which a florid third voice is added to a section set in Eton as a duet, survive in *GB-Onc* 368. The Kyrie and Gloria settings are attributed in *GB-Lbl* Add.5665 to 'Sturges'. Turges's two carols, and perhaps his other songs, appear to have been written for specific occasions. *Enforce yourselfe* is an entry song addressed to the king, probably Henry VII. *From stormy wyndis* is addressed to Arthur, Prince of Wales (*b* 1486; *d* 1502), perhaps to mark his betrothal (1497) or marriage (1501) to Catherine of Aragon, or to pray for his safety before setting out on a journey. A later hand in *GB-Lbl* Add.5465 has added '1501' above the lowest voice; this voice-part was subsequently used as a cantus firmus in John Browne's *Stabat iuxta Christi crucem* (MB, x, 1956, no.6), which may have been intended as a lament on the prince's death in April 1502. Several masses by Turges, now presumed lost, were copied at King's College, Cambridge, in 1482–3, and an inventory of books there in 1529 lists 'vj bokys of parchmente conteynynge Turges massys and antems'. A *Magnificat* setting by 'Turgins' was copied at Tattershall College in 1496–7.

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Magnificat, 5vv, *Cgc* 667; ed. in EECM, iv (1964)
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Magnificat, 4vv, *WRec* 178, lost; see MB, xii (1961, 2/1974)
Magnificat, 4vv, *WRec* 178, lost; see MB, xii (1961, 2/1974)
Gaude flore virginali, 5vv, *WRec* 178, *Onc* 368; ed. in MB, xii (1961, 2/1974)
Gaude flore virginali, 4vv, *WRec* 178; ed. in MB, xii (1961, 2/1974)

SECULAR

all in GB-Lbl Add.5465 and ed. in MB, xxxvi (1975)

Alas, it is I that wot not what to say, 3vv
Enforce yourselfe (carol), 3vv
From stormy wyndis (carol), 3vv
I am he that hath you daily servid, 3vv, inc.

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ANDREW WATHEY

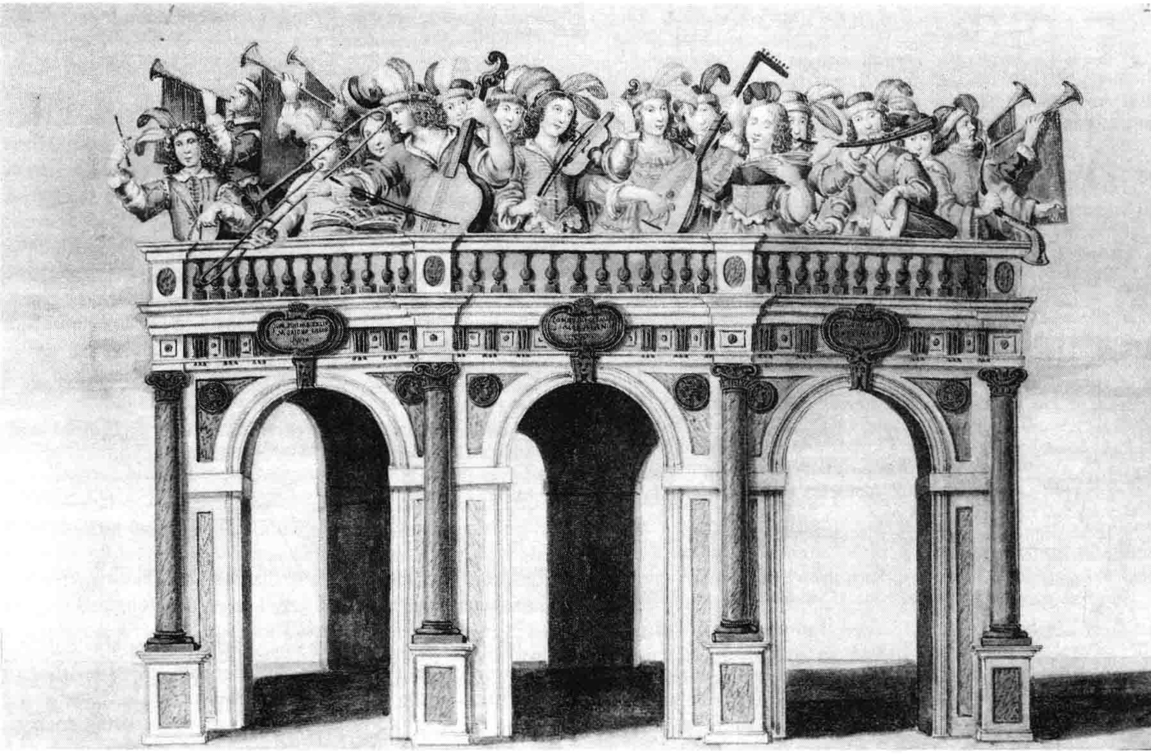
Turin (It. Torino). North Italian city, capital of Piedmont.

1. 1400–1700. 2. 1700–1900. 3. 20th century.

1. 1400–1700. During the Middle Ages the cultural importance of Turin was considerably less than that of the court of the marquises of Monferrato, a flourishing centre of troubadour art, or episcopal centres such as Ivrea or Vercelli. It has been proved that the church of S Salvatore (later the site of Turin Cathedral) had a singing school attached to it, but information about the activities of the cathedral *cappella* (which were probably commensurate with the modest economic development of the city) is available only from the mid-15th century.

The true musical history of Turin began about 1450, stimulated by Bishop Ludovico di Romagnano, who founded the Collegium Puerorum Innocentium and reorganized the cathedral *cappella*, and by the house of SAVOY (i), particularly Duke Ludovico (Louis) and his wife Anne of Cyprus, both of whom cultivated a brilliant court and were patrons of music. The duke and his wife were in close contact with Du Fay, who directed the *cappella* in 1434 and maintained contact with the court from 1437 to 1439, and from 1450 to at least 1456. In 1450 Du Fay, then 'cantor illustrissimi domini ducis Burgundiae', lodged in Turin at the Osteria del Cappello. It is difficult to assess his direct influence on the city's subsequent musical life since the court often moved between Chambéry, Geneva, Turin and other minor centres, even crossing the Alps in winter with the *cappella* musicians in its train. (Antoine Brumel was appointed singer in the *cappella* by a letter from Turin, 20 June 1490, and was active in both Geneva and Chambéry, the official seat of the Ste Chapelle.) This situation continued until 1563 when the duke's capital was fixed at Turin by Emanuele Filiberto, who acceded when the duchy had been destroyed by the Franco-Habsburg war. He worked brilliantly as a diplomat and politician to consolidate its position, revived commercial activity and was able, between 1550 and 1555, to re-create the musical establishment of the court by engaging singers and instrumentalists.

Turin took on the aspect of a capital even more under the enterprising Duke Carlo Emanuele I, a friend of writers (Tasso, Chiabrera and G.B. Marino were received at court) and a man of letters himself. In 1585, on the



1. Musicians perform during the festivities for the wedding of Princess Adelaide of Savoy and Prince Ferdinand Maria of Bavaria, 11–16 December 1650: engraving from Tomasso Borgonio's 'Gli Hercoli domatori' (Turin, 1650)

occasion of the duke's marriage to Catalina Micaela, Infanta of Spain, pastorals were performed in honour of the Infanta; it is probable that a performance of G.B. Guarini's *Il pastor fido* was planned, though this seems not to have taken place. During the early 17th century companies of actors of the *commedia dell'arte* stayed in Turin several times on their way to France (e.g. the Accesi between 1602 and 1609 and G.B. Andreini's Fedeli in 1620). In this period Ludovico d'Agliè became known through his theatrical enterprises: in close collaboration with the duke, he organized festivities, jousts and spectacles of which the court was justly proud; he also organized various theatrical spectacles, using his own librettos, with music and ballets, such as *Il combattimento dei cavalieri di Diana e di Venere all'isola Polidora* (1602) with madrigals by T. Stigliani, *Festa di Mirafiori* (1608), *Le trasformazioni di Millefonti* (1609) and *I trionfi del Petrarca* (1618). The encounter between d'Agliè and Sigismondo d'India, *maestro di musica di camera* (1611–23), was particularly important for the future of opera in Turin. To d'Agliè's libretto d'India composed the music for the pastoral *La Zalizura* (in *stile recitativo*) and a caccia (1602) performed in the villa of Cardinal Maurizio, brother of the duke. Marie Christine of France (sister of Louis XIII), who married Vittorio Amedeo I in 1619, increased the French orientation of the Turin court; she kept four *musiciens de cabinet* recruited in Paris for her own entertainment, and Filippo d'Agliè, nephew and successor of Ludovico, produced *précieux ballets de cour* for her during the years 1624–7. Ballets, entertainments and *comédies à machines*, increasingly following the pattern set by Versailles, continued under Carlo Emanuele II (1648); about the middle of the century the *cappella* was divided into *musici di camera* and *musici armonici* and, to judge by their remuneration, the latter were held in high repute. In 1672 the duke, in imitation of the French fashion, gathered the violinists in his service into a *banda*, which numbered 24 instrumentalists in 1677. During these years notable *maestri di cappella* included G.B. Trabattone (1633), G. Sebenico (1683–90), probably a pupil of Legrenzi, and A.D. Cignani (1699–1707); among the famous figures who came into contact with the court was Alessandro Stradella.

2. 1700–1900. The musical history of Turin reached its peak in the 18th century under Vittorio Amedeo II, Vittorio Amedeo III and Carlo Emanuele III. During the first years of the century G.B. Somis, one of the violinists of the *banda* and a descendant of a family of violinists who had been in the service of the court since the mid-17th century, was noted for the consummate artistry of his playing; the duke sent him to Rome to study with Corelli during the years 1703–6 and then kept him as his private soloist, appointing him leader and allowing him ample time for his activities as a composer and teacher. During this period the *maestro di cappella* was S.A. Fiorè, who was particularly active as a composer of theatre music, and who had been sent to Rome with Somis. Somis's pupils included J.M. Leclair, who had gone to Turin as a dancer, Felice Giardini, who later went to Paris and then to London, and Pugnani. Pugnani's brilliant career as a soloist began in 1754 at the Concert Spirituel in Paris; after a brief stay in Rome he returned to Turin in 1770 as first violin in the *cappella* orchestra. Among his pupils was G.B. Viotti, who after a brief period at the Turin court toured abroad with Pugnani (1780) and later

settled in Paris and London, the representative of the famed Piedmontese school of violin playing. This tradition of excellence made Turin a lively musical centre in the 18th century – Quantz visited it in 1726, Charles de Brosses in 1740 and Georg Benda, Burney, and Leopold and Wolfgang Mozart during the second half of the century. The successful development of instrumental music was paralleled in opera; the Teatro Carignano was inaugurated in 1715, and operas and plays were given there alternately. The Teatro Regio (1738; fig.2) was designed by A. di Castellamonte and B. Alfieri, who received advice for the project from Galli-Bibiena. Its repertory from 1740 included works by Francesco Feo, Leonardo Leo, Jommelli, J.A. Hasse, Tommaso Traetta, Galuppi, Niccolò Piccinni, J.C. Bach (his first opera *Artaserse*, 1761), Pugnani, De Maio, Sacchini, Cimarosa and others. From 1748 almost without interruption until 1792 B. and F. Galliari designed the scenery. Much music was also produced for the cathedral, particularly by the *maestri di cappella* and other officials such as Giovanni Antonio Giai (from 1732), his son Francesco Saverio Giai (active until 1792) and Quirino Gasparini (1760–78).

In 1798 Carlo Emanuele IV, driven out by the French Revolutionary troops, was compelled to disband the musical *cappella* which, even after the Restoration, declined rapidly. The last notable music director was G.B. Polledro, who returned to Turin in 1824 after a period as Konzertmeister at Dresden and who had known Beethoven. Under his direction, and that of his successor G. Ghebart, the taste for chamber music and for the Viennese Classical repertory was kept alive at a time when the public was interested only in opera. The struggle for the unification of Italy, of which Turin was the political and military centre, diverted the interest of the ruling class from all aspects of music until the proclamation of the kingdom of Italy in 1861.

Secular organizations of musical culture had been active for some time when the *cappella* was officially disbanded on 5 June 1870. The oldest of these was the Accademia Filarmonica, founded in 1814 with the double aim of establishing a school of singing and encouraging concerts and recitals for 'recreative purposes'. Later came the Società del Quartetto (1862) and the Società Corale (1875) which was directed by the violinist S. Tempia. The Concerti Popolari (1872–86), held in the Teatro Vittorio Emanuele, were particularly successful; founded by G. Bercanovich, Carlo Pedrotti and G. Depanis, they were modelled on Pasdeloup's Parisian Concerts Populaires and played an important role in bringing public taste up to date and encouraging interest in instrumental music. That this soon became popular is shown by the early activities of Toscanini, who made his début in Italy at the Teatro Carignano in 1886, and by the extraordinary number of private schools of music which were founded; among their students was Alfredo Casella. After some decades of uneventful administration, the Teatro Regio, especially under the direction of the impresario Depanis, enjoyed a period of vigorous revival: in 1876 Wagner's *Lohengrin*, which had failed at La Scala three years previously, was a great success there, and Turin became a Wagnerian centre; and in 1895 Toscanini conducted the local première of *Götterdämmerung*. The last years of the century included the first performances of Catalani's *Elda* (1880) and Puccini's *Le villi* (1884 revision), *Manon Lescaut* (1893) and *La bohème* (1896); these contributed to the creation in Turin of the decadent cultural climate known as *crepuscolarismo*, with Calandra, Faldella, Giacosa and Gozzano as its most noteworthy literary exponents. The première of Zandonai's *Francesca da Rimini* (1914) and the Italian premières of Strauss's *Salome* (1906, conducted by the composer) and Rimsky-Korsakov's *The Golden Cockerel* were also given at the Teatro Regio.



2. Interior of the Teatro Regio, Turin, during a performance of Feo's opera 'Arsace': detail of a painting by Pietro Domenico Olivero, c1740 (Museo Civico d'Arte Antica, Turin)

3. 20TH CENTURY. In 1911, as part of the celebrations for the 50th anniversary of the unification of Italy, Debussy conducted a concert of his music in Turin. The institution of greatest cultural importance was the Teatro di Torino (1925–31), an opera house which took over the Teatro Scribe. Under the artistic direction of G.M. Gatti, and with the collaboration of Vittorio Gui and Casella, it brought back into the repertory neglected operas such as Rossini's *L'italiana in Algeri* and Gluck's *Alceste*, and put on the first Italian performances of Strauss's *Ariadne auf Naxos*, Malipiero's *Sette canzoni*, Ravel's *L'heure espagnole* and Stravinsky's *The Wedding*. In 1936 the Teatro Regio was completely destroyed by fire and the war badly damaged the Teatro di Torino. This resulted in increased performances of symphonic and chamber music, a situation encouraged by the presence in Turin, from 1931, of a radio orchestra which also gave public concerts. Since the war the permanent conductors of the Orchestra di Torino della Radiotelevisione Italiana (RAI) have been Alberto Erede, Mario Rossi and Piero Bellugi, and from 1952 it has given regular series of public concerts in the RAI Auditorium built on the site of the Teatro Vittorio Emanuele. In addition to these concerts a lively interest has developed in chamber music, prompted by such societies as the Pro Cultura Femminile, the Amici della Musica, the Musica da Camera and the Unione Musicale; operas have been given in other halls (e.g. the Teatro Nuovo) not really suited to the purpose. After many difficulties the Teatro Regio was finally rebuilt to plans by C. Mollino. It was inaugurated on 10 April 1973 with Verdi's *I vespri siciliani* rehearsed by Gui, conducted by Fulvio Vernizzi, produced by Maria Callas (her first production) in collaboration with Giuseppe di Stefano and with choreography by Serge Lifar. In the 1980s the Teatro Regio passed through a financial crisis before its fortunes revived under the management of Elda Tessore and the artistic direction of Carlo Majer. A large new concert hall, seating 1900, was built to a design by Renzo Piano inside the disused Lingotto car factory; it was

inaugurated on 6 May 1994 with a concert by the Berlin PO conducted by Abbado.

The first proposal for a conservatory of music in Turin was made in the Napoleonic era by C. Botta, a doctor, botanist, historian and secretary for education in the provisional government, whose suggestion was approved by the central government in Paris but was constantly postponed and finally abandoned. In 1872 a Scuola Gratuita di Canto attached to the Accademia Filarmonica was officially opened, and for many years this was the only body competent to give adequate music education. The Liceo Musicale was founded on 11 June 1866; in 1887 it became the Istituto Musicale (directed by Giovanni Bolzoni) and in 1936 was enlarged to become the Conservatorio Statale di Musica Giuseppe Verdi. Among Bolzoni's successors were Franco Alfano, Lodovico Rocca and Sandro Fuga; the staff has included Giorgio Federico Ghedini, Luigi Perrachio and Andrea Della Corte. In 1963 the Istituto di Storia della Musica, directed by Massimo Mila, was founded as part of the faculty of letters and philosophy of Turin University.

Between 1926 and 1933 the Turin University library, already rich in medieval and Renaissance manuscripts, was able to reunite the Durazzo bequest, now known as the Foà-Giordano bequest, which contains among other treasures the *Intavolatura d'organo tedesca* (the richest known manuscript source of organ music) and a great number of operas and instrumental and church music by Vivaldi. The music section of the municipal library, named after Della Corte, has been enriched by his valuable private collection. Turin has made an important contribution to historical and musical studies as the seat of *Rivista musicale italiana* (1893–1955), the organ of the nascent interest in musicological research, and *La rassegna musicale* (1928–62), which was founded (in 1920 as *Il pianoforte*) and directed by G.M. Gatti and had a seminal role in the renewal of Italian musical culture.

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GIORGIO PESTELLI

Turina (Pérez), Joaquín (*b* Seville, 9 Dec 1882; *d* Madrid, 14 Jan 1949). Spanish composer.

1. LIFE. He was the son of a painter of Italian descent. Music played a large part in his life from his early childhood, and although in deference to his family's wishes he began to study medicine, he soon abandoned everything that interfered with music, for which he showed a strong aptitude. His serious study began with piano lessons from Enrique Rodríguez and composition lessons from Evaristo García Torres, choirmaster of Seville Cathedral.

He soon became well known in Seville as a composer and, from 1897, as a pianist. His early successes prompted him to go to Madrid with the intention of arranging to have his opera *La sulamita*, which treats a biblical subject in a very traditional style, performed at the Teatro Real. This was an impossible ambition for an unknown provincial composer; but Turina gradually became well known in artistic circles and his friendship with Falla influenced his ideas on the proper character of Spanish music. In 1902 he began to study the piano at the Real Conservatorio Superior de Música wih José Tragó. He was more affected by orchestral and chamber music than by the opera performances at the Teatro Real. Almost the only way for a composer to earn a living in Madrid, however, was as a composer of zarzuelas of the *género chico* type. But the failure of a short zarzuela, *Fea y con gracia*, discouraged him, and the première in Seville of *La copla* was no more successful.

In 1905 Turina moved to Paris, where he studied the piano with Moritz Moszkowski for a time and worked at composition at the Schola Cantorum under d'Indy – though it was hard to escape the influence of Debussy and other antagonists of the Schola. Turina's friendship with Falla continued; both were members of the Société Musicale Indépendante. In 1907 Turina appeared as pianist and composer with the Parent Quartet, and at a second concert they introduced a work which had already been published, the Piano Quintet op.1 (1907), a Franckian product of the Schola. Albéniz, however, now joined

Falla in advising Turina to seek material in Spanish popular music.

Turina accepted this guidance, and several more pieces were well received; some were performed in Madrid. Shortly after Turina's graduation from the Schola in 1913, the first major event of his compositional career took place with the première of *La procesión del Rocio* in Madrid by the Madrid SO under Arbós. The work's great success was repeated in Paris. In 1914 Falla and Turina returned to Spain, and in the following year they were honoured at the Madrid Athenaeum. Turina was by that time one of the most highly regarded Spanish composers. He conducted for the Ballets Russes and received a prize for the *Sinfonía sevillana*, again introduced triumphantly by Arbós (1920). Until the closure of the Teatro Real in 1925, Turina was its choirmaster, and his opera *Jardín de oriente* was staged there. In 1926 his Piano Trio op.35 won the National Music Prize. After a visit to Latin America he was appointed professor of composition at the Madrid Conservatory in 1930. The years of the republic were difficult ones, as his family was in disfavour; he was persecuted by the republicans during the civil war, but after the war his prestige increased. He was elected to the Academia de Bellas Artes de S Fernando, and appointed Comisario General de la Música in 1941; he tried unsuccessfully to rebuild the ruined Teatro Real. Turina received a national tribute and finally the Grand Cross of Alfonso the Wise. He was a spirited music critic for the newspaper *El debate* and the periodical *Dígame*. He died after a long and painful illness.

2. WORKS. It has been customary to regard early 20th-century Spanish music as centred on two pairs of composers: Albéniz and Granados, Falla and Turina. However, any resemblance between the latter two is superficial. Nor is there much of Albéniz in Turina, although some of his works have a relationship with the poetics of Granados. Despite the picturesque local flavour in some compositions, Turina tried perhaps harder than any of his Spanish contemporaries to write music of a European standard in the conventional major forms. It was not by chance that his op.1 was a piano quintet, conscientiously modelled on works he admired. Turina was the only one of the four leading Spaniards to write a symphony, although the *Sinfonía sevillana* is closer to the character of a symphonic poem in three movements. The Piano Quintet was followed by the String Quartet 'de la guitarra', so called because its basic theme contains the notes of the guitar's open strings, and by several other chamber pieces. These, and his orchestral works, have a grand scale usually found in the music of German-orientated Spanish composers, such as Campo.

However, this scale is moderated by a subtle elegance, grace and humour characteristic of his native Seville; Turina never approached Falla's depth of tragedy. A kind man, who loved simplicity and beauty, he often responded in music to literary or visual ideas, though these find their best expression in his non-dramatic pieces. Of his stage works, apart from his youthful operatic ventures, which arose from his desire, common at the time, to create Spanish opera as well as symphonic music, and the unsuccessful zarzuelas, he is remembered for his music for the *comedia lírica Margot* and the short opera *Jardín de Oriente*. In the piano music he was much further from Albéniz than was Falla; he almost always turned to the piano for portraits (*Mujeres españolas*), little genre pieces (*Cuentos de España*) or *jeux d'esprit*. His song settings often illustrate the text, and his guitar music exploits all the instrument's resources. Apart from the Andalusian, and specifically Sevillian character of his music, Turina also had an individual way of using other Spanish rhythms, such as the Basque *zortzico* or the Catalan *sardana*.

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(*selective list*)

STAGE

La sulamita (op, 3, P. Balgañón, after the Bible), *c*1900
La copla (zar sevillana, 1, J. Labios and E. Luciux), *c*1904, Seville, Cervantes, 24 March 1904
Fea y con gracia (zar, 1, S. and J. Alvárez Quintero), 1905, Madrid, Moderna, 3 May 1905
Margot (comedia lírica, 3, G. Martínez Sierra), op.11, 1914 Madrid, Zarzuela, 10 Oct 1914
Navidad (incid music, 2 scenes, Martínez Sierra), op.16, 1916, Madrid, Eslava, 21 Dec 1916 (Madrid, 1916)
La adúltera penitente (incid music, A. Moreto), op.18, 1917, Barcelona, Novedades, 30 June 1917
Jardín de Oriente (op, 1, Martínez Sierra), op.25, 1922, Madrid, Real, 6 March 1923, prelude (Madrid, 1931)
La anunciación (incid music, T. Borras), op.27, 1923, Madrid, Español, 10 April 1924 (Madrid, 1924)
Pregón de flores (op, 1, S. and J. Alvárez Quintero), 1939–40

ORCHESTRAL

La procesión del Rocio, sym. poem, op.9, 1913; Evangelio, poem, op.12, 1915; Danzas fantásticas: Exaltación, Ensueño, Orgía, op.22, 1920, arr. pf; Sinfonía sevillana, op.23, 1920; Ritmos, fantasia coreográfica, op.43, 1928; Rapsodia sinfónica, op.66, pf, str, 1931

CHAMBER

Pf Qnt, g, op.1, 1907; Str Qt 'de la guitarra', op.4, 1911; Escena andaluza, op.7, va, pf, str qt, 1912; El poema de una sanluqueña, op.28, vn, pf, 1924; La oración del torero, op.34, lute qt, 1925, arr. str qt/str orch; Pf trio, op.35, 1926; Recuerdos de la antigua España, op.48, lute qt, 1929; Sonata, op.51, vn, pf, 1929; Pf Qt, op.67, 1931; Variaciones clásicas, op.72, vn, pf, 1932; Pf trio, op.76 (1933); Sonata, op.82, vn, pf; Serenata, op.87, str qt; Círculo, op.91, pf trio, 1942; Las musas de Andalucía, op.93, pf qnt, 1942; Tema y variaciones, op.100, hp, pf, 1945; Homenaje a Navarra, op.102, vn, pf, 1945

PIANO

Sevilla, suite pintoresca, op.2, 1909; Sonata romántica, op.3, 1909; Rincones sevillanos, op.5, 1911; 3 danzas andaluzas, op.8, 1912; Recuerdos de mi rincón, op.14, tragedia cómica, 1915; Album de viaje, op.15, 1916; Mujeres españolas, op.17, 1917; Cuentos de España, op.20, 1918; Niñerias, op.21, 1918; Sanlucar de Barrameda, sonata pintoresca, op.24, 1922; El Cristo de la Calavera, leyenda, op.30, 1924; Jardines de Andalucía, op.31, 1924; La venta de los gatos, op.32, leyenda, 1925
El barrio de Santa Cruz, op.33, 1927; Le leyenda de la Giralda, op.40, 1927; 2 danzas sobre temas populares españolas, op.41, 1927; Verbena madrileña, op.42, 1927; Mallorca, op.44, 1928; Evocaciones, op.46, 1929; Cuentos de España, series no.2, op.47 (1929); Viaje marítimo, op.49, 1929; Tocata y fuga, op.50, 1929; Miniaturas, op.52, 1929; 5 danzas gitanas, op.55, 1930; Niñerias, series no.2, op.56 (1930); Partita, C, op.57, 1930; Tarjetas postales, op.58, 1930; Sonata fantasía, op.59, 1930; Radio Madrid, op.62, 1931; Jardín de niños, op.63, 1931; Pieza romántica, op.64, 1931
El castillo de Almodóvar, op.65, 1931, orchd; El circo, op.68, 1931; Siluetas, op.70, 1932; En la zapateria, op.71, 1932; Mujeres españoles, series no.2, op.73 (1932); Fantasía italiana, op.75, 1932; El poema infinito, op.77, 1933; Rincones de Sanlúcar, op.78, 1933; Bailete, op.79, 1933; Preludios, op.80, 1933; Fantasía sobre 5 notas, op.83, 1934, orchd; Danzas gitanas, series no.2, op.84 (1934); Concierto sin orquesta op.88, 1935; Mujeres de Sevilla, op.89 (1935); E el cortijo, op.92, 1940
Fantasia, del reloj, op.94, 1943; Por las calles de Sevilla, op.96, 1943; Rincón mágico, op.97, 1943; Poema fantástico, op.98, 1944; Contemplación, op.99, 1944; Linterna mágica, op.101, 1945; Fantasía cinematográfica, op.103, 1945; Sinfonía del mar, unpubd

OTHER INSTRUMENTAL

Gui: Sevillana, op.29, 1923; Fandanguillo, op.36, 1926; Ráfaga, op.53, 1930; Sonata, op.61, 1931; Homenaje a Tárrega, op.69, 1932

Org: Preludio, op.10, 1914; Musette, op.13, 1915

SONGS

Rima (G.A. Becquer), op.6, 1914; Poema en forma de canciones (R. de Campoamor), op.19, 1923; 3 arias (A.S. Rivas, J. Espronceda, Becquer), op.26, 1923; 2 canciones (C. de Arteaga), op.38, 1927; Tríptico (Campoamor, Rivas), op.45, 1929; 3 sonetos (R. Marin), op.54, 1930; Saeta en forma de Salve a la Virgen de la Esperanza (S. and J. Álvarez Quintero), op.60, 1930; Vocalizaciones, op.74, 1932; Homenaje a Lope de Vega, op.90, 1935

OTHER VOCAL

Canto a Sevilla (M. San Roman), op.37, 1v, orch, 1927; Las nueve musas, 1v, pf, vn, str qt, 1942

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CARLOS GÓMEZ AMAT

Turina, José Luis (*b* 12 Oct 1952, Madrid). Spanish composer. He began his musical studies at the Barcelona Conservatory, also studying philosophy and literature at the University of Barcelona. From 1973 he studied at the Madrid Conservatory, where his teacher in composition and instrumentation was José Olmedo. He later continued his training as a composer with García Abril, Bernaola and Rodolfo Halffter. He completed his studies at the Accademia di S. Cecilia in Rome as a pupil of Donatoni. He won first prize at Valencia Conservatory's international composition competition (1981) for *Punto de encuentro* and the Queen Sofía Prize (1985) for *Ocnos*. He has taught harmony, counterpoint and composition at the Cuenca Conservatory (1981–5), of which he has also been director. In 1985 he moved to the Madrid Conservatory to teach harmony and in 1992 to the 'Arturo Soria' Conservatory in Madrid. He also taught at in the USA (1989–92), at Colgate University (Hamilton, NY), New York State University at Oneanta and in New York at Cornell University and Hunter College. His works have figured in numerous national and international festivals and competitions, most notably in Cuenca, Geneva, Granada, Lisbon, London, Metz, Oporto, La Rochelle, Seville, Strasbourg, Vicenza and Zagreb.

Turina adheres to an abstract concept of music; for him, music speaks for itself, although he accepts the metalanguage that has evolved from the necessity of offering an explanation for individual creativity. His music is based on the constant quest which combines an inherited tradition with personal innovation, a dialectic between expression and structure.

WORKS
(*selective list*)

Stage: Ligazón (chbr op, 1, R. del Valle-Inclan), 1981–2, Cuenca, 2 July 1982; La raya en el agua, 1995–6, Madrid, 26 Sept 1996; Don Quijote en Barcelona (op, 3, J. Navarro), 1998–9

Orch: Crucifixus, 20 str, pf, 1978; Punto de encuentro, 1979; Ocnos (after L. Cernuda), spkr, vc, orch, 1982–4; Pentimento, 1983; Fantasía sobre una fantasía de Alonso Madurra, 1989; Vn Conc., 1987; Pf Conc., 1997

Vocal: Para saber si existo (G. Celaya), chorus, 1979; Exequias (In memoriam Fernando Zóbel), unison chorus, mixed chorus, orch, 1984; Musica ex lingua (A. García Calvo and others), mixed chorus, chbr orch, 1989; Primera antolojía (J. Jiménez), S, pf, 1981; 3 sonetos (L. de Vega and others), low v, cl/b cl, vn/va, pf, 1992; 3 poemas cantados (F. García Lorca), S, pf, 1993

Chbr: Iniciales, fl, pf, 1980; Lama sabachthani?, str qt, 1980; Título a determinar, cl, tpt, bn, vn, va, vc, db, 1980; Pf Trio, 1983; Str Qt, G, 1985; Variaciones sobre 2 temas de Scarlatti, fl, ob, cl, vn, va, vc, 1985; Chbr Conc., fl solo, b cl solo, vn, va, vc, db, 1988; 2 duetos, vn/vc, pf, 1988; 6 metaplasmos, 2 vn, 1990; Variaciones y tema sobre 'Ah, vous dirai-je, maman', 2 series, vn, pf, 1990 [after variations by Mozart]; Túmulo de la mariposa, cl/b cl, vc, pf, 1991; Rosa engalanada, fl, gui, 1992; 4 Qts, 4 basset-hn, 1994; 3 palíndromos, pf 4 hands, 1996; Paso doppio, cl, vc, 1999

Solo inst: En volandas, vc, 1982; Dubles, fl, 1983; Scherzo, pf, 1986; 2 essercizi, clvd, 1989; Punto de órgano, 1990; Notas dormidas, hp, 1992; Monólogos del viento y de la roca, gui, 1993

Educational works: 7 piezas, pf, 1987; 8 variaciones manieristas sobre la escala de Sol Mayor, 2 vn, 1993; Suite, str orch, 1993; 6 bocetos para la 'Toccata (Homenaje a Manuel de Falla)', pf, 1995; 3 piezas, vcs/vns, 1995; Elegia, gui, 1996; Homenaje a Oscar Wilde, str qt, 1997; Movimiento compuesto, pf trio, 1998

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MARTA CURESES

Turini, Francesco (*b* Prague, *c*1589; *d* Brescia, 1656). Italian composer and organist. He was a pupil of his father, Gregorio Turini. He became court organist at the age of 12 and was later sent by Emperor Rudolf to Venice and Rome for further training in composition, singing and organ playing. On his return to Prague he resumed his post as organist until Rudolf's death in 1612. He then returned to Italy and for a time was in the service of G.F. Morosini in Venice. By 1620 he had become organist of Brescia Cathedral and held this post until his death. Liberati mentioned that many musicians studied with him.

Turini was held in very high – even exaggeratedly high – esteem in Brescia: in 1620, for example, Rossi stated that 'he ... is recognized as one of the foremost men of

Italy' and praised his organ playing and compositions. In adding two violin parts to the vocal parts in his three books of madrigals he became one of the earliest composers to develop the concertato style in vocal chamber music. In the second book he was one of the first composers to use the term 'cantata' as a formal designation, though it denotes only an extended recitative and not the kind of more progressive songs to which composers such as Berti and Alessandro Grandi (i) applied it. The monodies, duets and trios in the first book are also less progressive in style and texture than many comparable pieces by other Italian composers of the time. As well as relatively up-to-date solo motets Turini also published more conservative masses (1643), one of which is in canon. Handel used a subject from it as the basis of his keyboard Fugue in B♭ (1735), and extracts from it were admiringly reprinted in pedagogical literature well over a century later. Burney too admired Turini as a 'deep and learned contrapuntist and canonist'.

Turini's sonatas for two violins and continuo, published in his first book of madrigals (1621), are among the earliest trio sonatas. Burney wrote disparagingly of his apparent lack of knowledge of the violin, but the sonatas include some idiomatic writing for the violins, and Turini was clearly sensitive to the qualities of the instrument: in an interesting note in the third book of madrigals he suggested that it is desirable to combine a chitarrone with a keyboard instrument in the accompaniment because it goes better with the sound of the violin.

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1 ciacona, org, *I-Tn* (according to *MGG1*)

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NONA PYRON

Turini [Torrini, Turrini, Turino, Dorini], **Gregorio** (*b* Brescia, 1553–5; *d* Prague, 1596). Italian composer, singer and trumpet player. He was the father of Francesco Turini. The date of his birth comes from a declaration of property by his father in 1568, in which he mentions among the members of his family his 15-year old son Gregorio. He studied with Giovanni Contino in Brescia where fellow pupils included Luca Marenzio and Lelio Bertani. Turini joined the Habsburg court in Vienna at the end of 1579 and moved with it in 1583 to Prague; he remained in the service of the emperor until his death at the end of 1596. The imperial account books contain a record of payment to Turini's widow, which mentions that he had been at the court for 17 years. After his death the emperor took responsibility for his children, enabling Francesco Turini to receive further musical education both at the imperial court and in Italy. Cozzando referred to Turini as an 'exceptional and in every respect excellent' musician and mentioned that he enjoyed the emperor's great respect and affection and that he received a high salary. Turini's only collection of sacred music is the *Cantiones admodem devotae* (Venice, 1589). His two secular collections, *Il primo libro de canzonette* (Nuremberg, 1597; ed. in Žáčková) and *Neue liebliche teutsche Lieder* (RISM 1590[28]) are of the light genres that became popular in the last 30 years of the 16th century: Italian canzonettas and songs in German modelled on the Italian villanella.

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MICHAELA ŽÁČKOVÁ ROSSI

Türk, Daniel Gottlob (*b* Claussnitz, nr Chemnitz, 10 Aug 1750; *d* Halle, 26 Aug 1813). German theorist and composer. His father, Daniel Türcke, was an instrumentalist in the service of Count Schönburg; he was also secretary to the local mining authority and the owner of a hosiery business. The boy was trained at an early age for the hosiery firm, received his first music lessons from his father and learnt several wind instruments with his father's colleagues. At the Dresden Kreuzschule he received thorough musical education under the Kantor G.A. Homilius, a former pupil of Bach and teacher of J.A. Hiller and J.F. Reichardt. In 1772 he enrolled at the University of Leipzig, but continued his music studies under the guidance of Hiller, to whom Homilius had recommended him. He played the first violin in Hiller's 'popular concerts' and made his first attempts at composition (two symphonies and a cantata, all now lost). Under Hiller's direction he came to know the latest songs, cantatas and Singspiele, and felt Hiller's formative influence as a teacher and, above all, as a choirmaster. At the same time he took keyboard (clavichord) lessons in Leipzig from J.W. Hässler, a pupil of J.C. Kittel and therefore also in the tradition of J.S. Bach. He was taught according to C.P.E. Bach's *Versuch* and introduced to

that composer's keyboard style. While still at Leipzig he decided to devote himself wholly to music.

In 1774, on Hiller's recommendation, Türk became Kantor at the Ulrichskirche in Halle, where he was also expected to teach general subjects at the Lutheran Gymnasium. He worked in that city without interruption until his death, and soon became the generally acknowledged leader in Halle's musical life, which he restored to a remarkable degree after the decline due to the Seven Years War (1756–63). At the beginning of his tenure there he composed four symphonies, a large choral work and four cantatas, but none of these works was either published or performed. In 1776, however, Breitkopf took over the distribution of his first collection of keyboard sonatas (for clavichord), which was dedicated to Count Schönburg and contained a list of no fewer than 347 subscribers. From then on keyboard music formed the central part of his output; apart from numerous new editions, a further 14 collections had appeared by 1808, among which those containing genre pieces enjoyed the greatest popularity because of their suitability as teaching pieces.

In 1779 Türk became director of music at Halle University, lecturing on theory and composition. After receiving a doctorate *honoris causa* and being promoted to professor of music in 1808, he lectured on music history as well. During his lectures he frequently conducted performances by the Stadtsingechor (at that time under his direction) of many of the works discussed. From the early 1780s he embarked on extensive concert activities and gave performances, notably of Singspiele and operas, in the 'Weekly Concerts' which he directed. He married in 1783.

These years also saw the production of a considerable number of cantatas, lieder and other vocal works. Of some 20 sacred and secular cantatas, he published only two, in keyboard arrangements. Only four are written in the old form of the church cantata; the remainder belong to the more recent 'verse cantata' form (without recitative) often described by Türk as 'chorales' even though they were written for solo voices with alternating chorus and instrumental accompaniment. Most are occasional pieces, but his oratorio-like Christmas cantata *Die Hirten bey der Krippe zu Bethlehem* was long performed in the Berlin Singakademie by C.F. Zelter.

In 1787 Türk was appointed organist and musical director of the Marktkirche (Liebfrauenkirche), the principal church in Halle (the position earlier held by W.F. Bach). This appointment, which he held until his death, enabled him to give up teaching at the Gymnasium and to devote himself entirely to his musical work. In the same year his book *Von den wichtigsten Pflichten eines Organisten* appeared, the first of the fundamental theoretical works which were to occupy him for the greater part of his life and secure his long-lived reputation as an outstandingly thorough and scholarly teacher. With this *Beytrag zur Verbesserung der musikalischen Liturgie*, as the work was sub-titled, he hit on a subject of great topical interest in view of the increasing decline in the importance of ecclesiastical matters, including church music, in the face of the Enlightenment. His treatise was one of the first steps towards reform.

Only two years later his *Clavierschule* appeared. This, too, was carefully prepared and based on years of experience and a thorough knowledge of the relevant literature. Like its important precursors by C.P.E. Bach and F.W. Marpurg, it was written for the clavichord, but it exceeds these works in its range and thoroughness. If his *Clavierschule* is the last textbook of that first generation of teaching manuals of keyboard instruments before the era of the pianoforte, his *Kurze Anweisung zum Generalbassspielen* of 1791 and 1800 occupies a similar position in the declining tradition of thoroughbass. Through the interest and efforts of his pupil, friend and successor J.F. Naue this work underwent a fifth edition some 50 years after it first appeared, thus lasting longer than all his other theoretical works. Beethoven used it in 1808, together with extracts from writings by C.P.E. Bach, J.J. Fux and J.G. Albrechtsberger, as teaching material for the Archduke Rudolph.

Around 1799 Türk was working on a *Violinschule*, which, however, was never completed. His last theoretical work to appear in print was the comprehensive *Anleitung zu Temperaturberechnungen*, written with the most scrupulous scientific exactitude (it was printed by 1806 but, owing to the political situation, did not appear until 1808). In it he described in terms readily comprehensible to specialist and layman alike all the systems of equal, unequal and approximately equal temperament in use at the time, and subjected them to close critical examination without, however, pronouncing in favour of any particular one.

Stimulated by Hiller's Handel performances in Berlin and Leipzig Türk directed *Messiah* (in Mozart's arrangement) and *Judas Maccabaeus* from 1803, and thus founded the Halle Handel tradition. He enjoyed an intimate and stimulating friendship with J.F. Reichardt, who lived nearby in Giebichenstein, and a good rapport with the citizens and students of Halle, who had made possible the great upsurge in the musical life of the city under his direction. He wrote, anonymously, for the Leipzig *Allgemeine musikalische Zeitung* and other journals. His last years, saddened through the French occupation of Halle and by his wife's death in 1808, were brightened by his work with his most important pupil, the ballad composer Carl Loewe, who had joined his choir in 1810 and whom he took into his house to instruct intensively in all branches of music. The 72-page auction catalogue of Türk's extraordinarily comprehensive library (1816/*R*) bears witness to his wide reading and great scholarship, and the long article in Gerber's *Lexikon* (1792) reflects an almost unbounded admiration from his contemporaries.

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ERWIN R. JACOBI

Turkey, Republic of (Turk. Türkiye Çumhuriyeti). Country in the MIDDLE EAST. With a total area of 779,452 km², 95% of the republic is located in Asia Minor (Asia), while 5% is in eastern Thrace (Europe). The population of 65·73 million (2000 estimate) is 99% Muslim, the majority being Sunnis.

I. Introduction. II. Folk music. III. Religious music. IV. Art music. V. Popular music. VI. Emigrant music.

I. Introduction

The music practised in what is now Turkey has manifold roots. For the pre-Islamic period *see* ANATOLIA. Following the Arab conquests of the region in the 8th century, Near Eastern music history became closely intertwined with that of the Arabs and Persians (*see* ARAB MUSIC. In the 11th century, groups of Turks made their way westwards from Central Asia, occupying virtually all of Anatolia and founding the Seljuk dynasty. The Turks' adoption of Islam contributed to a cultural metamorphosis. The development of Turkish art music was further affected by impulses from Persian and, above all, Byzantine culture. Over the centuries, urban and rural Turkish music forms disseminated through the Near East and Balkans; this is especially evident in the present-day musical practice of rural Greece.

Through the frequent association of Near Eastern music with the Arabs and Persians, the Turks have often been considered not to have an independent style. This is partly because theoretical treatises on music (as on all subjects) were generally written either in Arabic or Persian, even if their authors were Turkish. The Arabic form of personal names has also served to obscure contributions by non-Arabs, e.g. the composer, performer and theorist 'ABD AL-QĀDIR [ibn Ghaybī al-marāghī] (Turkish spelling: Abdülkadir Meragi), one of the most influential theorists of the Systematist school (*see* ARAB MUSIC, §I, 2(iii)(a)). Turkish was his mother tongue, and he is traditionally considered a founding father of Turkish music.

Anatolian Turks played a leading role in the musical life of the Ottoman empire (*see* OTTOMAN MUSIC), which dominated most of the Near East and the Balkans from 1453 until the mid-19th century. This important epoch of musical activity culminated in the 'Tulip period' ('Lale Devri': 1718–30), with its elaborate artistic harem culture. In Ottoman society trained slave-girls (*odalık* or *odalisk*) were significant as instrumentalists, singers and dancers.

The numerous reciprocal influences that developed over several centuries make it impossible to give a precise date for the beginning of an independent, indigenous Turkish musical life in Anatolia, particularly with regard to Turkish art music. The Mevlevi order of Sufis ('Whirling Dervishes') was founded in the 13th century in Konya, in Central Anatolia, by the mystic Celaleddin Rumi (Arabic spelling: JALĀL AL-DĪN RŪMĪ). This order began cultivating art music no later than the circumscription of their ritual by Celaleddin's son, Sultān Veled (1226–1312). Two especially old pieces, a *peşrev* and a *saz semaisi*, which have survived until the present, are ascribed to Sultān Veled. Should this ascription prove to be correct, the two

most important contemporary instrumental forms in Turkish art music already existed by about 1300.

However, the overall form of contemporary Turkish art music, with its characteristic melodic and rhythmic modes, formal and modulatory schemes, and succession of instrumental pieces, *taksim* improvisations and song forms, began to emerge in the mid-17th century. During this period Ottoman song and instrumental collections began to reflect the musical life of Istanbul, the Ottoman capital, and not that of Arab and Persian poets, composers and theorists known to have been active elsewhere. The history of contemporary Turkish art music properly begins only in that period (see §IV below).

Given the centuries of cultural interchange, it is impossible to assess the impact of interaction with Arab and Balkan peoples. It is also difficult to identify the origin of any specific features within Turkish music today. Inner Asian elements can be recognized within Turkish folk music, as can influences of other peoples with whom the Turks came into contact in the course of their early migrations. Generally speaking, it is apparent that the Turks never fully adopted the melodic and vocally conceived music of their Arab neighbours. The evidence lies in the abstract forms of melodic development found in Turkish urban art music songs, the prevalence of pentatonicism, use of drones, occasional uses of polyphony and the importance of purely instrumental forms in some rural folk music.

For many Turkish musicologists, the distinction between rural 'folk' (*halk*) and urban 'art' (*sanat*) music is axiomatic: the former is considered to reflect the culture of the Turks' Central Asian homeland, while the latter is considered to reflect the cosmopolitan culture of the urban Near East. Under the impetus of nationalist modernism, from the establishment of the republic in 1923, rural music was systematically privileged as the basis for a contemporary Westernized national musical culture, and urban music was condemned for its association with the hybrid and 'Islamic' cosmopolitanism of the Ottomans. (For a broad discussion of these issues *see* CENTRAL ASIA, §II, 1.)

II. Folk music

The systematic elevation of rural folk music (*halk*) was initiated with archival collection. This was undertaken by scholars connected with the Istanbul Conservatory in a series of trips between 1924 and 1932, with the aid of a phonograph. The Ankara State Conservatory subsequently initiated its own programme of collection and archival documentation under Muzaffer Sarısözen. Béla Bartók was invited to conduct field research by the Ankara *Halkevi* ('People's House') in 1936. These rather varied approaches to collection and archival documentation began to find a powerful institutional focus in the Turkish Radio station from 1937, and later the Turkish Radio and Television. Media reproduction of rural folk music was shaped by Muzaffer Sarısözen's Yurttan Sesler ('Voices from the Homeland') choir at the Turkish Radio, which reformulated this collected material for performance by large choirs and orchestras. Sarısözen's choir had a major impact on musical life in the country.

1. Social contexts and performers. 2. General features. 3. Folksongs. 4. Instrumental music.

1. SOCIAL CONTEXTS AND PERFORMERS. In large and provincial cities, folk music clubs (*dernek* or *cemiyet*) teach the reformulated folk music style to newly arrived rural migrants as well as young urbanites, both male and female. A class of specialist professionals has emerged, most notably the *bağlama* player, Arif Sağ. They draw on rural musical culture and mediate this style through cassettes and live performances at concerts and weddings across the country. Their mass-media omnipresence has been profoundly significant in rural regions. These factors make it impossible to talk about contemporary Turkish folk music as though it existed in isolated pockets of countryside. Rather, it is the product of movement between village and city.

The folk genres described below are performed by a variety of people. Rural professionals are often but not exclusively Gypsies, known to non-Gypsies as çingene or, in cities (especially Istanbul), as Roma. Both these terms are derogatory and, as elsewhere, Gypsies are treated as low-status outsiders. In south-western Turkey their women are also professional musicians (fig.1).

Semi-professional folk poets are an important class of performer, wandering through the countryside and performing at festivities. The *aşık* poets (Arab. and Per. *'āshiq*: 'lover') improvise new songs drawn from traditional material, accompanying themselves on the BAĞLAMA (long-necked lute). Many belong to the Shi'a Alevi sect, as did the famous 17th-century *aşık* Pir Sultan Abdal, and the religious essence of many of their songs is veiled in mystical language. The last important exponent was the blind singer AŞIK VEYSEL (*d* 1973). Epic singers (*ozan*) recite legendary stories (*halk hikayeleri*), inserting songs with their own lute accompaniment. Many of their stories are of considerable age; others were written as recently as the 19th century. The best-known epic is that of the noble bandit Köroğlu ('son of the blind man'), who supposedly lived in the 16th century and rose up against his lord to help the poor. (For *'aşık* or *āshiq* folk poets *see also* IRAN, §III, 4(ii); AZERBAIJAN.)

Amateur men, women and children perform music at social gatherings throughout the country. Rural festivities, especially weddings and circumcisions, provide the most significant opportunity for music-making, and traditional tea and coffee houses are another context. In rural areas women seldom sing in public places. They sing chiefly indoors, even on festive occasions, and most readily allow themselves to be heard while performing laments (*ağıt*).

Many musical characteristics of the rural genre are shared by the substantial Kurdish population in Turkey.



1. Two delbek kadinlar (Gypsy) musicians, Fethiye, Turkey, 1986

As a result of persistent efforts on the part of the Turkish state to assimilate this population, information on Kurdish music in Turkey is sparse (*see* KURDISH MUSIC). Rural Kurdish musical expression has been heavily influenced by the Turkish Radio and Television and the popular market, both of which have done a great deal to popularize songs originally collected in Kurdish from south-eastern Turkey.

2. GENERAL FEATURES. Generally speaking, in Turkish folk music several people sing or play instruments together, performing heterophonically. Instrumental preludes and interludes are often improvised. The folk styles of almost all Turkish provinces are very similar. Striking peculiarities are found only on the eastern Black Sea coast, chiefly in the repertory of the *kemençe* (spike fiddle) and *tulum* (bagpipe) and in the region's lively dance tempos.

Turkish folk music is predominantly heptatonic, but often concentrated around a tetrachord. Four specific tetrachords are identified within modal structures referred to as *ayak* ('foot' or 'step'). *Ayak* (or *ayağı*) is used to distinguish folk modes from art music modes known as *makam* (with an overlapping meaning of 'place', 'rank'). These *ayak* modal structures have technical names known to some rural musicians and to musicologists associated with the state-reformed folk music tradition. They are called *bozlak*, *kerem*, *derbeder* and *garip*. *Bozlak* involves diatonic intervals (A–B♭–C–D); *kerem* and *derbeder* use non-tempered diatonic intervals indicated with an asterisk A–B*–C–D and A–B*–C–D* respectively), and *garip* has an augmented 2nd (A–B♭–C♯–D). (Non-tempered intervals are discussed below, §IV, 2.)

Many folksongs have been known for generations, and some are sung throughout Turkey. Talented singers also continue to create new songs, especially love songs and laments to suit particular situations. They use traditional, but ever-varied melodic patterns and draw on the innumerable and characteristic textual formulae of their picturesque folk poetry.
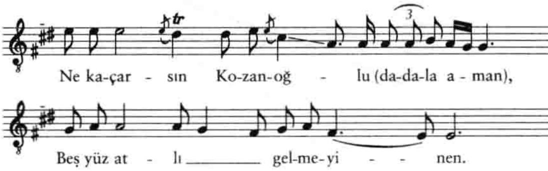
3. FOLKSONGS. Songs are often sung unaccompanied, but singers also accompany themselves on a type of lute: *bağlama* or, among Black Sea communities, the *Karadeniz kemençesi*. Songs are divided into two contrasting styles: *uzun hava* ('long melody') and *kırık hava* ('shattered melody'). *Uzun hava* are rhythmically free songs with broad, descending melodic lines, rich in ornaments. Long, pulsated notes are often inserted, notably at the beginning and end of the melody. The songs of the semi-professional and epic singers are performed in similar fashion. The *bozlak*, usually love songs, and *ağıt*, songs of complaint, particularly laments for the dead, belong to this group (fig.2). Both types are constructed of lines with gradually descending tessituras (ex.1). In the *bozlak* and *uzun hava* the text syllables are often concentrated at the beginning, middle or end of the melodic lines, so remaining melodic sections can be more intensely ornamented with melismas. The *kırık hava* presumably derives its name from the idea that the melodic line does not possess the dignified, cohesive contour of the *uzun hava*, but rather is 'shattered' in that there is little ornamentation and melisma, the range is smaller than in *uzun hava*, the metre is always strict, and the text is set syllabically. *Kırık hava* are almost always dance-songs.



2. *Lament singer Hatice Puskullu*

The song texts, which can be coupled with all types of melody, demonstrate the high development of Turkish folk poetry. Their fundamental principle of construction, in contrast with the poetical art forms adopted from the Persians and Arabs, is the number of syllables to a line: for the most part, lines have seven, eight or 11 syllables. Poems with seven-syllable lines are almost exclusively found in dance-songs. Eight-syllable lines are commonly found in laments (as in ex.1). Almost all *uzun hava*, the *bozlak* and narrative songs have 11-syllable lines. Certain internal line structures are maintained throughout single stanzas or entire songs, for example the grouping of eight-syllable lines into words with 3 + 3 + 2 syllables, with matching accent distribution. Stanzas often have four lines but can have more, and refrains can be added at the end or accommodated between lines. The number of

Ex.1 *Ağıt* ('lament') from Kozano ğlu epic, Adana Province; rec. and transcr. K. Reinhard



stanzas is not fixed; songs with three or four stanzas predominate but there are cases, for example ballads (*destan*), where the text requires up to 50 stanzas. Rhyme schemes occur in various combinations. Although there are no strict rules, the sequence *AABA* is frequent among eight-syllable lines, and those with 11 syllables often close with the sequence *AAAB*.

The various folksong genres differ mainly in the structure and theme of their texts. The *türkü*, with seven-, eight- and 11-syllable lines, are selected for love songs and for narratives of everyday life. They frequently include meaningless syllables, thus stressing the dominant role of the music. *Türkü* also became the collective designation for all types of folksong. The *koşma* (Per. *qoshma*), with 11-syllable lines, include love songs and songs describing nature. They are in the rhyme scheme *AAAB* and all stanzas end with the same rhyme. *Destan* (Per. *dāstān*) are ballads with seven- or eight-syllable lines; their rhyme scheme, and the fact that the poet mentions his own name in the last stanza, are common to both *destan* and *koşma*. (For *qoshma* and *dāstān*, *see* IRAN, §II, 4(i) and (ii) respectively.) *Mani* were once extremely popular folksongs and are often still found. They consist of quatrains with seven syllables to each line and the rhyme scheme *AABA*. The improvised texts are sung by two poets in a type of antiphony, each poet singing an alternate stanza.

4. INSTRUMENTAL MUSIC. The most important musical instruments of the folk tradition are the *darbuka* (also known as *deblek* and *dümbelek*), a single-headed goblet-shaped drum struck with both hands as an accompaniment to dancing; the *def*, a single-headed frame drum with metal discs, and the *davul* (fig.3), a bass drum whose two heads are stretched over hoops and laced to each other along the body. The *kaval*, an open end-blown shepherd's flute formerly found primarily among nomads, is steadily being supplanted by the *düdük*, a shorter duct flute. The main type of aerophone is the *zurna*, which is lathed from one piece of wood, has one thumb-hole and up to eight finger-holes. The tiny double-reed mouthpiece is completely inserted into the mouth, and the player uses circular breathing so that the melody is continuous. In certain areas other wind instruments predominate: in the south, the *argul* or *kaval kamış*, sometimes also called *zurna*, is a single-reed double pipe with or without a drone pipe. A similar instrument, the *çifte*, is found chiefly on the west coast of the Black Sea. On the east coast the *tulum* (bagpipe) is common. The accordion is often found among Circassian communities in Turkish cities, and is common in Artvin and Kars, provinces adjoining Georgia and Armenia respectively.



3. Davul (bass drum) and zurna (double-reed aerophone) ensemble, Kastamonu

The most important string instrument is the *bağlama*. It is played by the *aşık* (folk poets) and is very widely used in the cities, despite the current availability and growing popularity of acoustic guitars. The *bağlama* is a long-necked lute most commonly with three string courses and around 24 nylon frets over a range of an octave and a 4th, allowing for the particular characteristics of rural Turkish modal structure. Generally, one string is played, while the others are used as drones, except in the tuning associated with the *aşık* repertory. The instrument has a pear-shaped body and is played with a plectrum. Urban practice has considerably elaborated and selfconsciously systematized the procedure around distinct regional styles (*tavır*).

The *bağlama* is often referred to by the collective name *saz*, which is also the general term for musical instrument. The addition of a built-in pickup in the 1970s produced what is now known generically as the *elektrosaz*. This, together with a heavily amplified *darbuka* and voice, constitutes one of the most common sounds at rural weddings. The *kabak kemençe*, a spike fiddle with a gourd resonator, is now rare but the *keman* (European violin) remains a popular instrument among rural professionals. The *kemençe* (fig.4), an oblong bowed lute with three strings, is found only on the eastern coast of the Black Sea; this solo instrument is always played in two-part parallel polyphony, usually in 4ths.

The rhythms of Turkish folk music, most pronounced in the instrumental music, are of great diversity. Besides simple and compound metres with rhythmically enlivening syncopation, there are other metres consisting of, for example, five, seven or 11 pulses, and metres with irregular subdivisions, for example, an eight-beat bar divided into 3 + 3 + 2 beats. Such constructions are usually called *aksak* (although this refers in its specific sense only to the subdivision of nine into 2 + 2 + 2 + 3 beats). *Aksak* means 'limping' or 'slumping', a reference to the asymmetric 'limping' movement created by such rhythms. Although these metres occur in some folksongs (e.g. the *kırık hava*), they are found principally in dance-songs and instrumental dance melodies.

Foremost among the dances is the *halay*, a round dance that is choreographically rather than musically fixed, and almost exclusively performed by men. Other dance forms are the *bar* in eastern Turkey, the *horon* (Gk. *choros*) of the Black Sea and the *zeybek* in the west. There are numerous other dance forms, many specific to certain regions.

Most dances are accompanied by the *davul* (bass drum) and *zurna* (double-reed aerophone), an instrumental ensemble (fig.3) found in places as far apart as India, Morocco and the Balkans. The drummer leads the ensemble, which is called *davul-zurna* and can be enlarged to four players on special occasions. The drum is beaten



4. *Kemençe (three-string bowed lute) player, Masça*

on both heads, the main beats being executed with a heavy stick on the right side, the rhythmic subdivisions with a thin stick on the left. In the past the *davul* and *zurna* were also the main instruments of military music, which arose in the 14th century and later became known as *mehter*. In the West, as a result of the Turkish wars, this music was called JANISSARY MUSIC because it was mostly played by musicians of the élite *yeni çeri* ('new troops').

III. Religious music

Following its proclamation as a republic (1923), Turkey became a secular state in 1928. Many types of religious music exist within the predominantly Muslim community (of which two-thirds are Sunni and one-third Shi'a Alevi). Christian minority groups (including Armenian, Chaldean, Syrian and Greek sects) and a small Jewish community in Istanbul also have their religious musics.

Orthodox Islam allows only very few musical forms, which are not considered to be music as such. Foremost of these are Qur'anic recitation and the call to prayer (*ezan*), which is sounded from all mosques five times daily and has thus entered the general consciousness. The *ezan* has had a considerable influence upon the *uzun hava* folk genre, which gained prestige through this connection and remained relatively unaffected by the otherwise harsh condemnation of musical practices by strict Muslims.

Islamic devotional music falls within both folk and art music categories. Folk hymns are known as *ilâhi* ('for God'), and certain instrumental pieces and songs have mystical overtones, e.g. those of the *aşık* semi-professional folk poets (see §II, 1 above). A notable form of that music which is accepted by the Turkish Islamic orthodoxy is *mevlut* (or *mevlit*). These are settings of the birth story of the Prophet Muhammad, although performance is not restricted to the date of his birthday. The *mevlut* has developed into a religious ceremony performed on official or private occasions in urban and rural settings.

The musical repertory of the Sunni sects, especially that of the Mevlevi order of Sufis, is purely art music. Indeed, that order is justifiably referred to as the music school of the Ottoman dynasty. Specific liturgical songs belong to their ceremony: for example, the *naat* (Arab. *na't*: hymn in praise of the Prophet), sung at the opening of every religious celebration, or the *ayin* hymn to which the whirling dance is performed (fig.5). An instrumental ensemble accompanies the choral *ayin* and performs purely instrumental compositions, which are identical in form and name to the two main secular art genres, *peşrev* and *saz semaisi*. The core ensemble consists of one or several end-blown flutes (*ney*) and small pairs of kettledrums (*kudüm*), but this may be enlarged with other instruments: *tanbur* (long-necked lute), *rebab* (spike fiddle) and cymbals (*halile*).

(*See also* ISLAMIC RELIGIOUS MUSIC for general discussion; a detailed description of the Mevlevi ritual and music and a further illustration are also provided in that article (§II, 5).)

IV. Art music

Turkish art music is essentially melodic and linear in character, traditionally performed heterophonically by a mixed, but not fixed, group of solo instruments. Theoretical discussion revolves primarily around the melodic and rhythmic modal systems known respectively as *makam* (Arab. *maqām*) and *usul* (see §§2 and 3 below).

Turkish art music has undergone significant developments and has a complex history. In the early years of the



5. *Mevlevi order of Sufis ('Whirling Dervishes') at the Festival of Konya, 1967*

Republic (1920s), hostility to the Ottoman empire precipitated attempts to 'modernize' Turkish art music by using large multi-part orchestras led by a conductor. Setting this within a concert hall lost the chamber intimacy of the music, and so this kind of experimentalism has little currency in Turkey today. From the 1970s onwards, the Turkish Radio and Television and state conservatories have cultivated a strict monophonic style played by large and highly disciplined orchestras. Mass-media dissemination of this style adds electric guitars and keyboards, often with a harmonic accompaniment. Most contemporary art music composition is orientated towards the popular market (see §5(i) below).

1. Musical instruments. 2. *Makam*: (i) Forms and names (ii) History (iii) Notation. 3. *Usul*. 4. Formal structure. 5. Composers.

1. Musical instruments. Various instruments are employed for art music, including the *ney* (end-blown flute; fig.6*b*), frame drum (*def*) and *kudüm* (small pair of kettledrums) used in the Mevlevi ceremony (see §III above). The *tanbur* or, more precisely, *tanbur kebir türkî* ('great Turkish *tanbur*') is a long-necked lute of characteristic Turkish form with a virtually hemispherical body. Its long neck has up to 48 gut frets, allowing performance of all scales possible in the tonal system with 24 subdivisions of the octave. It is occasionally bowed (*yaylı tanbur*). Two spike fiddles are used in Turkish art music: the *rebab* (*see* Rabāb; similar in form to the Persian *kamānche*) and *fasıl kemençesi*. The latter has a pear-shaped body leading to a short neck without a nut: of its three strings, the highest is stopped from the side with the fingernails and the lower two can be used as drones.

Many instruments have been adopted from neighbouring cultures, such as the *ūt* (Arab. *'ūd*), an unfretted short-necked lute of Arab origin. The *santur* (hammered dulcimer) comes from Persian music. It has up to four wire string courses, struck on both sides of their bridges with small felt-headed beaters. In Turkey the *kanun* (plucked zither; *see also* Qānūn; fig.6*a*) is now played more often than the *santur*. It has triple-course gut or nylon strings, plucked with metal plectrums attached to the index fingers. Recently, a series of adjustable nuts (*mandal*) has been added for raising the pitch of each course by a microtonal interval of one comma.

In addition, the Western violin (*keman*) and clarinet (*klarinet*) have been enduring components of 20th-century art music, popularized respectively by Haydar Tatlıyay (1890–1963) and Şükrü Tunar (1907–62). The reformer Hüseyin Sadettin Arel (1880–1955) attempted to create 'families' of Turkish instruments analogous to the violin or lute family, used in large orchestras. Mass-media dissemination of art music uses electric guitars and keyboards, and in the night-club art genre (known as *fasıl*) the *darbuka* (Arab goblet drum) provides rhythmic elaboration.

2. 'Makam'. The Turkish modal system is based on the term *makam*, which might be usefully described as composition rules. Today *makams* consist of scales comprising defined tetrachords (*dörtlü*) and pentachords (*beşli*) governed by explicit rules concerning predominant melodic direction (*seyir*: 'path'). The *seyir* indicates prescribed modulations and the general shape of phrases, understood as either predominantly upwards (*inici*), predominantly downwards (*çıkıcı*) or a combination of both (*inici-çıkıcı*). There are terms for the 'opening note' (*giriş*), 'tonic note' (*karar*), a significant tonal centre other than the tonic (*güçlü*: 'dominant'), and a note lower than the tonic (*yeden*). *Çesni* refers to characteristic phrases





6. Instruments of Turkish classical music: (a) kanun (plucked zither); (b) ney (end-blown flute)

and concluding figures, or a brief excursion into a related *makam*.

(i) Forms and names. Turkish *makam* names are largely shared with the Arab and (to a lesser extent) Persian systems. They may designate an important note in the scale (e.g. *çargah*: 'fourth position'), a city (e.g. *esfahan*), a landscape (*hicaz*), a people (*kürdî*) or a poetic abstraction (e.g. *suzidil*: 'heart glimmer'). Today Turkish *makams* are classified into three categories: simple (*basıt*), combinatory (*birleşik* or *mürekkep*) and transposed (*göçürülmüş* or *şedd*). The *basıt* category contains 12 *makams*: six of these resemble diatonic modes (*rast*, *çargah*, *hüseyni*, *neva*, *puselik* and *uşşak*), and the others have one or two augmented 2nds (*suzinak*, *hicaz*, *hümayun*, *uzzal*, *karçığar* and *zirgüle*). The *birleşik makams* usually combine two seven-note *makams*. A commonly used, but complex, example is *hüzzam*; this combines at the first level a *hüzzam* pentachord and *hicaz* tetrachord on the note F sharp, with, at the second level, the scale of *hümayun* on the note D (ex.2).

Fixed compositions (e.g. ex.2) and improvised sections (*taksim*) effect designated modulations at specific points in performance (see §4 below). These are marked by a sequence of 'hanging cadences' (*asma karar*). Modes can be transposed from any category of *makam*. The *makam acemaşıran* is a common transposition of *çargah* (see ex.3). The modal characteristics of the transposed mode may or may not be incorporated in its transposed form.
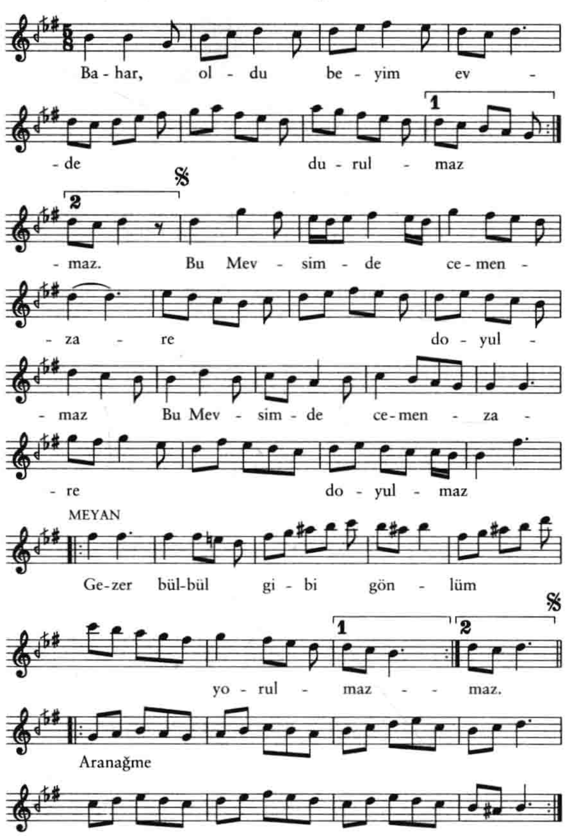
The importance of the *makam* is so great that compositions are always named and initially classified by their *makam*. In each theory, all musical forms and rhythms are possible in each *makam*. Although *makams* are theoretically and notationally bound to certain absolute pitches, they can be performed at any pitch level, according to the range of the voice or instruments.

The number of existing *makams* depends on whether one counts actual examples or theoretical possibilities. The modern theorist Karadeniz considers 900 *makams* but acknowledges that only 150 examples can be found, of which only 110 have any contemporary currency. Beyond a core of about 30 well-known *makams*, many performers today would have to consult a textbook or listen to a recording before attempting to play any others. Today *makams* possess no specific symbolic value and are not bound to certain times of the day or year, as in the Indian modal system (rāga).

(ii) History. The *makam* system has a complex documented history. Until the mid-16th century, discussion drew heavily on the work of the Arab Systematist philosophers (*see* ARAB MUSIC, §I, 4(i)). A distinctly new set of modal principles began to emerge from the song collection (*c*1550) of Hafız Post and theoretical texts and collections of the mid- to late 17th century (principally those of Cantemir and Ufki discussed below). In particular, the canonical division of modes into the 12 *şudud* and six subsidiary *avaz* was replaced by a new hierarchy defined by *makam* and *terkib*. *Terkib* consists of a modal area on which a precomposed piece or improvisation touches during the course of modulations ordained for the specific *makam*.

The new system appeared in its incipient form in the treatise by the Moldavian prince DIMITRIE CANTEMIR (1673–1723), known in Turkish as Kantemiroğlu. During two stays in Istanbul between 1687 and 1710, Cantemir wrote out some 350 instrumental compositions. In his
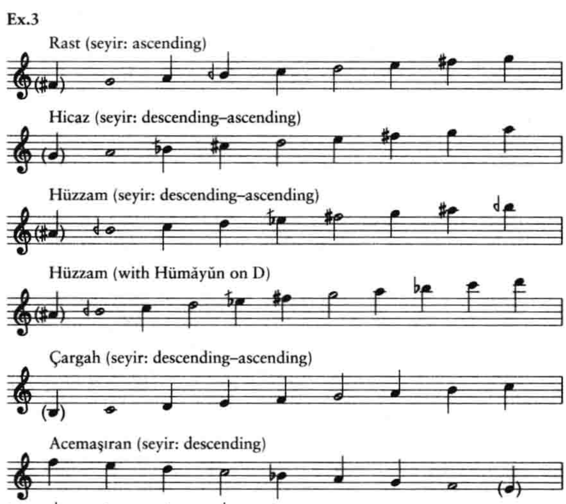
Ex.2 *Hüzzam Sark*, Hacı Arif Bey (B.S. Ediboglu: *Ünlü Türk Bestekârlari*, Istanbul, 1962). The *usul* is Türk Aksağı.



['It's spring, my lord, one cannot stay in the house.
In this season one cannot get one's fill of green meadows.
My heart wanders like a nightingale, without wearying.']

work prescribed modulations (*seyir*) emerge as significant, and it is evident that compositional and improvisational skills were closely related to the performing musician's ability to steer a knowledgeable and structured path through a wide range of *makams* and *terkibs*, both within individual items of repertory and across the whole

Ex.3



Key: (♩) = yeden 𝅝 = karar 𝅗𝅥 = güçlü

architecture of an instrumental or vocal 'suite' (*fasıl*). Cantemir's system is broadly recognizable in current Turkish art music practice, although the specific modal qualities of some *makam*s have changed, some *terkib*s have disappeared and others have become *makam*s in their own right.

(iii) Notation. Notation has been particularly significant in formalizing the *makam* system as practised today. Cantemir was one of a number of theorists in Turkey to use an alphabetic notation. Western staff notation was first used by the Polish slave 'ALĪ UFḲĪ [Wojcieck Bobowski] (1610–*c*1675) in his compilation of court music. An Armenian church musician, Hamparsum Limonciyan (1768–1839), developed his own system of notation. Establishing both pitch and duration accurately, his work enabled a large proportion of the orally transmitted classical music to be written down within a few decades.

Efforts to modernize the art music genre in the 20th century resulted in the more selfconsciously rigorous application of Western staff notation to the *makam* system. Notation of the art music repertory is closely associated with the work of the Alaturka Musiki Tasnif ve Tespit Heyeti (Alaturka Music Committee for Repertory Classification and Establishment) at the Istanbul Conservatory from 1926 on, drawing on the expertise of a number of significant art music scholars: Rauf Yekta (1871–1935), İsmail Hakkı (1866–1927), Ali Rıfat Çagatay (1867–1935), Suphi Ezgi (1869–1962) and Mesut Cemil (1902–63). Outside this conservatory-based group, the work of Hüseyin Sadettin Arel was also particularly significant.

The system of notation that remains in use is known as the Ezgi-Arel system (devised by Suphi Ezgi and Hüseyin Sadettin Arel). It transcribes the *rast makamı* on G, as opposed to C in the system devised by Muschāqa in Egypt in the 19th century. Where the modern Egyptian system establishes 24 equal quarter-tones in the octave, the Ezgi-Arel system involves two different kinds of semitones. These correspond to intervals derived from ancient Greece, the LIMMA and APOTOMĒ, at 90 and 114 cents respectively, or, in Turkish terms, four and five Pythagorean COMMAS (*koma sesleri*) in a whole tone consisting of nine commas. According to the notational conventions of this system, a note may thus be flattened or raised by one, four, five or eight commas (the flats respectively ♭, ♭, ♭ and ♭; the sharps ♯, ♯, ♯ and ♯). This produces an octave consisting of 24 unequal intervals.

Practice and theory diverge. For example, the comma-flattened B in the first tetrachord of *uşşak makamı* (A–B♭–C–D) is considered in practice to be flattened by two if not three commas. There have, consequently, been no shortage of attempts by modern theorists to improve the Ezgi-Arel system. Oransay (1957) proposed a system with 29 intervals, and Karadeniz (1965) one with 41, with an alternative, although less widely used system of notating microtonal intervals. Today, in practice, notes may be known by their Turkish pre- or post-notation names (either according to modern conventions or Tonic Sol-fa). Thus 'A' may be referred to as 'la' or *dügâh*.

See also MODE, §V, 2 and CENTRAL ASIA, §II, 3.

3. 'USUL'. Just as the *makam* system began to take on its current form in Turkey towards the end of the 17th century, the system of rhythmic modes (*usul*) has also changed substantially over time. Though it is not easy to document, this process has principally taken place as ornamentation and melodic elaboration lengthened phrases and entire pieces, retarding older *usul* patterns, and elaborating their internal structure. Theorists and song-text collections of the mid-15th century refer to about 30 *usul* patterns. By the 16th century conspicuous *usul*s such as *ramal-qasir* (24 time units) or *'Amal* (14) had disappeared from the texts. Cycles occurring frequently in the 16th century, such as *se darb*, are absent from 17th-century texts. *Usuls* established in the 17th century overlap with those still in use today, although most (such as *devr-i kebir*, *evfer*, *frenkçin*) are enormously long and mainly of antiquarian interest. They have been replaced by a new 'generation' of commonly used *usuls* of two to ten time units (respectively *nim sofyan*, *semai*, *sofyan*, *türk aksağı*, *yürük semai*, *devr-i hindi*, *düyek*, *aksak*, and *curcuna*).

Today, in self-consciously high-brow performances, such *usuls* are tapped out on *kudüm* or *nakkare* (two small kettledrums). At conservatories or music societies, students tap these rhythms on their knees while they sing the song text to Sol-fa. Lower-pitched main beats are sounded on the right drum (or right knee), and higher-pitched auxiliary beats on the left. As a memory aid for learning an *usul*, spoken syllables are used: *düm* (low), *tek* (high), *düme* (low-high), *teke* or *teka* (two high strokes, with alternate hands right-left) and *tahek* (high and then high-low simultaneously). The shortest pattern, *semai*, consists of three equally long strokes, *düm-tek-tek*; another, *sofyan*, contains one long and two short beats, *düm-tek-ka*. Other relatively short *usul* patterns have between five and 12 beats and may contain asymmetrical subdivisions, syncopation and unusual metres. Longer patterns can often be recognized as composites of simpler *usuls*, but may contain no repetition: they are, so to speak, 'through-composed'. The longest *usul*, *darb-i feth* ('beat-pattern of conquest'), is no longer in use; it consists of 80 strokes within 88 time-units and comprises rhythmic values that may be notated as minims, crotchets, quavers and semiquavers.

Like the *makam*s, not all *usul* patterns are used with the same frequency: many, principally shorter ones, are used far more often than the longer ones. An important aspect of the *usul* is that it provides the framework of a composition. Lines of songs or movements of instrumental compositions have a certain number of *usul* repetitions. Sometimes an *usul* of greater length is chosen, for example *muhammes* (16/2) or *remel* (28/2), so that one *usul* covers half or an entire melodic line.

There are more than 40 *usul*s listed in sundry theoretical writings. They can all be varied; thus a new form, *velvele* ('din'), is derived, which then remains unaltered through an entire piece. Fixed variants of a few *usuls* have become established and are subsequently used in place of the basic *usul aslî darplar* ('original strokes'): this can be seen in the customary forms of the *usul devri kebir* in the *peşrev* of the Mevlevi ceremony.

The melodic rhythm, *düzüm*, may correspond to the *usul* used in a composition or may be entirely divergent. It often corresponds to the *usul* only sporadically, for the most part at the beginning of a piece, after which it becomes increasingly independent.

4. FORMAL STRUCTURE. The terminology used by 15th-century theorists and compilers of mid-16th century song texts indicates a close relationship between early Ottoman

forms and the more generally distributed Middle Eastern cyclical forms, the *nawba*. The formal categories employed referred to songs primarily defined by their poetic attributes, namely the *qawl*, *'amal*, *firudast*, *gazal*, *tarana* and *mustezad*. In the absence of notated music, only a certain amount can be inferred about the musical properties of these forms. By the mid-17th century, these formal categories had all but disappeared (save for the *külliyat*, *nakış*, *kar*, *zecel* and the *savt*), being replaced by a new set of musical and poetic formal terms, including *şarkı*, *murabba*, *beste*, and *semai* (later *semaisi*). Cantemir's treatise and compilation of instrumental pieces indicated the completion of a shift from the old *nawba*-oriented suite form to the contemporary *fasıl*. In this, sections of the song, instrumental piece or *taksim* improvisation were structured around a sequence of contrasting yet related *makam*s or their *terkib* subsections (possessing, in Cantemir's terms, *ünsiyet*, 'harmony', that is, in a contiguous rather than simultaneous sense).

This principle is particularly clear in the *şarkı* song form, which owes its current outlines to the song form popularized by Hacı Arif Bey (1831–85) in the mid-19th century (see §5 below). This consists of two contrasted melodic lines, corresponding to two textual lines, referred to as *zemin* and *zaman*. This is followed by a contrasting *meyan* section, in which there is a modulation and often an upwards shift in tessitura. In ex.2 the E natural in the 2nd bar of the *meyan* indicates a brief modulation to *ferahnak*, followed by a modulation back to the upper register of *hüzzam*. The *meyan* is followed by a repeat of the first or second line (in this case, the second), or a freshly composed line that functions as a refrain. The whole is punctuated by instrumental sections known as *aranağme*.

Dominant among the instrumental forms are the *peşrev* and *saz semaisi*; since the early 19th century they have had four sections (*hane*: 'house'). A *teslim* (also called *mülazime*) is added to each section in the manner of a ritornello. From the late 17th century, the *peşrev* began to conform to the more general principle of modal modulation, transforming Turkish art music practice. In the contemporary form, the second *hane* of the *peşrev* often modulates to a related *makam*. The final *hane* is often in a contrasting ternary rhythm (*usul*). The *saz semaisi* is always in a ternary *usul*, and usually concludes the *fasıl* performance.

Another important instrumental form is the *taksim* (Arab. *taqsim*: 'division'), often simply translated as 'improvisation'. In early Ottoman texts, the term referred to a vocal form, but since the late 17th century it has designated a form of solo instrumental composition in performance, without fixed *usul*. In this respect, *taksim* is akin to forms of Qur'anic recitation (notably a form known as *tecvit* or in Arabic as *tajwîd*) but distinguished from the secular free rhythm vocal form, *gazal* (Arab. *ghazal*). Its etymological meaning, 'division', indicates its function of demonstrating divisions between *makam*s, effected through modulations to related modal subgroups. In this respect, Turkish practice is quite distinct from Persian classical music (*see* IRAN, §I, 3). Thus a *taksim* has the dual purpose of allowing a moment of individual instrumental virtuosity within a group performance and of demonstrating the characteristic *makam* structure of the pieces to follow. *Taksim*s by celebrated performers such as TANBURÎ CEMIL BEY were recorded and notated by commercial publishers during their own lifetime.

In current practice, then, the *fasıl* employs many elements. It often begins with a *peşrev* and proceeds with a sequence of *şarkı*, beginning with older pieces in longer *usul*s, interspersed with *taksim* improvisations. The *fasıl* usually follows with more contemporary pieces in shorter *usul*s, concluding with a *saz semaisi*. Often a *fasıl* will begin in one *makam* and modulate to another half-way through, by means of a *taksim*.

5. COMPOSERS. In Turkish urban musical circles, composition and performance remain closely connected and equally privileged activities.

Over the centuries compositions have been preserved by means of oral transmission through carefully maintained chains of authority (*meşk*). However, for the period before 1650 it is virtually impossible to establish authorship of any single piece of music, although we know from the song texts that a core of canonical composers existed. Even after 1650 authorship is problematic. The frequent attribution of pieces to significant religious figures such as Sultān Veled (1226–1312, of the Mevlevi order) or to theorists such as Abdülkadir Meraği (Arab. 'ABD AL-QĀDIR) should be treated with some caution. Ten compositions by Hafız Post (*c*1630–92) and 42 by Buhurizade Mustafa Itrî (*c*1630–74) are believed to have survived; indeed, Itrî's *na't* (hymn) continues to be sung as the opening of the Mevlevi ritual. The existence of a huge repertory of art music compositions can be inferred from 17th-century song-lyric texts (including Hafız Post's own).

The significant collections of 'Alī Ufḳī (some time after 1650) and of Cantemir (between 1687 and 1710) have already been discussed with reference to notation. Both texts provide valuable evidence concerning the emergence of a new style of music in the Ottoman court, reflecting, among other things, a more localized musical style in preference to the previously dominant music of Arab and Persian composers. However, until more systematic efforts to use notation in the 19th century, the identification of composers and the attribution of pieces is an uncertain business.

Music flourished during the *Lale Devri* ('Tulip period', 1718–30) through the work of court composers such as Eyyubî Bekir Ağa (1680–1730), Hafız Süleyman Ric'at Molla and İsmail Ağa (?1674–1724). Significant composers of the next century include Tanburî Isak (1745–1814), Sultan Selim III (1760–1808), Hacı Sadullah Ağa (1760–1825), Tanburî Mustafa Çavuş (1764–1854), Hamamîzade İsmail Dede Efendi (1778–1846) and Şakir Ağa (1779–1841).

The *tanzimat* reform movement began in 1839, introducing a judicial and administrative system based on Western models. This had an incalculable impact on Turkish cultural life. In 1828 Giuseppe Donizetti, brother of the opera composer, was made director of court music and reformed the Janissary band on Western lines. The *tanzimat* also marked the emergence of a non-Muslim bourgeoisie as significant patrons and cultural brokers. The music of Hacı Arif Bey responded to these transformed circumstances. He popularized the new *şarkı* song form known as *nevzemin*, characterized by shorter melodic lines and more direct lyrical style. (Its formal structure is analysed in §4 above; see ex.2.) Şevki Bey (1860–90) was one of his pupils. The *tanzimat*'s bourgeois

musical traditions were taken into the 20th century by Lemi Atlı (1869–1945) and Tanburî Cemil Bey, the famous instrumentalist who also worked as a composer, theorist and teacher. Parallel to these innovations, a tradition of austere classicism was pursued in the late 19th century by Zekâi Dede (1824–97), whose works were carefully memorized and notated by his son Ahmet Irsoy (1869–1943), on the eve of the Turkish Republic.

The Republic (1923) brought new cultural institutions that affected composers and performance profoundly. Western-style music conservatories and symphony orchestras were established, and teacher-training colleges began to orientate the entire state education system towards teaching Western music. Principal of these was the Gazi Eğitim Enstitüsü (Gazi Education Institute) in Ankara, headed by Eduard Zuckmayer.

The reformist work of Hüseyin Sadettin Arel has already been mentioned: he promoted large orchestras with 'families' of instruments and helped devise the Ezgi-Arel system of music notation. As a composer, he attempted to modernize Turkish art music through the systematic application of Western contrapuntal techniques.

Arel's efforts were subsequently eclipsed by the more ideologically acceptable work of the Turkish 'Five', comprising Ahmet Adnan Saygun, Ulvi Cemal Erkin, Cemil Reşit Rey, Hasan Ferit Alnar and Yalçın Tura. They achieved some distinction outside Turkey: Adnan Saygun's oratorio *Yunus Emre* (1946) received performances in Paris (1947) and New York (1958), and Hasan Ferit's *Qānūn Concerto* was first performed in Vienna (1946). The movement generally sought to find 'international' clothing for music of rural and Anatolian inspiration. Its austere contrapuntal style is more reminiscent of Western European neo-classicism than the work of the Russian 'Five'. Some composition in this genre currently takes place in the state conservatories (which now have Turkish art music sections).

State institutions and the popular market have played important roles in recent years. Most contemporary composition occurs within the popular market, with numerous important influences from outside Turkey (see §V, 1 below).

V. Popular music

The popular music domain is closely related to both Turkish folk and art music. It has also systematically appropriated non-Turkish popular genres. In the late 1920s tango (from Argentina) reached Turkey through travelling European and American orchestras: Necip Celal was its first Turkish imitator. In the 1960s there were imitators of chanson (from France), e.g. the arranger Fecri Eyüboğlu and singer Ajda Pekkan. Egyptian and Lebanese film music, first disseminated through Arab radio stations, has had an important impact.

The history of Turkish popular music is very much set in Istanbul. In the early 20th century the Muslim bourgeoisie frequented popular entertainment districts such as Şehzadebaşı Caddesi (also known as Direklerası: 'Arcades') and Beyoğlu, where theatres produced a popular song genre known as *kanto*. Its lyrics reflected many new aspects of the changing city. In the early 1950s mass migration from rural areas swelled Istanbul's population, transforming the popular culture revolving around the city's clubs (*gazino*) and bars. As elsewhere, the mass media have been particularly important. Commercial recording was initiated by the Gramophone and Typewriter Company in 1903, followed by numerous other firms, notably HMV; the first Turkish firm (Şençalar) began operating in 1962. The first Turkish cassettes were produced and distributed in 1976. This marked the proletarianization of popular musical culture, which responded quickly to shifts in the ethnic composition of Turkish cities, e.g. the influx of a large Kurdish community in Istanbul. The media were deregulated in the 1990s. Despite the incursions of private music television channels and of multinational cassette companies such as Polygram, people today mostly listen to music made in Turkey by Turkish and Kurdish musicians.

Popular music is performed by musicians drawn from a wide variety of backgrounds, ranging from the socially privileged or conservatory-trained to marginal 'outsiders' such as Roma Gypsies. The latter often work in clubs and bars, especially in Istanbul, the women as dancers, the men as instrumentalists. Some Roma musicians have achieved considerable prestige, notably clarinettist Mustafa Kandıralı, who played for Turkish Radio and Television orchestras.

1. Popular art music. 2. Turkish rock and pop. 3. Arabesk.

1. Popular art music. In the 20th century many key exponents of Turkish art music had one foot firmly in the popular market, despite connections with the cultural institutions of the republic. The singer Münir Nurettin Selçuk dominated the popular market from 1926 (his first recording) until the late 1960s. As leader of the Istanbul Conservatory Performance Group (İcra Heyeti), he gave a number of influential live radio concerts, but his enduring significance in Turkey rests on recordings and musical films, including early adaptations of Egyptian film musicals whose original versions were banned by the Turkish state. He is considered as the last master of the *gazal* singing genre, and as 'the man who put Turkish music in European dress'. He introduced bel canto singing into Turkish popular art music and instituted the practice of the singer standing in front of the musicians rather than among them.

*Zeki Müren received a classical education in music. He made his name with versions of Egyptian and Lebanese musicals, and with *gazino* club performances in the 1970s. His association with the conservatory-trained composer Muzaffer Özpınar (*b* 1941) exemplifies the close connection between the popular market and art music performance and composition.

2. Turkish rock and pop. In the late 1950s the films of Elvis Presley and Bill Haley initiated a wave of imitators in Istanbul. The first rock and roll orchestra was formed at Istanbul's Naval College, playing mainly for school and university proms. In the early 1960s Erol Büyükbürç was dubbed the 'Turkish Elvis'.

The Anatolian rock movement (*Anadolu rock*) was conceived in opposition to Turkish imitations of American rock and French chanson. It combined a growing identification with the international labour movement, European counter-culture and Anatolian folk music. The careers of Cem Karaca, Erkin Koray and Cahit Berkay have been significant. Most musicians of this movement were middle-class graduates of Istanbul's prestigious foreign-language schools, some from non-Muslim minorities. They used electric keyboards, guitars and drum kits with the *yaylı tanbur* (long-necked bowed lute), *bağlama*

and *kabak kemençe* (spike fiddle with gourd resonator, now rare), plus a variety of Turkish rhythm instruments. Performance was mainly organized around the guitar-based rhythms and textures of Western rock and pop.

Initially musicians such as Cem Karaca argued for a contemporary Turkish response to Euro-American popular culture. Many Anatolian rock groups gained assisted trips to recording studios in Europe, sponsored through national newspaper music competitions. Soon their 'Turkishness' became politicized through songs that drew heavily on the radical urban *aşık* tradition (notable singers were Ali Ihsan and Mahsuni Şerif). Karaca's group Dervişan celebrated the life-struggles of Turkey's urban poor in the first Turkish rock opera, *Safinaz*. In 1978 *I Mayis*, their song honouring the international labour movement, led to legal action, a period of media exclusion and police harassment: the group collapsed and Karaca went into self-imposed exile in Germany.

The 1980 military coup d'état inhibited the flow of musical ideas, instruments and technology from Western Europe, but from the mid-1980s liberal government policies reversed that process. A genre known as *özgün* ('independent') emerged whose characteristic sound combined guitars with the *bağlama*. Singers such as Ahmet Kaya (a leftist Kurd) revived some of Anatolian rock's political radicalism. 'Turkish pop' (*Türk popu*) emerged more decisively from that period, promoted by the newly deregulated media. Onno Tunç (1949–95) was a key figure, originally an Armenian church musician who directed Turkey's participation in the Eurovision Song Contest throughout the 1980s. In collaboration with a number of musicians (notably Sezen Aksu), he defined a distinct style characterized by vocal techniques similar to those of popular art music, coupled with Tunç's own application of keyboard-based jazz and soul influences.

Turkish pop emerged in a period when electric guitars were exotic and only the relatively wealthy had opportunities to hear Western popular music. By the mid-1990s this had changed: a wide audience heard Western popular genres through the deregulated media, guitars were readily available and there were cheaply priced 'rock bars' in Istanbul and Ankara. In sharp contrast to the radical stance of the 1960s, musicians such as Tarkan, Mirkelam, Mustafa Sandal and Rafet el Roman articulate bourgeois fantasies of new cars, summer holidays and foreign travel. However, their use of modal constructs, *aksak* rhythms and urban instruments such as the *ut* (Arab. *'ud*) and *darbuka* indicates a somewhat selfconscious nostalgia for 'Turkish' music.

3. Arabesk. Turkish national identity has long depended on the rejection of its 'Arab' history, but state intervention, censorship and nationalist reforms often had a reverse effect, promoting interest in things Arab. The 1948 ban on Arabic-language music and films prompted an indigenous film and music industry based on Egyptian and Lebanese hits. During the same period, state promotion of the reformed 'folk-chorus' radio style resulted in widespread listening to Arab radio stations. A complex reaction of fascination and repulsion with Arab culture underlies the emergence of the *arabesk* genre.

Egyptian influences have been important in Turkish popular music. The songs of Egyptian singers Umm Kulthūm, Moḥammad 'Abd al-Wahhāb and Farid al-Atrash had direct imitators in Münir Nürettin Selçuk and Zeki Müren (see §1 above). Large dance orchestras modelled on Egyptian film orchestras became popular in Turkey, introduced by Haydar Tatlıyay (1890–1963) on his return in 1947 from working as a musician in Egypt. In turn they helped to establish the enduring popularity of large Egyptian-style 'belly-dancing' (*raks şarkı*) orchestras (*see also* Egypt, §II).

Rural Turkish culture is the other important component of *arabesk* music. Village themes, implicitly or explicitly set in the south-east of the country, became popular in Turkish cinema in the late 1940s. They often focussed on graveside lament scenes, with music drawn simultaneously from the rural *uzun hava* and the urban *gazal*. The recording industry and *gazino* clubs also promoted rural music catering for the large migrant communities in Turkish cities.

The term *arabesk* was first used in connection with the singer and virtuosic *bağlama* player Orhan Gencebay, whose first best-selling single was released in 1969. His style is eclectic, combining elements such as baroque concerto form, Western rock techniques and Turkish art music (*şarkı* song form and *makams*) often adding a harmonized 'sub-structure' (*altyapı*) and passages of counterpoint.

In 1975 the introduction of stereo-recording technology facilitated a distinctive orchestral sound in the late 1970s *arabesk* music. This is typified in recordings by Orhan Gencebay, Ferdi Tayfur and Müslüm Gürses, using string orchestras (in Arab film style), large percussion sections and instruments associated with Western rock and Turkish folk and urban art music. An antiphonal structure prevails, with solo vocal or instrumental statements answered by string chorus.

While *arabesk* was rigorously excluded from state radio and television, its commercial presence was tolerated, and it thrived through cheap cassette production and live performance in clubs. *Arabesk* no longer operates as a focus for opposition to nationalist cultural policies, which have largely been discontinued. Despite the apparent dominance of Turkish pop in the 1990s, sales of *arabesk* cassettes exceed those of any other genre, and public performances draw capacity audiences.

VI. Emigrant music

Since the 1950s Turkish citizens have been driven by economic need to emigrate to European countries, especially Germany. Although they intended to return home, most of them stayed abroad indefinitely. Their isolated place in a foreign culture leads to a greater awareness of Turkish tradition. Many develop an interest in Turkish music, singing familiar songs and often learning to play the *bağlama* (long-necked lute). Young Turkish emigrants meet and make music at cultural reunions, youth clubs, folk music schools and workers' welfare centres. Some absorb new influences from the West and (to a lesser extent) other emigrant communities. This creates a musical synthesis; subsequent generations are often bi-musical, playing Turkish and non-Turkish music.

1. Traditional Turkish music: (i) Phases of acculturation (ii) *Aşık* improvised folk poetry (iii) The *davul-zurna* ensemble. 2. Art music. 3. Popular music.

1. Traditional Turkish music.

(i) Phases of acculturation. Emigrants turn first to songs, instrumental pieces and dances learnt in Turkey, playing

bağlama lute, frame drum with jingles (*def* or *daire*) and goblet drum (*deblek* or *darabuka*). In the course of time, they add European instruments: violin, guitar and side-blown flute. Other traditional Turkish instruments are increasingly popular, perhaps through nostalgia: the shepherd's pipe (*kaval*), the short oboe (*mey*) with a dark sound, originally played only in north-eastern Turkey, and the end-blown bamboo flute (*ney*) once typical of religious and art music.

The addition of a double bass or cello and the almost inevitable keyboard (or more rarely an accordion) entails crucial steps towards polyphony (*çok sesli müzik*). Microtones are gradually omitted and the use of modal scales and traditional *makam* pieces becomes less common. Major and minor keys begin to predominate, asymmetrical rhythms are simplified or converted to regular metres, texts are revised, and old forms such as the *uzun hava* (see §II, 1 above) are simplified. However, native Turkish melodies remain to the fore.

This phase is followed by a mingling of musical styles without any predominant element. The musicians have learnt European notation and theory, but still regard their music as traditional. A male or female singer takes the leading role, and ensembles include traditional instruments, as well as the flamenco guitar or Arab goblet drum (*dombak*). Melodies may contain Turkish, Central European, Spanish and even Indian or Chinese elements. At rehearsals, performers skilfully create original new pieces that transcend regional boundaries.

(ii) Aşık improvised folk poetry. This tradition (see §II above) flourishes more among emigrants than in Turkey itself. This is possibly because emigrants need to express stronger social criticisms than would be possible at home. Textual content is adapted to new circumstances: poets compose many songs of sorrowful exile (*gurbet*), and political songs about minorities such as the Kurds are also seen as very relevant.

Aşık poets almost all belong to the Alevi/Bektaşi religious sect. Their music is essentially unchanged. They sing in private circles and public performances, and their religious ceremonies (*cem*) are always lavish with musical accompaniment. Outside Turkey the *cem* is celebrated publicly and on a large scale, aiming to spread knowledge of an originally secret religious sect.

(iii) The davul-zurna ensemble. This ensemble (fig.3 above) is strongly linked to its traditional function, playing at weddings, circumcisions and social gatherings in hired halls. The large drum is often replaced by the softer-sounding, smaller *koltuk davulu* ('hand drum') held in the lap and beaten with the hands on one side only. The clarinet often replaces the *zurna*, which is difficult to play.

2. ART MUSIC. Since about 1980 Turks in Germany have attempted to revive the old, élite Turco-Ottoman art music with concerts of songs by well-known composers. They strive to reproduce the music as faithfully as possible, but as amateurs they lack profound knowledge of the *makam*s, metrical cycles and performing practice, not following the cyclical *fasıl* form or adhering to the prescribed unity of a particular *makam*.

Inspired by the efforts of Yehudi Menuhin and Ravi Shankar to reconcile very different musical traditions, Turkish emigrants have attempted to create links between Turkish and Western music. A good example is Carlo Domeniconi's double concerto in classical sonata form for *bağlama*, guitar and orchestra, *Concerto di Berlinbul* (1990). The Turco-European art music popular in Turkey itself, on the other hand, occupies a subordinate place in emigrant cultures.

3. POPULAR MUSIC. *Arabesk* music (see §V, 3 above) is still very popular with young emigrants. Groups perform rock and pop musics at weddings and ceremonies for circumcision, betrothal and prenuptial henna parties. A male or female singer is accompanied by guitar, electric guitar, percussion, drums, keyboard and *bağlama*. Underlying Western harmonies are adapted to Turkish style. New texts are composed by the musicians themselves or by older or contemporary *aşık* poets. Rap and hip hop are popular among various right-wing or left-wing political groups. This music is suitable for expressing discrimination against first- and second-generation emigrants and their identity problems. Messages are hammered home in short repetitive phrases in Turkish, German or English, to varied music styles, Turkish, Western or a mixture of the two.

(For a theoretical survey of diaspora music *see* DIASPORA.)

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KURT REINHARD/MARTIN STOKES (1–4), MARTIN STOKES (5), URSULA REINHARD (6)

Turkey trot. A social dance enormously popular in the early 1910s in the USA. It was danced to ragtime music, and was closely related to the one-step. The turkey trot was predominantly a forward walk, with one step per beat, its name derived from the flapping arm movements that imitated a turkey's wings. Although the name 'turkey trot' appeared in Ernest Hogan's 1895 song *La Pas Ma Las* and is documented in New Orleans, San Francisco and other cities in the 1900s, the dance did not gain wide popular acceptance until 1911. Its primary point of dissemination was the Barbary Coast area of San Francisco, and it was spread by numerous entertainers who

featured it in vaudeville and musical theatre. Phonograph recordings of turkey trots also first appear in early 1911. The dance was widely criticized for its robust character and the lingering bodily contact it engendered between partners, and it was denounced by the Vatican in 1914. In the same year the famous exhibition dance team Vernon and Irene Castle described the turkey trot and other 'animal' dances as 'ugly, ungraceful, and out of fashion' and discouraged their performance. Its popularity waned, and it was replaced by the more generic one-step.

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REBECCA BRYANT

Türkische Musik (Ger.). *See* JANISSARY MUSIC.

Turkish crescent [jingling Johnny, Chinese pavilion] (Fr. *chapeau chinois*; Ger. *Schellenbaum*). A percussion stick in the form of an ornamental standard, generally having at the top a conical pavilion or an ornament shaped like a Chinese hat, surmounted by the Muslim crescent – hence its several names. Bells and jingles and usually two horsetail plumes of different colours are suspended from the various ornaments (see illustration). The plumes are occasionally red-tipped (emblematic of the battlefield). The instrument which is held vertically is shaken with an up and down or twisting movement.

The Turkish crescent may have originally derived from the *tugh*, the symbol of rank of the Ottoman military élite. It developed in Europe in the mid-18th century when jingles were added as decoration, perhaps in imitation of another Turkish instrument, the *cewhan*, a small crescent-shaped stick-rattle with bells which was not associated with military music. It became an important instrument in the Janissary band (*see* JANISSARY MUSIC) and was adopted by British Army military bands in the late 18th century. From the middle of the 19th century it was discarded by the British, but survives on the Continent in the Oerman lyre-shaped form, *Schellenbaum*.

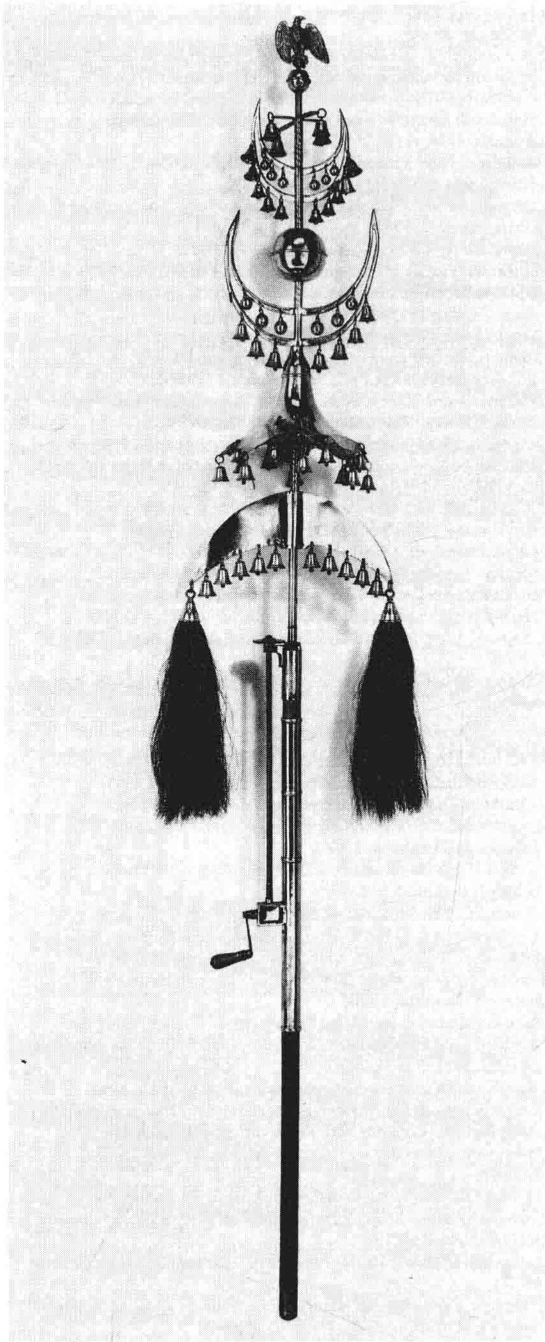
The Turkish crescent was primarily an instrument of the military band. Berlioz (in his *Grand traité d'instrumentation*) wrote that the shaking of its 'sonorous locks' added brilliance to marching music. It is included (as *pavillon chinois*) in his *Symphonie funèbre et triomphale*. His 'dream' ensemble of 467 instrumentalists included four *pavillons chinois* among the 53 percussion instruments.

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JAMES BLADES/R



Turkish crescent from Turkey (Royal Military School of Music, Kneller Hall); formerly in French hands (hence the Napoleonic eagle); the shaking device is modern

Turkish music. (1) *See* JANISSARY MUSIC.
(2) *See* JANISSARY STOP.

Turkmenistan. Country in CENTRAL ASIA.

I. Traditional music. II. Opera, ballet, orchestral and chamber music.

I. Traditional music

Turkmen traditional music culture has a highly distinctive character but also has ties with two large neighbouring areas, the Near East Turkestani region (Azerbaijan to Uzbekistan) and the Kazakh-Kyrgyz zone (fig.1). Some of the traits shared with the former area are the *ghidjak* spike fiddle, the use of Arabo-Persian metric patterns, verse forms and imagery and the spread of the *Görogly* epic and recent romantic tales. Characteristics relating more closely to the Kazakh and Kyrgyz region are the traditionally weak development of the dance, paucity of percussion instruments, use of the *qobuz* horsehair fiddle (now obsolete), singing contests, and the high development of polyphonic lute styles with highly esteemed



1. Map of Turkmenistan

virtuoso performers. Some features of Turkmen music, such as the *ÿar-ÿar* wedding song, patterns of Turkic versification and use of a metal jew's harp (*gopuz*), are common to Central Asia as a whole. Turkmen music culture seems analogous to the Turkmen language, which is transitional between the eastern and western wings of the Turkic language family. It may be divided into three genres: oral epics and narrative tales performed by professional bards, an independent instrumental repertory and folk music.

1. Bards: (i) Inspiration, training and repertory (ii) Events, texts, styles and vocal techniques. 2. Instruments and repertory. 3. Folk music.

1. BARDS.

(i) Inspiration, training and repertory. Turkmen professional music is primarily a vocal art performed by a male *bagşy*, who is simultaneously a poet, singer, musician and inspired bard. The word *bagşy* has its origins in the Turkish term *bak* (*bakmak*), meaning 'to look carefully' or 'to watch'. Hence *bakyjy* or *bagşy* means a person who investigates or divines. A fortune teller and shaman, he is also a wise man, teacher or guardian. The same term is used by Kazakhs, Kyrgyz and Uygurs to describe 'shaman', 'soothsayer', 'doctor healing by uttering charms' or 'magician', and by Uzbeks for reciters of epic tales (*see* UZBEKISTAN, §3(i); KAZAKHSTAN; and KYRGYZSTAN). In remote Turkmen history, the singing of tales was the job of shamans. This link still affects the self-perception of the *bagşy* and provides a key to many aspects of the tradition he conveys. The Turkmen *bagşy* receives the gift of poetry during sleep from his patron saint, Baba Gambmar or Aşyk Aÿdyñ. Traditionally, those learning the art had to train both in their own homes and in that of their teacher, where they stayed for several years. Having completed his apprenticeship the new *bagşy* was introduced to the community by the master (*halypa*) in a ritual of blessing (*pata*). Anyone who had not been granted the *pata* was treated as an illegal (*haram*) performer.

The *bagşy* repertory includes both *dessan* and songs. The *dessan* is an epic tale in prose, usually a monologue or dialogue, performed by a specialized *bagşy* known as *dessançy-bagşy*. There are two types of Turkmen *dessan*. One comprises parts of epic-cycles such as *Oguz nama* (The Tale of Oguz), *Gorkut atanyñ kitaby* (The Book of Dede Korkut), and *Görogly*, as well as *Yusup-Ahmet* attributed to Gurbanaly Magrupy, an 18th-century Turkmen poet. The other comprises 'folk novels', which fall between oral folktales and classical written texts. A number are anonymous (e.g. *Şasenem-Garyp*, *Nejep Oglan*); others are the performers' own interpretations of tales, fables and stories drawn from folklore or from classical Persian or Turkish literature (e.g. *Seÿpelmelek-Methaljemal* by Gurbanaly Magrupy; *Yusup-Züleyha* by Nurmuhammet Anadalyp (1710–80). The heroic *dessan* (e.g. *Görogly* and *Yusup-Ahmet*) and the anonymous *dessan* known mainly in northern Turkmenistan, is usually performed to the accompaniment of a *dutar* (two-string long-necked lute) and a *ghidjak* (spike fiddle). In south-eastern Turkmenistan, especially in Yolaten district, the *dessan* is performed to the accompaniment of one or two *dutar*. The recital of a *dessan* is called *ÿol*, meaning 'road' or 'journey'.

There are also *tirmeçy-bagşy*, who perform poem-songs from different *dessan* and the work of poets, such as Magtymguly Pyragi (1733–83), Nurmuhammet Andalyp

(1710–80), Abdylla Şabende (1720–1800), Seÿitnazar Seÿidi (1775–1836), Gurbandurdy Zelili (1795–1850), Kemine (1770–1840) and Mollanepes (1810–62).

(ii) Events, texts, styles and vocal techniques. The *bagşy* concert, which is also called 'journey' (*ÿol*), consists of preliminary, middle and concluding stages. The preliminary stage introduces the concert and its length varies according to the expected duration of the performance. During the middle stage, which is the longest part of the concert, the *bagşy* 'enters the right road', referring both to his style and emotional intensity. The concluding stage, in which the concert reaches its climax, is relatively brief, consisting of less than a dozen songs. In Turkmen tradition, the three concert stages are equivalent to three zones of tonal space: a low, middle, and high zone, each related to vocal registers. The rise to higher registers is effected by altering the tuning of the *dutar*. As he begins his performance, a *bagşy* tunes his instrument as low as possible, adjusting it to the lowest register of his voice. After some time, he raises the pitch by a quarter- or semitone, a change that pleases the audience as it signals the increasing expressiveness of the *bagşy* and a rise in emotional tension. Despite frequent adjustments, Turkmen musicians distinguish three principal tunings of the *dutar*: low tuning (*pes çekim*), middle tuning (*orta çekim*) and high tuning (*beik çekim*). These correspond to the following approximate tonal ranges: from *a–d′* to *c′–f′*; *c′–f′* to *e′–a′* and *e′–a′* upwards.

Particular songs are linked to each tonal range, and so to each stage of the concert. The vocal repertory of Turkmen *bagşy* falls therefore into three classes: songs prepared for the low register (*ÿapbyldak aÿdymlar*) played in the first stage of the concert; songs prepared for the middle register (*orta aÿdymlar*) played in the second stage; and songs prepared for the high register (*çekimli aÿdymlar*) performed in the third and final stage of the concert. Low songs are characterized by a narrow range (a 4th or 5th); middle songs by a medium range (an octave); and high songs by a range of more than an octave. Within each performance, a strict ordering of registers for works is closely observed.

The texts of songs performed by the *bagşy* are mostly based on a syllabic system termed *barmak*, characterized by an equal and unchanging number of syllables in a line. The most frequent are seven-, eight- and eleven-syllable lines with a varying and irregular division of the line. Less popular with the *bagşy* are texts written according to the Arabo-Persian *aruz* system. The link between poetic and musical layers of song is complicated in Turkmen music. Although the strophic verse form accounts for the division of the song into melodic stanzas, the melody within these stanzas is rarely synchronized with the structure of the text. The songs of the *bagşy* are based on an approximate metrical-rhythmic model of ten beats referred to as *kaku* (*kakmak* means 'to beat') related to the free manner in which poems are set to music. The basic *kaku* structure is identified by the mnemonic pattern of the hand's movements on the *dutar*. However, during performance the structure is frequently modified, producing irregular rhythms that constitute one of the characteristic features of Turkmen music and an aspect of the song performance style also referred to as *ÿol*.

The Turkmen *bagşy* distinguishes at least eight styles of performance: *Yomut-Gögleñ*, *Çowdur*, *Ata*, *Ärsary*, *Saryk-Salyr*, *Ahal-Teke*, *Damana* and *Gazanjyk* (also called the *Yomut* style, in western Turkmenistan). Those in use today probably became established during the last two centuries, that is, when Turkmen tribes abandoned nomadism and settled. Ethnocultural processes in Turkmenistan from the 18th century to the early 20th resulted in the emergence of two main performing styles: a northern style (comprising *Yomut-Gökleñ*, *Çowdur* and *Ata* styles) and a southern style (*Saryk-Salyr*). A distinctive feature of the vocal art of the *bagşy* is the extraordinary profusion of non-musical acoustic effects, a phenomenon associated with shamanic magical spells. They can be put roughly into one of three categories: rustling sounds (snoring, moaning, murmurs); shouts or cries; and 'barks' or 'hiccups' called *juk-juk*. The first two categories of sounds are more common in northern-style performances. Calls, such as 'eÿ', 'aÿ', 'ÿareÿ', 'ha', 'ah', have usually no definite pitch. The southern style is much more restrained. Indefinite throaty-murmurs turn in the south into an effect called *hümlemek* (slightly throaty singing on the syllable 'hü'), performed on definite pitches in a low register. The *juk-juk* is a favourite song-ornament found in northern as well as southern styles. In the southern style, it is performed very narrowly (usually on the vowel 'i' or 'ü'), and very deeply, on the diaphragm. In the north, it is shallow, guttural, and performed on the vowels 'e', 'a' and 'u'. In south-eastern Turkmenistan, the *bagşy* usually sing in a broad, sonorous, slightly nasal voice. Singing in a very high register is typical of a *bagşy* representing the southern style. A throaty, flat, stifled, hoarse voice is typical of northern performances which are often recitatives with little accuracy of intonation. The rapid tempo and parlando articulation often blur the clarity of the melodic line. In high registers, singing occasionally turns into protracted, intense cries.

2. INSTRUMENTS AND REPERTORY. The instrumental repertory comprises mostly versions of vocal pieces performed on three professional instruments: the *dutar*, the *gargy tüidük* (long, end-blown flute; fig.2) and the *ghidjak*.

In southern Turkmenistan, the *bagşy* is accompanied by one, occasionally two and, very rarely, three identically-tuned *dutars*. The *dutar*, an instrument producing very soft sounds, repeats the contours of the melody while at the same time upholding its rhythm. The *bagşy* touches the strings softly, producing fine vibrating sounds. In the north, the *dutar* is used as a percussive instrument substituting for drums that do not exist in Turkmen music. The manner of playing of the *bagşy* is sharp and the *dutar* sound is quick and dry. The tune of the song is played first by a *ghidjak*. The high and shrill sound of the *ghidjak*, which often dominates in northern performances, gives greater precision to intonation and melody.

The independent instrumental repertory consists of *dutar* pieces that emerged from the Gökdepe school (Ahal region) and are widely known only among the Aşgabat *dutarçys* (musicians specializing in performing on the *dutar*). These include: the five *mukam* (*Goñgurbaş*, *Aÿralyk*, *Mukamlarbaşy*, *Şadilli*); the *Gyrklar* cycle comprising the following seven pieces: *Dillin kyrk*, *Keçeli kyrk*, *Mendag kyrk*, *Selbinÿaz kyrk*, *Yandym kyrk*, *Dövletÿar kyrk*; and the *Saltyklar* cycle, consisting of a set of versions of one composition (*see* MODE, §V, 2 and UZBEKISTAN, §2(ii)).

The basic left-hand technique on the Turkmen *dutar* consists in stopping the lower string with the thumb and



2. *A Turkmen playing a tüidük (end-blown flute)*

upper string with the fingers, the thumb thus often maintaining a stable position against which the fingers move. Right-hand technique includes a variety of strokes. The frets of the *dutar* form a chromatic scale with a major 2nd between the two highest frets. The structure of *dutar* pieces is varied but there are two fundamental forms: the *ABA* type with subdivisions in each section, and multi-sectional works in which each section begins at a different pitch above the tonic (e.g. 4th, 5th, then octave) and gradually descends to the tonic (open string).

3. FOLK MUSIC. Turkmen folk music, which has been insufficiently studied, includes a repertory performed in connection with annual- and life-cycles, and a small number of work songs. Celebrations marking the first day of Ramadan embraced a very rich repertory of carols. The carols, referred to as *ÿa ramazan*, very often of a joking and satirical nature, were performed either by a choir of dervishes (*diwana*) or by children between seven and 15 years of age. Before the October Revolution, all Turkmen tribes solemnly celebrated the end of Ramadan (*gadyr gijesi*, literally 'the night of omnipotence', 'the night of destiny'). Celebrations lasted throughout the night, culminating in the making of a sacrificial offering to St Hyzyr at a cemetery, where ritual dances (*zykr*) were performed, with the dancers finally falling into trance. Religious poems (*ghazel*) were recited simultaneously with the dances.

Music related to the life-cycle primarily embraces lullabies (*huwdi*), girls' songs (*läle*), wedding songs (with different, regional names *ölñer*, *toÿ aÿdymlary*, *ÿar-ÿar*), wedding dances (*zykr*) and funeral laments called *agy*, *tawuş*, *ses etmek*. Girls' game songs (*läle*) comprise: *damak läle*, during which singers hit their throats with their fingers to produce a tremolo effect; *dodak läle*, during which they hit their upper lips with their fingers; *dyz läle* ('dyz' means 'knee'), also called *aÿak läle* (aÿak means 'a leg') during which a girl sings the song, vigorously rocking the upper part of her body while resting on one leg; and *egin läle* ('egin' means 'the back'), also called *hymmyl*. This is a kind of counting game, with some dance elements, performed by two girls.

No research has yet been undertaken on wedding songs. These differ from region to region and are performed before and during the bride's journey to the bridegroom's house. The majority are dialogue-songs, performed by two groups (of two or three female singers each) or by the bridegroom and bride. In western Turkmenistan an important element of wedding celebrations is the so-called entertaining *zykr*, which includes a sequence of parts, each with a different kind of movement, rhythm and melody: *diwana*, *bir depim*, *sedrat*, *üç depim*, *oturma gazal*, *zem-zem*. Performance of the wedding *zykr* is accompanied by cries of 'huw-hu', 'ah-ha', and 'alla'. In western Turkmenistan, a combination of wedding songs and dances (*kuştdepme*), transformations of *bir depim* and *üç depim*, is also popular.

Work songs, most of which have been recorded in western Turkmenistan, include *degirmençi* (sung while grinding grain) and *howlum* (sung while milking cows). A separate group comprises songs or charms (*monjukadty*).

Folksong is strongly dependent on strophic verse in the *barmak* system which is based on the seven-syllable line divided into 3+4 or 4+3. Their metrical-rhythmic structure is much simpler than that of *bagşy* songs. Typical are simple duple rhythms (4/4 and 2/4) and triple rhythms (3/4 and 6/8). Turkmen folksong has a narrow range (never exceeding a 4th) and an irregular tonal structure. Like professional music, folk music is characterized by a rich performance style that varies regionally and has many genres. The major components of the performance

style of Turkmen folksong include articulation, ornamentation and tonal colour.

There are few Turkmen folk instruments, including the shepherd's single-reed pipe (*dili tüidük*) (see above, fig.2) and jew's harp (*gopuz*). The former are often used to play pieces that have a slow, protracted melody followed by a quicker, dance-like section. The latter, formerly a shaman's instrument, is now played mainly by women who treat it as a toy.

Turkmen dance is traditionally limited to a few local genres. One of these is the *kushtüpmi* circle-dance of the Krasnovodsk area (near the Caspian Sea), incorporating a call-response song in which the group dances while chanting the last phrase sung by the leader. In addition to the girl's game-dance and some female wedding dances there are also shepherds' dances.

Soviet Turkmen music developed rather more slowly than the music of neighbouring republics, but an active school of local composers has emerged, including such figures as Kholmahmedov and Nurimov. An ensemble of folk instruments has been established, led by the well-known musician Tashmahmedov. An electro-*dutar* has been devised enabling the normally gentle sound of the *dutar* to be combined with the piano.

II. Opera, ballet, orchestral and chamber music

The works of Turkmen composers are based on the Russian and Western European cultural tradition; most Turkmen composers were educated in Russia. As in other Central Asian republics, genres of art music (opera, ballet, the symphony, chamber music and vocal works) were synthesized with elements selected from traditional Turkmen genres. Opera holds a special place in the new hierarchy of genres in Turkmenistan's music. For it was with opera that the process of refining the method of unifying Turkmen and European musical principles began, and the expressive possibilities of the new system were tried. The development of opera has been orientated to two particular genres. Great popularity has been won at various times by operas created on themes from famous epics (*destan*), including *Leyli Medjnun* (1946) by Dangatar Ovezov and Yu. Meytus, *Shashsenem i Garib* (1944) by Adrian Shaposhnikov and Ovezov, *Zokhre i Takhir* by Veli Mukhatov and Shaposhnikov, and *Keymir Ker* (1977) by Nury Mukhatov. These formed the basis for the repertory of the Theatre of Opera and Ballet, which was opened in 1941.

Operas on contemporary subjects to a great extent expressed Soviet ideology; from a musical point of view they were valuable as a vehicle of the new means of artistic expression. The best-known opera of this type is *Konets krovavogo vodorazdela* ('The End of Bloody Watershed', 1967) by Veli Mukhatov. Ballet, which was introduced as an art form in Turkmenistan almost simultaneously with opera, is less developed as a genre, possibly because dances are not typical of Turkmen culture. In the 1970s ballets with various themes were written and performed at the Theatre of Opera and Ballet, including *Schast'ye* ('Happiness', 1970) by K. Kuliyev, *Dobraya volshebnitza* ('The Good Enchantress') and *Nusai* (1979) by D. Nurïyev, and *Bessmertiye* ('Immortality', 1972) and *Kugitanskaya tragediya* ('A Kughitang Tragedy', 1977) by Chary Nurïmov.

The symphonic genre began to gestate before the 1960s. Many symphonies were written during the 1970s and 80s. In later decades a departure from programmaticism may be noticed in the symphonies of composers such as R. Allayarov and D. Khïdïrov. There are, however, rare examples of programmatic compositions, such as the works of Veli Mukhatov. Within the framework of this genre the stylistic synthesis of Turkmen traditional music and the European tradition has been particularly innovative, for example in works by Chary Nurïmov.

Chamber music is extremely popular. Since the end of the 1970s new chamber music styles have been explored, for instance in Nurïmov's quartet, R. Redzhepov's sonata for solo cello and N. Khalmamedov's quartet. In small vocal ensembles, arrangements are made of the classical poets of the East, including the cycles of romances and songs by Karadzhaoglan, Zelili, Azadi, Makhtumkuli, Mollanepes, N. Khalmamedov, R. Allayarov, A. Agadzhikov, D. Nurïyev, R. Kutlïyev, V. Akhmedov and others. There are also examples of references to the works of European poets such as Heine and Pushkin. Since the 1970s the musical art of Turkmenistan has increasingly developed its own national and stylistic features and the skill of Turkmen composers has reached a high level.

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S. Żerańska-Kominek: 'The Turkmen Musical Tradition and the Soviet Culture', *'Lux Oriente' . . .: Festschrift Robert Günther*, ed. K.W. Niemöller and others (Kassel,1995), 419–27

Turkmenistan: Songs of Bakhshi Women, Inedit W 2600064 (1995)

MARK SLOBIN/SŁAWOMIRA ŻERAŃSKA-KOMINEK (I), FATIMA ABUKOVA-NURKLYCHEVA (II)

Turkovic, Milan (*b* Zagreb, 14 Sept 1939). Austrian bassoonist and teacher. From an Austro-Croatian family, he grew up in Vienna, studying there with Karl Öhlberger and later in Detmold with Albert Hennige. After playing from 1962 with the Bamberg SO, in 1967 he was appointed principal in the Vienna SO. In 1984 he left to take up a teaching post at the Mozarteum in Salzburg, leaving in 1992 to become professor of bassoon at the Hochschule für Musik in Vienna. He enjoys a distinguished career as player of both the modern and the Baroque bassoon, with many discs of solo repertory to his credit. He is a member of the Ensemble Wien-Berlin and of the Chamber Music Society of the Lincoln Center, while as a member of the Viennese period orchestra Concentus Musicus he has made over 200 recordings. Other musical activities include those as bassoon music editor, conductor and record producer, and latterly as the author of an entertaining exposé of the music profession. His style of playing is internationalist rather than

traditionally Viennese, and his tone has been praised for its richness and focus.

WRITINGS

Analytische Überlegungen zum klassischen Bläser-Konzert am Beispiel von Mozarts Fagott-Konzert KV191 (Munich and Salzburg, 1981)

Senza sordino: was Musiker tagsüber tun (Vienna, 1998)

WILLIAM WATERHOUSE

Turkson, Ato Adolphus (*b* Winneba, Ghana, 1937; *d* Legon, Ghana, 14 June 1993). Ghanaian composer. After obtaining diplomas in general and African music at the University of Ghana (1962–4), he entered the Liszt Academy of Music in Budapest (1964), studying composition with Rezső Sugár. He later took the masters degree and the doctorate in musicology (1972) at Northwestern University, Evanston, Illinois. Most of his teaching and compositional career took place at the University of Ghana, Legon. Largely rooted in 20th-century avant-garde techniques, Turkson's compositions emphasize atonality and serialism. Most of his early piano pieces are pedagogical. He was encouraged both by the analyses of Efutu traditional music he undertook for his doctoral dissertation and by criticisms of a lack of African sources in his works to explore indigenous musical elements in his compositions.

WORKS
(*selective list*)

3 Pieces, fl, pf, op.14, 1975; Sonata, vn, pf, op.16; Pf Studies in Composition Techniques, op.62; 3 Pieces, op.64, pf; Benediction, E♭, choir, org; 3 Easy Pieces, pf; 3 Pieces, ob, pf

WRITINGS

'A Voice in the African Process of Crossing from the Traditional to Modernity: the Music of Ephraim Amu', *Ultimate Reality and Meaning*, x/1 (1987), 39–53

'Effutu Asafo: its Organization and Music', *African Music*, vi/2 (1982), 4–16

'Contrafactum and Parodied Song Texts in Religious Music: a Discussion of Problems and Challenges in Contemporary African Music', *African Musicology: Current Trends: a Festschrift presented to J.H. Kwabena Nketia*, ed. J.C. DjeDje and W.G. Carter (Atlanta, GA, 1989), 65–80

DANIEL AVORGBEDOR

Turku (Swed. Åbo). City in Finland. Early musical life centred on the cathedral, the cathedral school (founded *c*1276) and the Dominican monastery. There were musicians in the 15th century, and court musicians accompanied Duke John during his residence in the castle (1556–63). Organists were appointed at the cathedral from 1576, and worked also as town musicians, with others drawn largely from Germany, Estonia and Sweden. Among the organists were Johann Caspar Schultz (1664–79) and Christian Kellner (1680-98), both of whom later took appointments at the German church in Stockholm. Johann Lindell (cantor 1751–87) developed church music and made an edition of songs from the collection *Piae cantiones*. Carl Petter Lenning (organist 1741–88) established in 1747 an orchestra at the university (an institution which, founded in 1640, was moved in 1828 to Helsinki). This was the starting point for orchestral life in Finland. The first public concerts followed in 1773, given by members of the Aurora society, and the Musikaliska Sällskapet i Åbo/Turun Soitannollinen Seura (Turku Musical Society), founded in 1790, had an orchestra of professionals and amateurs which gave regular concerts under Erik Ferling and his successors, among them Johan Christoffer Downer (1823–7) and Conrad Greve (1843–6).

This orchestra continued in existence, with interruptions, until 1924, and was replaced three years later by the Turku PO. In 1952 this orchestra moved into the first purpose-built concert hall in Finland; it has worked since 1964 with Turku Opera Society and since 1982 with the Chorus Cathedralis Aboënsis. The Turku Musical Society's later ventures include the Turku Music Festival (founded in 1960 and including from 1970 onwards the first rock festival in Finland, Ruisrock) and national cello competitions (from 1974). A school for organists and cantors existed between 1878 and 1951. The Swedish-speaking Åbo Akademi, founded in 1918, started an institute for musicology in 1926; its first professor, Otto Andersson, built up important collections which in 1950 were instituted as the Sibelius Museum. Musicology is also taught at the Finnish-speaking Turku University, and in 1962 the Turun Konservatorio (Turku Conservatory) was established. The Åbo Akademi also has notable men's and women's choirs, known as Brahe Djäknar and Florakören respectively.

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I. Tolvas, ed.: *Turun soitannollinen seura 200 vuotta: juhlajulkaisu* [Turku Musical Society's 200 years: Festschrift] (Turku, 1990)

FABIAN DAHLSTRÖM

Turle, James (*b* Taunton, 5 March 1802; *d* London, 28 June 1882). English organist and composer. He was a chorister at Wells Cathedral from 1810 to 1813 when he went to London as an articled pupil of John Jeremiah Goss. He was organist of Christ Church, Blackfriars Road, Southwark (1819–29) and of St James's, Bermondsey (1829–31). In 1817 he became a pupil and later assistant to G.E. Williams, organist of Westminster Abbey. Turle served as deputy to Williams's successor, Thomas Greatorex, on whose death in 1831, Turle was appointed organist and master of the choristers. He retained these titles until his death, but relinquished active duties in 1875 to J. Frederick Bridge who succeeded him as Abbey organist.

Although Turle's main energies were devoted to the music at Westminster Abbey, he played at the Birmingham and Norwich festivals, including performances under the direction of Spohr and Mendelssohn, and at the Handel festival of 1834. F.G. Edwards described Turle as 'an able organist of the old school, which treated the organ as essentially a legato instrument . . . He had a large hand, and his "peculiar grip" of the instrument was a noticeable feature of his playing'. He was also much admired as a teacher. As a composer, Turle was perhaps more respected than celebrated. His compositions include six anthems, cathedral services, hymn tunes, psalm chants and some unpublished glees. Several of his chants and at least one

hymn tune remain in use. As an editor, Turle collaborated with John Goss, beginning in 1843 on a collection of anthems and services by traditional composers, some published for the first time, that ran to 40 numbers or three folio volumes. Turle edited *Psalms and Hymns for Public Worship* (1862), and with Edward Taylor he edited *The People's Music Book* (1844) and *The Art of Singing at Sight* (1846, 2/1855). His brother Robert (1804–77) was organist at Armagh Cathedral, 1823–72.

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M.B. Foster: *Anthems and Anthem Composers* (London, 1901/*R*)

WILLIAM J. GATENS

Turlur, Englebert (*b* c1560; *d* Madrid, May 1598). Composer and singer, active in Spain. He was recruited in the Low Countries for service in the chapel of Felipe II of Spain. He arrived at the Madrid court on 28 June 1586 together with seven other singers from the Low Countries, among them Martin Buset. When in 1590 the choirmaster, Philippe Rogier, visited the Low Countries in search of singers and an assistant choirmaster, Turlur acted as his deputy. He remained in the choir until his death. Two eight-part motets by him, *Beati omnes* and *Salve regina* (both in *E-VAc*, the latter also in *V*) are extant; they are double-choir works, making use of contrasts between passages of quick rhythmic movement and more sustained writing in the build-up to the musical climax. The catalogue of the music library of King João IV of Portugal, destroyed in the Lisbon earthquake of 1755, records them and several other works by him: a five-part mass; 18 motets, for four, five, six and eight voices; six hymns, for five and six voices; and four psalms, three Lamentations and a *Magnificat*, all for eight voices.

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PAUL BECQUART

Turluron [Toleron, Turleron, Daleo], **Hilaire** [Hylarius, Illario] (*fl* 1504–22). French singer, active in Italy, possibly to be identified with the composer HYLAIRE.

Turlutaine (Fr.). A type of bird organ. *See under* BIRD INSTRUMENTS.

Turmair, Johann. *See* AVENTINUS, JOHANNES.

Turmmusik (Ger.: 'tower music'). A term denoting music to be played from a church tower, or a town hall tower, by a band of town musicians (*see* STADTPFEIFER). The practice was common in Germany from the late 16th century to the early 18th; the musical repertory consisted of harmonized chorales and other kinds of melody, or more extended pieces (*Turmsonaten*). Such music was normally played by wind instruments, in particular cornetts, trumpets and trombones, in four- or five-part harmony; several books of such music were published in the 17th century, notably by J.C. Pezel and Gottfried Reiche.

RICHARD RASTALL

Turmsonate. *See* TURMMUSIK.

Turn. A type of ornament in which the main note alternates with its two auxiliaries a step above and below. *See* ORNAMENTS.

Turnage, Mark-Anthony (*b* Grays, Essex, 10 June 1960). English composer. He studied with Knussen and Lambert at the RCM, where he won all the major composition prizes. The award of the Mendelssohn Scholarship enabled him to undertake further study at Tanglewood in 1983 with Schuller and Henze, the latter remaining an influential mentor. Early works such as *Night Dances* (1980–81), which won the 1981 Guinness prize, and *Lament for a Hanging Man* (1983), quickly established him as an original and confident voice in British music. It was, however, his acclaimed first opera, *Greek* (1986–8, based on the play by Steven Berkoff), which brought him wider international recognition. *Greek* is an exemplar of Turnage's essentially urban music: colourful, often aggressive, yet always lyrical, dramatic and emotionally direct. Stravinsky (modified by a Berg-like lyricism) is an obvious model, not only in Turnage's instrumental, rhythmic and harmonic practices, and his innate sense of theatre, but also in the fusion of 'high' and 'low' through the pervasive influence of jazz on all his works. Jazz and rock elements are incorporated effectively in *Greek* and are also particularly evident in such instrumental works as *Kai* (1989–90) and *Your Rockaby* (1992–3). *Blood on the Floor* (1993–6) is his most explicit engagement with the materials of jazz and includes, for the first time, sections of improvisation. It takes as one of its starting-points a painting by Francis Bacon, whose intensely expressive and violent images strike a chord with Turnage. For similiar reasons, the paintings of Heather Betts and the writings of William Golding have stimulated, respectively, *Dispelling the Fears* (1994–5) and *Drowned Out* (1992–3). Bacon's paintings were also the inspiration behind *Three Screaming Popes* (1988–9), written 'as a rush of adrenalin from *Greek*', and given its première by the City of Birmingham SO. This was followed by a productive period (1989–93) as the same orchestra's composer-in-association, resulting in *Momentum* (1990–91), *Leaving* (1990, rev. 1992) and *Drowned Out*, as well as *Kai* for the Birmingham Contemporary Music Group.

In 1995 Turnage was appointed composer-in-association with the ENO. He is also artistic consultant to the ENO Contemporary Opera Studio, under whose auspices he has continued to explore the confrontation of the violent and the lyrical in two dramatically assured works, *Twice Through the Heart* (1994–6) and a chamber opera, *The Country of the Blind* (1996–7), both first performed at the 50th Aldeburgh Festival (1997).

WORKS

STAGE

Greek (op, 2, S. Berkoff, adapted Turnage and J. Moore), 1986–8; Carl Orff Saal, Munich, 17 June 1988

Killing Time (TV scena), 1991; BBC TV, 31 May 1992

The Country of the Blind (chbr op, 6 scenes, C. Venables, after H.G. Wells), 1996–7; Aldeburgh, 13 June 1997

The Silver Tassie (op, A. Holden), 1997–9; ENO, London, 16 Feb 2000

VOCAL

Lament for a Hanging Man (Bible: *Jeremiah*, S. Plath: *The Hanging Man*), S, 5 insts, 1983; Greek Suite, Mez, T, 18 insts, 1989 [based on op]; Some Days (Kariuki, Modisane, Baldwin), Mez, orch, 1989; Leaving (various texts), S, T, SATB, orch, 1990, rev. 1992; Her Anxiety (W.B. Yeats), S, ob, cl, bn, hp, vn, va, db, 1991;

Twice Through the Heart (dramatic scena, J. Kay), Mez, 16 insts, 1994–6

INSTRUMENTAL

Orch: Night Dances, amp ob, amp tpt, amp hp, amp cel/pf, amp off-stage str qt, orch, 1980–81; Three Screaming Popes, 1988–9 [after paintings by F. Bacon] Momentum, 1990–91; Drowned Out, 1992–3; Your Rockaby, amp s sax, orch, 1992–3; Dispelling the Fears, 2 tpt, orch, 1994–5 [after painting by H. Betts]; Four-Horned Fandango, 4 hn, orch, 1995–6; Still Sleeping, 1997

Chbr and solo inst: Entranced, pf, 1982; On All Fours, chbr ens, 1985; Sarabande, s sax, pf, 1985; Release, 8 insts, 1987; Kai, vc, 17 insts, 1989–90; 3 Farewells, fl, cl, hp, str qt, 1990; Are You Sure?, str qt, 1990, rev. 1991; Sleep On (3 lullabies), vc, pf, 1992; This Silence, cl, hn, bn, str qnt, 1992; Set To, 4 tpt, hn, 3 trbn, euphonium, tuba, 1992–3; A Deviant Fantasy, 4 cl, 1993; Blood on the Floor, elec gui, jazz kit, sax/b cl, ens, 1993–6; 2 Elegies Framing a Shout, s sax, pf, 1994; Barrie's Deviant Fantasy, str qt, referee's whistles, 1995; Tune for Toru, pf, 1996; Tune for Toru, 14 insts, 1996; An Invention on Solitude, cl qnt, 1997

Principal publisher: Schott

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A. Clements: *Mark-Anthony Turnage* (London, 2000)

JONATHAN CROSS

Turnbull, Percy (Purvis) (*b* Newcastle upon Tyne, 14 July 1902; *d* Pulborough, 9 Dec 1976). English composer, pianist and teacher. In Newcastle he was a chorister at the Cathedral of St Nicholas and studied the piano under Sigmund Oppenheim. He was also befriended by William Whittaker, conductor of the Newcastle upon Tyne Bach Choir Society. In 1923 he won a Foundation Scholarship to the RCM, where he studied with Holst, Vaughan Williams, and John Ireland, who remained a lifelong friend. He was at the RCM until 1927, during which time he gained a reputation as both a soloist and accompanist, appearing on 2LO and its successor the BBC. On leaving the RCM he was an editor for the Aeolian Piano Company (under Scholes), a reader for Oxford University Press (under Hubert Foss), a pianist at the Empire Theatre, Swansea, and a freelance copyist. During World War II he served in the Royal Artillery, after which he became principal piano teacher at the Surrey College of Music. Turnbull's output is slender but highly polished. Though he occasionally turned his hand to more extended compositions, such as the Violin Sonata (1925), it was as a miniaturist that he excelled, particularly for the piano. His style evinces an interesting diffusion of British and French music of the early 20th century. Much of his music has now been published under the auspices of the Turnbull Memorial Trust.

WORKS
(*selective list*)

Orch: Allegro con brio, D, *c*1919–27; Ov., e, *c*1919–27; Northumbrian Rhapsody, *c*1927; Suite, str, *c*1927–34

Chbr: Variations on an Original Theme, str qnt, 1923; Variations on a Theme of Purcell, vc, pf, 1924; Sonata, e, vn, pf, 1925

Songs: Chloris in the Snow (W. Strode), *c*1920–21; The Rainy Day (H.W. Longfellow), 1922; To Julia (R. Herrick), 1922; A Boy's Song (J. Hogg), 1924; Ejaculation to God (Herrick), 1924; Guess, Guess (T. Moore), 1924; My Mopsa is Little (Moore), 1924; The Moon (R.L. Stevenson), 1924 [rev. *c*1934–46]; To God (Herrick), 1924; Piping Down the Valleys Wide (W. Blake), 1925; Cavalier (J. Masefield), 1927; If Doughty Deeds, 1927; When Daffodils Begin to Peer (W. Shakespeare), 1927; In Fountain Court (A. Symons), 1927–8; My Bed is a Boat (Stevenson), 1928; The Reminder (Hardy), *c*1934–46 [2 versions]; To Blossoms (Herrick), 1953–4

Partsongs (all SATB unless otherwise stated): The Shower (H. Vaughan), 1926; Cargoes (J. Masefield), 1927; Take me to the North Countrie (anon.), 1927; Where Go the Boats (Stevenson), SSA, pf, 1927; There was a Simple Maiden (J. Oxenford), 1928; You Spotted Snakes (Shakespeare), 1928

Pf: 7 Character Sketches, 1923–7; Allegro risoluto, f, *c*1923–7; An Epigram, *c*1923–7; Minuet, A, *c*1923–7; Prelude, E♭, *c*1923–7; Prelude, F♯, *c*1923–7; Scarf Dance, *c*1923–7; Variations on an Original Theme, *c*1923–7; Piano Suite, 1924; Rondel, D♭, 1926; 8 Short Pieces by Peter Thrale [Pseudonym for Turnbull] (1931); Endymion Suite, *c*1934–46; Gigue, *c*1934–46; Intermezzo, *c*1934–46; Minuet, C, *c*1934–46; 6 Preludes, *c*1934–46; Rondoletto, *c*1934–46; Sonnet, *c*1934–46; Valse, *c*1934–46; Country Days (1938); 6 Pastoral Miniatures (1938); 3 Pieces (Fantasy Suite), pf, 1938; Sonatina (1948); 2 Studies in Allemande Style, *c*1948–54; Carolondo, Air and Ballatella (3 Winter Pieces), 1956–7; Canzonet, g, *c*1956–76; Con moto, E, *c*1956–76; Pastoral, G, c1956–76; Pasticcio, 1957

Principal publisher: Thames

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M. Turnbull: 'A Profile of Percy Turnbull', *British Music Society Journal*, i (1980), 47–52

JEREMY DIBBLE

Turner, Bruno (*b* London, 7 Feb 1931). English choral director. Following a strict Catholic upbringing, Turner combined self-taught studies in early chant and polyphonic repertories with a close involvement in the family business. In his youth he received much encouragement from Thurston Dart and Denis Stevens. He began directing performances of Renaissance polyphony in his late 20s and is credited with having organized the first known liturgical reconstruction in 1962 (a performance of Fayrfax's *Missa 'Tecum principium'*). Turner's belief in the appropriateness of an all-male approach to the performance of early vocal polyphony led him to direct the ensemble Pro Cantione Antiqua in a series of recordings issued on the Archiv label in the 1970s, and he has since served as one of the ensemble's occasional directors, leading them in performances of Franco-Flemish, English and Iberian repertories. Turner's research focussed first on plainchants of the Sarum rite, and latterly on those of the Iberian uses and their relation to polyphony. Responsible for numerous performing editions of polyphony, he is also founding editor of Mapa Mundi Editions.

FABRICE FITCH

Turner, Dame **Eva** (*b* Oldham, 10 March 1892; *d* London, 16 June 1990). English soprano. She studied in Bristol, and with Albert Richards Broad. She made her début in 1916 as a Page in *Tannhäuser* with the Carl Rosa Company, with which she remained until 1924, singing such roles as Santuzza, Tosca, Aida, Brünnhilde and Butterfly. In the last role she was heard by Ettore Panizza (Toscanini's assistant at La Scala), who sent her to Milan to sing for Toscanini. She made her La Scala début as Freia (*Das Rheingold*) in 1924 and soon established herself as a leading dramatic soprano, singing Aida, Leonora (*Il trovatore*) and other roles with an Italian company touring Germany in 1925. In 1926–7 at Brescia she sang her first Turandot, a role with which she was closely associated for the next 20 years, and in which Alfano, who completed the opera after Puccini's death, considered her ideal (see illustration). Her recording of 'In questa reggio', made about 1930, created a 'unique impression of power and mastery'. A more extended



Eva Turner in the title role of Puccini's 'Turandot', Brescia, 1927

souvenir of her interpretations exists in a disc of substantial extracts from this role in a live Covent Garden performance of 1937.

Turner first sang at Covent Garden with the Carl Rosa Company in 1920 and then, when established internationally, between 1928 and 1939 and in 1947–8, as Turandot, Aida, Santuzza, Sieglinde, Isolde, Agathe and Amelia (*Un ballo in maschera*). She also appeared in Chicago, Buenos Aires, Lisbon and elsewhere. From 1950 to 1959 she taught singing at the University of Oklahoma, and from 1959 at the RAM, London (among her pupils was Amy Shuard). Her penetrating and powerful soprano and authoritative style were admirably suited to the dramatic soprano roles in Verdi and Wagner. She was created DBE in 1962.

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I. Cook: 'This is Eva Turner', *ON*, xxiv/4 (1959–60), 7, 30–31
R. Crichton and others: 'Eva Turner, 1892–1990', *Opera*, xli (1990), 920–28 [obituary]

HAROLD ROSENTHAL/ALAN BLYTH

Turner, (Big) Joe [Joseph Vernon] (*b* Kansas City, MO, 8 May 1911; *d* Inglewood, CA, 24 Nov 1985). American blues, jazz and rhythm-and-blues singer. He began working as a barman and cook at the age of 14 in various clubs in Kansas City. There he became known as the 'singing bartender' and attracted the attention of such bandleaders as Bennie Moten, Andy Kirk and Count Basie, with whom he subsequently toured. From the mid-1930s he was frequently accompanied by Pete Johnson; the two men appeared together at the 'From Spirituals to Swing' concert at Carnegie Hall in 1938 shortly before Turner recorded his first titles. *Roll 'em Pete* (Voc.), with spectacular piano playing by Johnson, is an example of Turner's forceful, half-shouted vocal style; tension is built up towards the close of the piece by his use of repeated phrases. Although he was best known as a 'blues shouter', Turner had a musical voice and was a sensitive singer on slow blues. Throughout the 1940s and 1950s he toured extensively with bands and solo pianists. With his relaxed singing style and the hot tone, strength and subtle inflections of his voice, he soon became recognized as a model for other jazz-blues singers. His recording of *Shake, Rattle and Roll* (1954, Atl.) precipitated a revolution in popular music, though it was Bill Haley and his Comets who made a reputation out of the rock-and-roll theme. In spite of his many popular hits, Turner remained at his best in jazz-blues performances, as on his *Boss of the Blues* album made with Pete Johnson and members of the Count Basie orchestra in 1956. In his 60s he was much in demand for concerts, films and television appearances, and was the star of the film *The Last of the Blue Devils* (1979).

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PAUL OLIVER

Turner, John (*fl* 1833–56). English organist and pioneer of school music. Music in schools, virtually dead in England since the abolition of the song and monastic schools at the Reformation, began its long period of recovery during the decade immediately following the passing of the first Reform Act (1832). Turner's *Manual of Instruction in Vocal Music* (1833) was the earliest music textbook published for use in English schools. Ostensibly designed to bring about the improvement of congregational psalmody, it was also meant to exert a wider civilizing effect on the industrial population.

Little is known of Turner's life; but he wrote as an experienced teacher whose book was presented to the public 'not as an experiment for the first time tried, but as the result of long experience'. Music master at the Westminster Day Training College for Teachers, Turner was also organist and choirmaster at St Stephen's Church, Avenue Road, St John's Wood (since demolished), where one of his choristers, L.C. Venables (*b* 1847), later paid tribute to Turner's able teaching.

A second edition of Turner's *Manual* appeared in 1835, and an American edition was published in Boston in the following year. He also published a *Class Singing Book for Schools* (1844) as well as some songs and a *Te Deum.*

(B. Rainbow: *The Land without Music: Musical Education in England, 1800–1860, and its Continental Antecedents* (London, 1967))

BERNARR RAINBOW

Turner, Robert. *See* TORNAR, ROBERTO.

Turner, Tina [Bullock, Annie Mae] (*b* Brownsville, TN, 26 Nov 1938). American rhythm and blues and rock singer. She joined Ike Turner's group in 1956, changed her name to Tina and later married Ike. In 1960 she recorded her first rhythm and blues hit, *A Fool in Love*, as part of the 'Ike and Tina Turner Revue'; several other hits followed in 1960–61. All of these songs featured her shouting style over blues- or gospel-based harmonic progressions and call and response vocal patterns between Tina and the Ikettes (a trio of female backing singers), or between Tina and Ike (as in *I think it's gonna work out fine*).

In a major stylistic departure, they recorded *River Deep, Mountain High* with Phil Spector in 1966. The recording, one of Spector's most lavish productions, succeeded in the UK but failed commercially in the USA. The Turners were introduced to many members of the rock audience in 1969 as the opening act for the Rolling Stones. Several hits date from that time, most of them cover songs of previous hit recordings by white rock acts; the most successful of these was their version of *Proud Mary* (1971). Musically the group had absorbed elements from funk and rock into their sound; the vocal approach, however, of both Tina and the Ikettes remained firmly rooted in gospel music.

After Ike and Tina split personally and professionally in 1976, it took several years for Tina to establish herself as a solo act, but by 1983 she had secured a new recording contract, and later that year had a minor hit with a cover version of Al Green's *Let's stay together*. The album that followed, *Private Dancer* (Capitol, 1984), yielded three more hit singles, including the number one 'What's love got to do with it', and initiated a string of successful albums. In 1993 the film *What's Love Got to Do with It* was released, based on her autobiography. Her musical style since her comeback has featured both gospel-inflected pop ballads (as in her hits) and songs based on 1970s mainstream rock conventions. During her remarkably long and varied career she has thrived on her unique singing style and a playfully aggressive, sexualized stage persona.

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DAVID BRACKETT

Turner, William (i) (*b* Flintshire; *fl* 1675–97). English clergyman and antiquary of Welsh birth. He was in Oxford in 1675 and later became vicar of Walberton in Sussex. His *History of all Religions* (London, 1695) includes observations on the music of churches other than the English church. In 1697 he completed, and published in London, a work begun by 'the Reverend Mr Pool', entitled *A Compleat History of the Most Remarkable Providences ... To which is Added, Whatever is Curious in the Works of Nature and Art.* Chapter 63 of part i deals at some length with the singing of psalms and hymns, and chapter 4 of part iii contains remarks on changing instrumental practice in music of the late 17th century. (M. Tilmouth: 'Some Improvements in Music noted by William Turner in 1697', *GSJ*, x (1957), 57–9)

MICHAEL TILMOUTH

Turner, William (ii) (*b* Oxford, 1651; *d* London, 13 Jan 1740). English composer and singer. He began his musical training as a chorister under Edward Lowe at Christ Church, Oxford. He became a chorister at the Chapel Royal in the early 1660s, and he collaborated with Humfrey and Blow about 1664 to write 'The Club Anthem', *I will always give thanks*. When his voice broke in 1666 he was placed in the care of Henry Cooke until he was appointed master of the choristers at Lincoln Cathedral on 28 November 1667. He returned to the Chapel Royal on 11 October 1669 to sing countertenor and remained a Gentleman of the Chapel for the 71 years until his death. On Cooke's death in 1672 he was appointed a member of the King's Private Musick. In 1674 he appeared in Shadwell's production of *The Tempest* and the following year sang a principal role in Crowne's masque *Calisto*. In 1686, 1687 and 1690 he sang the alto verses in court odes by Blow and Purcell; he is also listed as a soloist in the St Cecilia's Day performances of 1687, 1692 and 1695. He became a vicar-choral of St Paul's Cathedral in 1687 and joined the choir of Westminster Abbey as a lay vicar in 1699. He received the degree of MusD from Cambridge University in 1696; a Latin poem written in honour of the occasion praises him as having no peer but Purcell. He died four days after his wife, and they were buried together in the west cloister of Westminster Abbey.

Turner composed primarily church music, comprising over 40 anthems, a motet, three services and a few hymns and chants. Nearly all of it dates from before 1700. His earliest anthems, written at Lincoln between 1667 and 1669, are scored for three soloists (usually alto, tenor and bass) and chorus without instruments, and are modelled on the psalm settings and early verse anthems of Locke; like him, he followed imitative verses with chordal sections for soloists and chorus. Two of the best-known works in this style – *Lord, what is man* and *Lord, thou hast been our refuge* – were copied into Chapel Royal partbooks between 1670 and 1676. In the anthems composed between 1676 and 1685 the overlapping phrases and careful partwriting of Turner's early works give way to short rhythmic phrases, frequent cadences, a marked use of homophony and a prevailing fast triple time. *God standeth in the congregation of princes* begins with a symphony in the French style, followed by a series of verses, each with ritornellos; in typical Restoration fashion the string passages repeat the last few bars of the preceding verses. Turner's finest instrumental anthems date from after 1685. *O sing praises unto the Lord* shows increased Italian influence in both the string and vocal writing. A highly florid verse for solo bass voice, 'God reigneth over the heathen', uses wide leaps and coloratura passages to great dramatic effect. The choral writing includes ornamented contrapuntal passages which contrast sharply with the strictly syllabic choruses of the earlier anthems. *The King shall rejoice* is Turner's only extant ceremonial anthem (his two anthems for the coronation of James II in 1685 are missing): with its extended two-part overture, grand concertato effects between soloists and chorus, it is one of his finest achievements. The Morning Service in D major was composed for St Cecilia's Day 1696; its symphonies, florid solo passages and massive choruses

are clearly modelled after Purcell's *Te Deum* and *Jubilate* of 1694.

Among his theatre music are two songs and a dramatic recitative scena for chorus and three solo voices for Shadwell's *The Libertine* (1675) and songs for D'Urfey's *Madame Fickle* (1676), *Pastor fido* (1676) and *A Fond Husband* (1677). Some of the stage and other works ascribed to William Turner (iii) could be by this composer.

WORKS

SERVICES

Whole Service, full, A, 7vv, *GB-Lbl*
Morning and Evening Service, full, E, 4vv, *Lbl*
Morning Service, verse, D, 4/6vv, str, tpts, 1696, *Mp*

ANTHEMS

Arise, thy light is come, 2/4vv, *Lbl*; Behold, God is my salvation, 4/4vv, *c*1668, *Y*, *US-BEm*, *LAuc*; Behold now praise the Lord, 3/4vv, str, *c*1680, *GB-Lbl* (2 copies); By the waters of Babylon, 3/4vv, str, *c*1680, *EL*, *Y*; Deliver me from mine enemies, 3/4vv, *c*1695, *Lbl*; Deliver us, O Lord our God, full, 8vv, *DRc* (inc.); God showeth me his goodness, 5/5vv, str, *c*1686, *Lbl*, *US-AUS*, *BEm**; God standeth in the congregation, 3/4vv, str, *c*1680, *GB-Bu**
Hear my prayer, full, 5vv, *c*1673, *Lbl*, *Y*; Hear the right, O Lord, 3/4vv, *c*1695, *Ob* (2 copies); Hold not thy tongue, O God, 4/4vv, str, *c*1686, *Lbl*; If the Lord himself, 3/4vv, *c*1670, *US-BEm*; I will always give thanks ('The Club Anthem', with Blow and Humfrey), 3/4vv, *c*1664, *GB-Cfm*, *Lbl*, *US-LAuc*, ed. in MB, xxiv (1972); I will magnify thee, 2/4vv, *c*1673, *GB-Cfm*, *US-LAuc*; Judge me, O Lord, 3/6vv, *c*1695, *GB-Ob* (2 copies); Lord, thou hast been our refuge, 3/4vv, *c*1668, *Cfm*, *Lbl* (2 copies), ed. W. Boyce, *Cathedral Music* (1760); Lord, what is man, 3/4vv, *c*1668, *Cfm*, *Lbl*, *Y*, *US-AUS*, ed. A.L. Kirwan, *The Music of Lincoln Cathedral* (London, 1973), suppl.; Lord who shall dwell, 3/4vv, *GB-Lbl*; My soul truly waiteth, full, 6vv, *Ob*
O be joyful in God, 2/8vv, *c*1688, *Y* (inc.); O give thanks unto the Lord, 1v, bc, *c*1700, *US-NH**; O give thanks unto the Lord, 4/5vv, str, *c*1696, *GB-Mp*; O God thou art my God, 2/4vv, *c*1700, *WRch*; O Jerusalem, full, *Lbl* (inc.); O Lord God of hosts, full, 5vv, *c*1673, *DRc*, *Y*; O Lord the very heavens, 3/4vv, *c*1670, *US-BEm*; O Lord the very heavens, 4/4vv, str, tpts, *c*1696, *GB-Mp*, *Ob* (2 copies); O praise the Lord for it is a good thing, 3/4vv, str, *c*1686, *GB-Lbl* (2 copies), *Ob*; O praise the Lord for it is a good thing, 3/4vv, *c*1668, *Y*; O sing praises unto the Lord, 4/4vv, str, composed 1687, *Lbl*, *Ob*, *US-AUS*
Plead thou my cause, 3/4vv, *c*1695, *GB-Ob* (2 copies); Praise the Lord, O my soul, 3/4vv, *c*1670, *US-BEm*; Preserve me, O God, 5/4vv, str, composed 1686, *US-AUS*; Rejoice greatly, 3/4vv, *c*1680, *GB-WO* (inc.); Righteous art thou, O Lord, 3/4vv, *c*1700, *EL*; Sing, O daughter of Sion, full, 4vv, *c*1668, *Y*; Sing unto the Lord, O ye kingdoms, 3/5vv, *c*1668, *Ob*, *Y*; The earth is the Lord's, 4/4vv, *c*1668, *Lbl*, *Y*; The king shall rejoice, 5/4vv, str, tpts, composed 1697, *Lbl*; The Lord is king, 3/4vv, *c*1678, *DRc* (inc.); The Lord is righteous, 1/4vv, *c*1700, *Lbl*, *US-NH**; The queen shall rejoice, full, 5vv, composed 1702, *GB-Lbl*; This is the day, 3/4vv, *c*1688, *Y*; Try me, O God, full, 4vv, *Ob*, *Y*
3 other anthems, 1685, 1701, lost

OTHER WORKS

Odes: O mighty Prince, whose loud or dreaded name (A New Year's Song), 3/4vv, str, *c*1680, *Lbl*; 'Tis not to add new glory's to the day, 2/3vv, str, *c*1683, *Lbl*; Birthday ode for Princess Anne, 1698, lost; Tune the viol, touch the lute (for St Cecilia's Day), 1685, lost
'Tis you great Ceres, cant, 3/3vv, str, *c*1680, *Lbl*
Quemadmodum desiderat, motet, 3vv, *Cjc*
Hymn, 2vv, 1688[1]; 4 hymns, 2vv, in W. Pearson: *The Divine Companion* (London, 3/1709)
23 chants, 1–2vv, *EL*, *Lsp**, *Ob*, *Och**, *WB*
Songs, 1v, bc, 1673[3], 1675[7], 1676[3], 1678[4], 1678[6], 1681[4], 1683[5], 1683[6], 1684[3], 1685[5], 1685[7], 1687[4], 1687[5], 1688[8], 1689[7], 1690[5], 1695[10], 1695[12], 1699[4], 1699[5]
2 songs, 3–4vv, 1685[4]; 4 songs, 2–3vv, 2, 3 str, bc, *Lbl*; 3 songs, 1v, bc, *US-NH**
Songs and inst music for Pastor fido, 1676, *NH*, *NYp*
1 piece, kbd, 1689[7]; 2 pieces, kbd, *NH**

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DON FRANKLIN

Turner, William (iii) (*fl* London, early 18th century). English composer and theorist. He is thought to have contributed songs and instrumental music to a number of London stage productions and is presumably the Mr Turner referred to in several concert advertisements of the period. As no other biographical information has surfaced, it is possible that the theoretical work *Sound Anatomiz'd* and the 1728 version of Ravenscroft's Psalms are by yet another author of the same name. Attribution of any of the works listed here to William Turner (ii) is unlikely; after 1696 he was always styled 'Dr' Turner.

The anonymous author of *Presumptuous Love*, most of Turner's music for which is lost, speaks of his 'happy genius in naturalizing Italian musick into a true English manner, without losing the spirit and force of the original in the imitation' and 'the masterly touches of the art' he had shown in its composition, but this may be taken as a puff rather than a criticism. *Sound Anatomiz'd* deals briefly with the physical nature of sound and at some length with notation and the rudiments of singing. Turner mentioned that violinists occasionally reached g''' and that some organs were made with a compass down to G'. He wished to abolish key signatures, and erroneously declared that the natural sign (or 'Mark of Restoration') had been introduced only within the previous 20 years and was still not commonly used (in fact it was used by some English composers in the mid-17th century). The discourse on the 'Abuse of Musick' is a tirade directed against inadequately trained composers and performers.

WORKS

STAGE

performed at Lincoln's Inn Fields unless otherwise stated

Songs and inst music in the following plays (for songs pubd separately see *BUCEM*): The Generous Choice (F. Manning), 1700 [? by William Turner (ii)]; The Plain Dealer (W. Wycherley), 1715, music lost; Woman is a Riddle (C. Bullock), 1716; The Artful Husband (W. Taverner), 1717; The Virgin Sacrifice, place of first perf. unknown
Alexander the Great (masque), 26 April 1715; 1 duet pubd in 20 New Songs (see below)
Presumptuous Love (masque), 10 March 1716; l song pubd in 20 New Songs

OTHER WORKS

3 songs in British Apollo (London, 1709), suppl. 20 New Songs of Humour (London, 1717)
6 Sonatas or Solos, fl, bc (London, *c*1720)
Pieces in Select Lessons, or A Choice Collection of Airs, 2 fl/vn (London, *c*1735)

WRITINGS

Sound Anatomiz'd in A Philosophical Essay on Musick ... to which is added a Discourse Concerning the Abuse of Musick (London, 1724/*R*, 3/1749 as *A Philosophical Essay on Musick*)
ed.: *The Whole Book of Psalm-Tunes, in Four Parts ... by T. Ravenscroft ... Newly Done ... to which is added an Historical Account of Musick in General* (London, 1728, 2/1746)

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MICHAEL TILMOUTH, ROBERT FORD

Turner, W(alter) J(ames) (*b* Melbourne, 13 Oct 1889; *d* London, 18 Nov 1946). Australian music critic and poet. Educated at the Scotch College, Melbourne, he emigrated to England in 1907 and from 1910 to 1914 he travelled in South Africa, Austria, Germany and Italy, where his studies ranged widely: he never devoted himself exclusively to music. In 1916 his first book of poems were published and in the same year he became music critic for the *New Statesman*, a post he held until 1940. After war service he was drama critic of the *London Mercury* (1919–23), music critic of *Truth* (1919–39) and literary editor of the *Daily Herald* (1920–23) and *The Spectator* (1942–6). From 1941 he was general editor of the series Britain in Pictures, which included his *English Music*.

Turner was one of the few non-specialist critics of his generation who maintained an unsophisticated approach without compromising critical perception. His criticism was often outspoken, controversial and highly opinionated but he was admired for his integrity and independence (many of his articles were reprinted in book form in 1924, 1928 and 1933). He was critical of insular British musical attitudes during the interwar period, for example, championing instead contemporary composers such as Hindemith and Bartók, and he was always seeking to elevate Beethoven at the expense of Bach, a composer he considered overrated. Although his three major books, on Beethoven, Wagner and Berlioz, have inevitably been superseded as authoritative critical biographies, each contains material that remains of enduring value. His trilogy of autobiographical novels (*Blow for Balloons*, 1935; *Henry Airbubble*, 1936; *The Duchess of Popocatapetl*, 1939), form studies of the aesthetic and philosophical ideas of his time and won critical acclaim. Peter Racine Fricker drew on his poetry for his *Night Landscape* op.6 (1947).

WRITINGS

Music and Life (London, 1921)
Variations on the Theme of Music (London, 1924)
Orpheus, or The Music of the Future (London, 1926)
Beethoven: the Search for Reality (London, 1927, 2/1933)
Musical Meanderings (London, 1928)
Music: a Short History (London, 1932)
Facing the Music: Reflections of a Music Critic (London, 1933)
Wagner (London, 1933)
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DAVID SCOTT/NIGEL SCAIFE

Turner Robinson, Ann. *See* ROBINSON family, (2).

Turnhout, Geert van [Gérard de] (*b* Turnhout, *c*1520; *d* Madrid, 15 Sept 1580). Flemish composer, active in Spain, elder brother of the composer JAN VAN TURNHOUT. The family name was originally 'Jacques', as Spiessens has shown. In his early career he held positions at the church of Our Lady, Antwerp, and at the church of St Gummarus, Lier, where he became *maître de chapelle* in 1559. He entered holy orders, though no date for his ordination is established. In 1562 Turnhout became music master of the Confraternity of Our Lady at the church of Our Lady, and *maître de chant* there in 1563. In 1564 he composed a *Te Deum* for the entry into Antwerp of Margaret of Austria, Regent of the Low Countries. Looting by iconoclasts destroyed the music collection and organs at the cathedral in 1566, and in the following years Turnhout copied out masses, motets etc., to replace what had been lost. He also presided over the commission which examined the new organs constructed by Gillis BREBOS.

Through the Duke of Alva as intermediary, Philip II of Spain engaged Turnhout on 2 May 1571 as *maestro de capilla* of the Capilla Flamenca in Madrid. After a delay of over a year Turnhout travelled to Madrid, bringing with him, as was customary, a group of singers from the Low Countries. His name is first noted as *maestro de capilla* in November 1572. There is little record of Turnhout's activities during his eight years in Spain. He was held in high esteem by Philip II, as is shown by the many prebends granted to him.

Turnhout's only mass, '*O Maria vernans rosa*', is a notably lengthy work. Melodic motifs in this movement are reminiscent of the hymn 'Ave maris stella' and the antiphon 'Assumpta est Maria'. The Agnus Dei summarizes the musical material by using the two most important motifs simultaneously.

The collection *Sacrarum ac aliarum cantonum* was intended for household use. Dedicated to Adrian Dyck, notary of Antwerp, it includes graces, songs for Christmas, Advent and Lent, settings of the *Song of Songs* and a thanksgiving reflecting Turnhout's loyalty to Phillip II. The motets are largely imitative, while the French chansons have faster-moving melodies.

WORKS

Sacrarum ac aliarum cantionum, 3vv (Leuven, 1569): 20 motets, 2 Fr. sacred songs, 18 chansons, ed. in RRMR, ix, x (1970)
Missa 'O Maria vernans rosa', 5vv, in 1570[1]
3 motets, 10 chansons, 2vv, in 1571[15]
4 Dutch songs, 4, 5vv, in 1572[11], ed. in UVNM, xxvi (1903)
5 Fr. sacred songs, 3vv, in 1577[2], 1577[3]

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LAVERN J. WAGNER

Turnhout, Jan van [Jean de] (*b* ?Brussels, *c*1545; *d* ?Brussels, after 1618). Flemish composer, younger brother

of GEERT VAN TURNHOUT. The family name was 'Jacques', which has given rise to the alternate Christian name 'Jean-Jacques' or 'Jan-Jacob', as Spiessens has shown. 'Jean' is first mentioned as the newly appointed *maître de chapelle* of St Rombout at Mechelen on 9 August 1577. At this time he is described as a native of Brussels. During the religious troubles around 1580, he lost his position; by 1586 he was *maître de chapelle* to Alessandro Farnese, Governor of the Low Countries, at Brussels. In 1594 he was paid 50 livres for a mass composed in honour of Archduke Ernest's entry into Antwerp. In 1594 and in 1596 he successfully requested additional funds for the education of six choirboys for whom he was responsible. At the funeral ceremonies for the Archduchess Margaret of Austria in 1611 he and Géry Ghersem shared the duties of *maître de chapelle*. His name appears for the last time on the chapel roster in 1618.

WORKS

Il primo libro de madrigali, 6vv (Antwerp, 1589)
Sacrarum cantionum ... liber primus, 5, 6, 8vv (Douai, 1594)
2 madrigals, 6vv, 1591[10], 1609[14]
1 Dutch song, 4vv, 1572[11]; ed. in UVNM, xxvi (1903)

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LAVERN J. WAGNER

Turnierspiel (Ger.). *See* TOURNEY.

Turnovský, Jan Trojan. *See* TROJAN TURNOVSKÝ, JAN.

Turnovský, Martin (*b* Prague, 29 Sept 1928). Czech conductor. He studied at the Prague Academy of Music (1948–52) with Ančerl and Robert Brock and made his début in 1952 with the Prague SO. During his military service he directed the army opera chorus and symphony orchestra. He won the 1958 Besançon International Conducting Competition and was appointed conductor of the Brno State PO in 1960. Appointments as musical director of the Plzeň RO (1963–7) and the Dresden Staatsoper (1967–8) followed. He left Czechoslovakia in 1968 to settle in Austria, and embarked on a freelance career that led to guest appearances with many of the leading European orchestras. In 1968 he was invited by Szell, with whom Turnovský had studied in 1956, to make his début in the USA with the Cleveland Orchestra. He has conducted the LSO, RPO and other British orchestras and toured Australia and New Zealand. He was music director of the Norwegian National Opera, 1975–80, and of the Theater der Stadt Bonn, 1979–83. His British opera début was in *Yevgeny Onegin* with the WNO at Swansea in 1988, where he was praised for his combination of passion and sensitivity. In 1992 he was appointed music director of the Prague SO. Turnovský's recordings with Czech orchestras include distinctive performances of works by Martinů. His recording of Martinů's Fourth Symphony with the Czech PO was awarded a *grand prix*; it demonstrates the charm, vitality and scrupulous attention to detail that characterize his conducting, qualities which made his recordings of Haydn symphonies in the mid-1960s outstanding. Turnovský's later recordings have included music by Fibich, Dvořák, Hindemith and Korte.

LESLIE EAST/NOËL GOODWIN

Turpin, Edmund (Hart) (*b* Nottingham, 4 May 1835; *d* London, 25 Oct 1907). English organist, editor and composer. He studied with Charles Noble, then in London with Hullah and Pauer. At 15 he was organist of St Barnabas's, Nottingham, and a year later gave a London recital at the Great Exhibition. At first he maintained some Nottingham connections, and he conducted Mendelssohn's *St Paul* to inaugurate the Nottingham Sacred Harmonic Society (1856). Settling in London in 1857, he became organist of St James's, Bloomsbury (1869), and St Bride's, Fleet Street (1888); as the honorary secretary of the Royal College of Organists from 1875, he did much to develop the examinations, and he was also warden of Trinity College of Music (1892–1907). He edited the *Musical Standard* (from 1880), the *Musical World* and was joint editor of *Musical News* (1891). Widely known as a writer and lecturer on music and as an organist, he was much in demand to inaugurate new instruments in all parts of the country. His works, mostly unpublished, include two masses, oratorios (*St John the Baptist*, *Hezekiah*, both lost), cantatas, anthems, services, a symphony 'The Monastery', overtures, songs, chamber music and piano and organ music (manuscripts in *GB-Lco*). He also published editions of piano works and hymn tunes.

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GEORGE GROVE/JOHN WARRACK

Turpyn Lutebook (*GB-Ckc* Rowe 2). *See* SOURCES OF LUTE MUSIC, §7.

Turrini, Gregorio. *See* TURINI, GREGORIO.

Türrschmidt [Durrschmied, Thürrschmidt, Thürschmidt, Türrschmiedt, Turschmit], **Carl** [Karl] (*b* Wallerstein, 24 Feb 1753; *d* Berlin, 1 Nov 1797). German *cor basse* player. He studied under his father Johann Türrschmidt (*b* Leschgau, 24 June 1725; *d* Wallerstein, 1800), a renowned *primo* horn player in the orchestra of the Prince of Oettingen-Wallerstein. From 1770 Carl Türrschmidt and the *cor alto* player Johann Palsa appeared as duettists in Paris, where they were also appointed to the private orchestra of the Prince of Guémené. The pair became one of the most famous horn duos of the 18th century, playing together for more than two decades. During the years 1773–81 they performed together on at least 14 occasions at the Concert Spirituel, playing at times with J.J. Rodolphe and Punto (Pierre, 367–8). In 1783 they joined the orchestra of the Landgrave of Hessen-Kassel. After their appearance in a double concerto by Antonio Rosetti at Koblenz (1785) the elector ordered four horns of the *cor solo* type, an improved *Inventionshorn* model played by many soloists, which Türrschmidt had developed with Joseph Raoux in Paris in 1781. In 1786 Türrschmidt and Palsa played their silver *cors solo* in London at an Anacreontic Society concert and at one of Salomon's subscription concerts (2 March). That year the King of Prussia appointed them to his court in Berlin, where they remained active until Palsa's death (1792). Türrschmidt

continued to perform on tour and in Berlin with Jean Lebrun as first horn.

Türrschmidt was among the most celebrated of the many *cor basse* virtuosos active during the last three decades of the 18th century. Critics praised the facility of his hand technique, the bass viol-like delicacy of his low register and the fullness and ease of his pedal C. Antonio Rosetti composed at least five concertos for *cor basse*; one of them, dated July 1779, is dedicated 'pour Monsieur Dürrschmied'. Some of Rosetti's numerous concertos for two horns were probably written for the Palsa and Türrschmidt team as well. Türrschmidt's influence is seen in other double concertos of the time and in the *cor basse* style in Paris, though he never held an official teaching post there. In 1795 (probably with Heinrich Domnich) he developed a chromatic mute later made popular by the Böck brothers. With Palsa he wrote two sets of six horn duos opp.1–2 (Paris, by 1784, lost) and another of 50 (op.3, Berlin, 1795). Türrschmidt supplied much of the information about the horn for Gerber's *Lexikon*.

Of Carl Türrschmidt's family an uncle, Anton Türrschmidt, was first horn player at the court of Prince Albrecht of Teschen (now Cieszyn, Poland), and a younger brother, Joseph Türrschmidt, was a noted *cor basse* player. Carl's son, Carl Nicholaus Türrschmidt (*b* Paris, 20 Oct 1776; *d* Berlin, 18 Sept 1862), was a horn player and respected music teacher in Berlin, and his wife Auguste Türrschmidt, née Braun (*b* Berlin, 20 Nov 1800; *d* Berlin, 7 Sept 1866; *see* BRAUN family, (1)), became one of the city's best-known contraltos and teachers, performing frequently at the Sing-Akademie, the court and at private concerts. Their son Albrecht Türrschmidt (*b* Berlin, 16 May 1821; *d* after 1857) wrote two books of six lieder (Berlin, 1857–8).

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HORACE FITZPATRICK/THOMAS HIEBERT

Turski, Zbigniew (*b* Konstancin, nr Warsaw, 28 July 1908; *d* Warsaw, 7 Jan 1979). Polish composer. He studied composition with Rytel and conducting with Bierdiajew at the Warsaw Academy. He was a music producer at Polish Radio in Warsaw (1936–9) and after the war developed a career as a conductor. He was president of the Polish Composers' Union in 1959–60.

Turski is perhaps best known as an early victim of socialist realism, when the Second Symphony (*Sinfonia olimpica*), which had won gold medal at the London Olympics in 1948, was lambasted at a Party-controlled composers' conference at Łagów in 1949. It was immediately banned for being 'incapable of mobilizing our man'. Its subsequent history marks the breakdown of political dogma in Poland after Stalin's death in 1953: it resurfaced on Polish Radio in 1954, was included in the first Warsaw Autumn Festival in 1956, and a quotation from the finale was printed on a Polish stamp for the 1960 Olympics. Its forthright language marks it out as one of the most striking Polish symphonies of the postwar decade. The unjustly neglected First Violin Concerto (1951) further highlights Turski's lyrical individuality at an otherwise desultory period in Polish musical history.

WORKS
(*selective list*)

Stage: Wernisaż [Vernissage] (choreographic joke, 1, S.R. Dobrowolski), orch, 1961; Tytania i osioł [Titania and the Ass] (ballet, A. Osiecka), 1966; Rozmówki [Chats] (radio mini-op, after S. Grodzieńska), 1966; Ndege – Ptak [Ndege – the bird] (choreographic story, 1, R. Lindenbergh), S, T, chorus, insts, 1971
Orch: Pf Conc., 1937; Sinfonia da camera, 1947; Suita na tematy kurpiowskie [Suite on Kurpian Themes], 1948; Sym. no.2 (Sinfonia olimpica), 1948; Vn Conc. no.1, 1951; Mała uwertura [Little 0v.], 1955; Sym. no.3, 1955; Vn Conc. no.2, 1963; Lemrea ignigenum, 1976
Vocal: Pieśń pierwszomajowa [Song of the First of May] (K. Gruszczyński), 1v, pf, 1951; Ziemia [The Earth] (cant, E. Fiszer), 1952; Kantata o Wiśle [Vistula Cant] (W. Broniewski), 1953; Mrok [Shade] (H. Koniger), T, chorus, perc, 1967; Canti de nativitate patriae (E. Bryll), S, T, B, chorus, orch, 1969; other songs
Chbr: Str Qt no.1, lost; Str Qt no.2, 1951
Incid music, film scores, radio and light music

Principal publisher: PWM

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Z. Mycielski: 'Złoty medal olimpijski za "Symfonię" Zbigniewa Turskiego', *Odrodzenie*, no.29 (1948)
Z. Wiszniewski: 'Zbigniew Turski', *Przegląd kulturalny*, no.16 (1953), 8 only
B. Frydrychowicz: '"Sinfonia da camera" Zbigniewa Turskiego', *RM*, v/21 (1961), 11 only
J. Hordyński: 'Zbigniew Turski', *Życie literackie* (7 Jan 1961), no.2 [interview]

ADRIAN THOMAS

Tuscano, Nicolò. *See* TOSCANO, NICOLÒ.

Tusch (Ger.: 'fanfare', 'flourish of trumpets'). *See* FANFARE and TUCK, TUCKET.

Tusmolé, Joseph. *See* TOUCHEMOULIN, JOSEPH.

Tut. A type of ornament. *See* ORNAMENTS, §6.

Tutche. *See* TOUCH (iii).

Tutev, Georgi (Ivanov) [Ivanov, Georgi] (*b* Sofia, 23 Aug 1924; *d* Sofia, 13 Sept 1994). Bulgarian composer. Tutev's father was Bulgarian and his mother German. He grew up in Germany, where his father was secretary at the Bulgarian Consulate in Düsseldorf. At the time of the communist takeover in Bulgaria and the ensuing power struggle, his father was condemned as a revisionist and formalist and given a lifetime prison sentence. As a result Tutev was forced to change his name to Georgi Ivanov until 1970, when his father was rehabilitated.

Tutev studied law at Sofia University while taking private music lessons with the composer Lyubomir Pipkov. From 1946 to 1950 he studied composition with Bely and Shaporin at the Moscow State Conservatory, and conducting with Nikolay Anosov. After the Zhdanov decree of 1948 and the subsequent removal of Shostakovich and Bely from the conservatory, he was forced to study on his own.

He returned to Bulgaria in 1950 and from 1954 to 1958 was secretary of the Union of Bulgarian Composers; he was the chief music editor at the Bulgarian National Radio (1958–61) and music director and principal conductor of the orchestra of the National Youth Theatre (1961–87). Until his death he was active as a freelance composer. In 1990, he founded the Bulgarian Society of

New Music and became its first president, establishing the international festival Muzica Nova in 1993. In 1991 he succeeded in incorporating the society as a section of the ISCM.

As a composer, Tutev rejected traditional tonality and embraced serial techniques believing that the system offered unlimited possibilities. His work in film and theatre music provided him with the opportunity to experiment with aleatory and serial techniques which he later incorporated into his instrumental music (e.g. Variations for orchestra, Symphony no.2). His compositional method involved first writing down his musical ideas and then organizing them into series. Because of censure imposed by the system in Bulgaria, most of his works had their premières abroad, including *Metamorphosen für 13 Streicher* (Zagreb Biennial Festival, 1968), *Tempi Rithmizati* (Warsaw Autumn, 1968), *Clavinomusica* and *J.S.B. Meditationen* (Musik-Biennale, Berlin, 1988 and 1993 respectively).

WORKS
(*selective list*)

Orch: Legenda za Lopianskata gora [Legend of Lopansky Forest], 1951; Sym no.1, 1959; Overtura da Requiem, 1963; Metamorphosen, 13 str, 1966; Musica concertante, fl, perc, hpd, str, 1968; Tempi Rithmizati, perc, pf, str, 1968; Sym. no.2 'Variationen', 1969–72; Musica peritos in la Glorificat auf Themen unbekannter Meister der Renaissance, 1975; Kopnezh op Izgubenata Kharmoniia [Longing for lost harmony]; kaval, kbds, perc, str, 1979–82; Sehnsucht nach der verlorengegangenen Harmonie, str, 1979–82

Chbr: Soli per 3, ww trio, 1974; Calvinomusica, vc, ens, 1987; J.S.B. Meditationen, ens, 1992

Vocal works, pf pieces, incid music and film scores

Principal publisher: Muzika (Sofia)

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ANNA LEVY, GREGORY MYERS

Tuthill, Burnet C(orwin) (*b* New York, 16 Nov 1888; *d* Knoxville, TN, 18 Jan 1982). American composer, writer on music, conductor and administrator. A son of William Burnet Tuthill, the architect of Carnegie Hall, he studied at Columbia University (BA 1909, MA 1910) and the Cincinnati College of Music (MM 1935). He took appointments as general manager of the Cincinnati College (1922–30), conductor of the Memphis SO (1938–46), head of the music department at Southwestern University, Memphis (1935–59), and director of the fine arts section at Shrivenham American University, England (1945). He was awarded an honorary DMus by Chicago Musical College in 1943. Tuthill also held important offices in the National Association of Schools of Music and the Society for the Publication of American Music, and he was a frequent contributor on American topics to the *Musical Quarterly*, the *Journal of Research in Music Education*, and *Notes*. He was a prolific composer of *Gebrauchsmusik* for instruments lacking a large concert repertory.

WORKS

Choral: Benedicite omnia opera, op.2, 8vv, 1933; Big River, op.22, S, female chorus, orch, 1942; Requiem, op.38, S, B, chorus, orch, org, 1960; Thanksgiving Anthems, op.62 no.3, 1971; *c*15 short works

Orch: Nocturne, op.4, fl, str, 1933; Bethlehem, pastorale, op.8, 1934; Come 7, rhapsody, op.11, 1935; Laurentia, sym. poem, op.16, 1936; Sym., C, op.21, 1940; Elegy, op.26b, 1946; Rowdy Dance, op.27a, 1948; Cl Conc., op.28, 1949; Fl Song, fl, str, 2 hn, 1954; Rhapsody, op.33, cl, chbr orch, 1954; Conc., op.45, db, wind, 1962; Trbn Trouble, op.46, 3 trbn, orch, 1963; Sax Conc., op.50, 1965; Trbn Conc., op.54, 1967; Tuba Conc., 1975

Band: Dr Joe, march, op.5, 1933; Ov. brilliante, op.19, 1937; Suite, op.26, 1946; Processional, op.37, 1957; Rondo concertante, 2 cl, band, 1961; Fantasia, op.57, tuba, band, 1968; several arrs. of orch works

Chbr: Intermezzo, 3 cl, 1927; Fantasy Sonata, op.3, cl, pf, 1932; Pf Trio, op.6, 1933; Variations on 'When Johnny Comes Marching Home', op.9, wind qnt, pf, 1934; Sailor's Hornpipe, op.14/1, wind qnt, 1935; Divertimento in Classic Style, op.14/2, wind qt, 1936; Vn Sonata, op.17, 1937; Va Sonata, op.20, 1941; Tpt Sonata, op.29, 1950; Family Music, fl, 2 cl, va, vc, 1952; Str Qt, op.34, 1953; Qnt, op.36, 4 cl, pf, 1957; 6 for Bass, op.43, db, pf, 1961; Qt, op.52, 4 sax, 1966; Sax Sonata, op.56, 1968; 5 Essays, op.57, brass qnt, 1969; A Little English, op.61/3, eng hn, pf, 1971; Show Piece, op.61/1, vn, harp/pf, 1971; Caprice, op.64/1, gui, 1972; Tiny Tunes, op.64/2, tuba, 1973; *c*30 others for various ens

Principal publishers: C. Fischer, Galaxy, Gray, Southern

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ROBERT STEVENSON

Tutilo. *See* TUOTILO.

Tutino, Marco (*b* Milan, 30 April 1954). Italian composer. He studied the flute and composition (with Giacomo Manzoni) at the Milan Conservatory, graduating in 1982. However, as early as 1972 he had abandoned the study of classical music and became interested in light music and planned to become a singer-songwriter. But after completing his studies and having made his mark at various contemporary music events in Italy and abroad, he began to teach composition at conservatories in Milan and then Parma. He made his debut as a composer in 1976 at the Gaudeamus Festival with *Ed altro più io non so dirne*, on texts by Pasolini. His *Quintetto d'ombre* and *Stanze*, both from 1979, revealed a musical style that placed him at a certain distance from the approach typical of the avant garde. His stance became polemical in 1981 when the journal *Musica/Realtà* published an open letter by him in which he wrote that 'most modern music is deadly boring. It is ugly, unpleasant and ungrateful'. This change in attitude, which came to be shared by other composers of his generation in Italy during the course of the 1980s, resulted in a neo-Romantic style. This style aimed to revive the language of historic tradition and, at the same time as absorbing elements from non art music, to restore communication with the audience. The concerto for violin and woodwind, and *La foresta incantata* for orchestra, both of 1982, exemplify this approach. It is no coincidence, however, that he chose to explore this new position most fully in the opera house, attempting to overturn the troubled relationship between opera and the avant garde by the casual juxtaposition of different styles and genres. In his lyric comedy *Cirano* (1987), rock references and the operatic tradition exist side-by-side. Tutino then brought the *verismo* style up to date with *La lupa* (1990), a one act drama which transfers the rural Sicilian setting of Verga's short story to the outskirts of a modern city. This type of transferral provides an ideal context for Tutino's postmodern eclecticism; he can thus bring the vernacular urban soundscape together with the more traditional models of operatic history.

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(*selective list*)

Dramatic: Pinocchio (op, 2, L. Brunetta, after C. Collodi), 1984, Genoa, Opera, 23 May 1985; Cirano (commedia lirica, 2, D. Bramati, after E. Rostand), 1987, Alessandria, Comunale, 18 Sept 1987; Vite immaginarie (dramma concertante, G. Di Leva, after M. Schwob and others), 1989, Bologna, Comunale, 6 Nov 1989; La lupa (op, 1, Di Leva, after G. Verga: *La vita dei campi*), Livorno, Gran Guardia, 4 Sept 1990; Federico II, 1993

Orch: Stanze, 1979; Andrea, o i ricongiunti, sym., 1980; Conc., vn, wind, 1982; La foresta incantata, 1982; Nella voliera, str, 1982; Light Sonata, 10 pfmrs, 1983; Ferite leggere, wind, 1984; Visite guidate, chbr orch, 1984; Arie, big band, 1988; Chimera, fl, str, 1988; Il giardino segreto, str, 1991

Vocal: Tutti li miei pensier (Dante: *La vita nuova*), S, 2 wind, 4 str, 1981; Black Beauty (rapsodia corale, E. Herbert, J. Donne), S, chorus, orch, 1986; 2 arie (G. Pontiggia), S, pf, 1988–9; 2 canti antichi (A. Poliziano, M.M. Boiardo), S, pf, 1989; Fantasmi rapiti (Pontiggia), S, chbr orch, 1989; Friedrich Lieder (Di Leva), S, spkr, orch, 1991

Chbr and solo inst: Quintetto d'ombre, cl, str qt, 1979; 2 notturni, pf, 1980; Trio cantato, vn, vc, pf, 1980; Improvviso, hp, 1981; The Game is Over, fl, 1983; The Game is Lost, cl, 1985; The Game is Broken, ob, 1988; Chimera sola, vn, 1989; Tropical Nights, fl, 1991

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RAFFAELE POZZI

Tutschek. *See* TUČEK family.

Tutte le corde. *See* TRE CORDE.

Tutti (It.: 'all'). A word used in musical contexts primarily as a contrast to *soli* or solo, and sometimes abbreviated, particularly in 18th-century scores, to *T*. In the Baroque concerto, where the soloist or soloists usually played also with the ripieno, the solo parts normally included the words 'solo' (or 'soli') and 'tutti' to show the changes of texture which inevitably required a different style of playing from that of the soloists; on the other hand, in the post-Classical concerto it was more often the orchestra that accompanied the solo sections and needed such indications to show when to take care not to overpower the soloist. In orchestral string parts the word 'tutti' is often found after a section where one of the instruments in the group has played alone and indicates that they must now all play again; but in such contexts the form *tutti violini*, etc., is normally used to avoid any possible confusion with the other usage. In looser parlance, tutti is used as a noun denoting any section employing the full orchestra, or even the sound itself of a full orchestra.

DAVID FALLOWS

Tutuual (*fl* mid-16th century). Composer mentioned by Doni in his *Libraria* (1550,2/1557), possibly identifiable with TUTTOVALE MENON.

Tuukkanen, Kalervo (*b* Mikkeli, 14 Oct 1909; *d* Helsinki, 12 July 1979). Finnish composer and conductor. He studied composition with Leevi Madetoja, graduated from Helsinki University in 1933 and continued his studies on many trips abroad. He taught at the Viipuri Music School (1935–8), was a singing teacher in schools in Helsinki from 1938 to 1967 and taught at the Sibelius Academy in Helsinki (1971–77). He was also visiting professor of music in Hong Kong (1967–9). Tuukkanen actively defended composers' and performers' interests and played a leading role in the founding of the Finnish Composers' Union in 1945. Due in large part to his efforts, the first extensive anthology of modern Finnish music, *Fennica*, was recorded in the 1950s and 1960s. As a composer he combined the national romantic tradition of Madetoja and the neoclassicism of Uuno Klami, with the addition of some exotic elements. *Karhunpyynti* ('The Bear Hunt', after the poem by Aleksis Kivi) for male chorus and orchestra was awarded the silver medal in the Olympic Arts Competition (1948). Also active as a critic and writer on music, Tuukkanen was the author of *Leevi Madetoja* (Porvoo, 1947).

WORKS
(*selective list*)

Opera: Indumati (L. Soinne), 1962, unperf.

Orch: 6 syms., 1944–9, 1947–9, 1953, 1958, 1961, 1977; other works, incl. Luonnekuvia kolmesta muskettisoturista [Portraits of the Three Musketeers], 1942, rev. 1954

Vc Conc., 2 vn concs., incid music and music for cinema, choral works, songs

ERKKI SALMENHAARA

Tüür, Erkki-Sven (*b* Kärdla, Hiiumaa Island, 16 Oct 1959). Estonian composer. After studying percussion and the flute (from 1976), he enrolled at the Tallinn Conservatory (graduated 1984) where he studied composition with Rääts; he also studied privately with Sumera. He taught composition at the Tallinn Conservatory (1989–92) before devoting himself to composition full-time. He has received several Estonian prizes and in 1995 his Requiem (1994) was chosen as the first recommended work at the UNESCO Composers' Rostrum in Paris.

Tüür first attracted attention with compositions for his rock band In Spe (1979–83) that blend elements of rock with Renaissance polyphony and Baroque rhythms. After completing his studies he became interested in diatonic polyphony and the repetitive quality of minimal music. In 1985, with works such as the String Quartet 'In Memory of Urmas Kibuspuu', he began to combine repetitive procedures and colouristic textures reminiscent of the 1960s avant garde. The tension between tonal and atonal spheres has been an important dramatic feature of his style; he has described his compositional goal as forming a connection between 'these two worlds in a single composition so that it's not a mixture but a structurally-felt and built music totality'. Most of his works, beginning with *Kaljukitse pöörijoon* ('Tropic of Capricorn', 1991), make use of 12-note techniques in their atonal sections.

WORKS
(*selective list*)

Vocal: Ante finem saeculi (Bible: *Ecclesiastes, Luke*), S, T, B, SATB, orch, 1985; Lumen et cantus (Lat. mass), TB, orch, 1989; Inquiétude du fini (T. Õnnepalu), SATB, chbr orch, 1992; Requiem 'In Memory of Peeter Lilje', S, T, SATB, chbr orch, 1994; Excitatio ad contemplandum (St Anselm of Canterbury), Ct, T, Bar, B, org, 1995

Orch: Sym. no.1, 1984; Sym. no.2, 1987; Insula deserta, str, 1989; Hommage à Sibelius 'Searching for Roots', 1990; Zeitraum, 1992; Action, Passion, Illusion, str, 1993; Sym. no.3, 1997; Vn Conc., 1997; Vn Conc., 1999

Chbr: Visioonid barokktantsudest [Visions of Baroque Dances], rec ens, hpd, 1980; Architectonics I–VII, 1984–92: I wind qnt, II cl, vc, pf, III 'Postmetaminimal Dream', fl, a fl, cl, b cl, 2 pf, synth, perc, vn, vc, amp, IV 'Per cadenza ad metasimplicity', vn, bar sax, bn, synth, amp, V elec gui, amp pf; VI fl, cl, vib, str qt, VII (fl, vc, hpd)/(fl, b cl, pf); Str Qt 'In Memory of Urmas Kibuspuu', 1985; Spiel, gui, vc, 1992; Conversio, vn, pf, 1994; Draama, fl, vn, gui, 1994

El-ac: Kaljukitse pöörijoon [Tropic of Capricorn], ens, live elecs, 1991; Mythos, str qt, tape, 1992; Crystallisatio, 3 fl, glock, str, live

elecs, 1995; Mängu võlu [Glamour of the Game], db, perc, live elecs, 1995
Film scores
Principal publishers: Peters, Fazer
Principal recording companies: ECM, Finlandia

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MERIKE VAITMAA

Tuvalu. *See* POLYNESIA, §III, 5.

Tuvan music. The Tuvans live primarily in an eponymous autonomous republic, Tuva (officially known as Republic of Tyva), and in the late 1990s numbered slightly more than 200,000. Considerably smaller groups of Tuvans live in western Mongolia and in the extreme north-west of China's Xinjiang Autonomous Region. Most Tuvans speak their own language, Tuvan, which a standard fourfold scheme for classifying Turkic languages places within the Northeast group. Tuvans residing in Tuva are typically conversant in Russian (*see also* RUSSIAN FEDERATION, §III).

Tuvan music includes a variety of instrumental and vocal genres which range from onomatopoeic sounds and signals to formalized songs and tunes. No Tuvan word covers the same semantic field as 'music' (*xögzhüm*, a loan word from Mongolian, means broadly 'music' or 'orchestra', implying the use of musical instruments as opposed to voice alone). Rather, social functions, techniques of acoustical production and formal styles are described by a range of specialized terms. These functions, techniques and styles might best be understood as points along a continuum which ranges from 'sound' to 'song', that is, from iconic imitation of natural sounds through stylized imitations of natural sounds to autonomous musical constructs. Examples of iconic imitation include vocalizations which Tuvans call *ang-meng mal-magan-öttüneri* ('imitation of wild and domestic animals') and instruments such as the *ediski* (a single reed made to imitate bird sounds), *xirlee* (a thin piece of wood that imitates the sound of wind when spun like a propeller on a tensed, twisted string) and *amyrga* (a hunting horn used to imitate an elk call). Stylized imitations of natural sounds are produced on instruments such as the *xomus* (jew's harp) and *igil* (two-string fiddle) as well as, most famously, by the vocal technique known as *xöömei*, commonly translated as 'throat-singing' or OVERTONE-SINGING.

In *xöömei*, a single vocalist produces two, and occasionally three, distinct notes simultaneously by selectively intensifying vocally produced harmonics. Numerous legends about the origins of *xöömei* underscore the notion that humankind learnt to sing in such a way by imitating natural sounds whose timbres are rich in harmonics. These sounds include waterfalls, burbling brooks, bird songs and strong wind exciting the strings of a zither, called *chatagan*, which Tuvan herders place on the roofs of their yurts to dry the instrument's gut strings. Performers of *xöömei*, called *xöömeizhi*, use harmonics both to extemporize melodies and to perform standardized tunes. In either case the use of harmonics is not simply naturalistic, but conforms to a culturally determined notion of melodic mode. The strong propensity to pentatonicism in Tuvan music is reflected in the ubiquitous use of the 6th, 8th, 9th, 10th and 12th harmonics.

In Tuva, music scholars and performers alike divide *xöömei* into several styles, e.g. *sygyt*, *kargyraa*, *borbangnadyr*, *xöömei* (the name of a particular style as well as the general term for throat-singing), each characterized by a different type of vocal production. These core styles, however, are performed in highly individualized ways by different singers, and well-known throat-singers typically become identified not only with a particular manner of vocal production, but with a specific tune that serves as a personal musical signature. For example, 'Kombu *xöömei*' is a musical item identified both by vocal style and melody as belonging to the singer Kombu.

Vocal genres other than *xöömei* include most notably the lyrical *uzun yry*, literally 'long song', so-called because of its melismatic style in which syllables are melodically extended over long durations, and *kozhamyk*, a light-hearted refrain song often sung antiphonally by two groups of singers in an undeclared competition. Both of these genres represent strophic song forms, yet many of the ways in which Tuvans traditionally use sound and music represent more a technology than an art; that is, sound is used to achieve a specific goal such as calming animals, communicating across a river or appeasing spirits.

During the Soviet era, official musical life in Tuva was centred on pan-Soviet cultural institutions such as the Composers' Union, House of Culture system and Philharmonia Society, which organized and provided artistic direction for professional ensembles performing folkloric and popular music. Following the break-up of the Soviet Union, state-sponsored ensembles largely evolved into groups initiated by musicians themselves, several of which have become well known outside Tuva for their arrangements of throat-singing and other musical genres. (*See* HUUN-HUUR-TU.)

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V.Yu. Suzukey: *Burdonno-obertonovaya osnova traditsionnogo instrumental'nogo muzitsirovaniya* (Kyzyl, 1993)
M.M. Sundui and C.C. Kuular: *Oorjak xunashtaar-ool: monografiia xevergli bizheen ocherk* [Oorjak xunashtaar-ool: a sketch in monograph form] (Kyzyl, 1995)

RECORDINGS

Tuva: Voices from the Center of Asia, Smithsonian Folkways SF 40017 (1990)
Tuvian Musicians, World Network (1993)
Tuva: Among the Spirits, Smithsonian Folkways SFW 40452 (1999)

THEODORE LEVIN

Tuxen, Erik (Oluf) (*b* Mannheim, 4 July 1902; *d* Copenhagen, 28 Aug 1957). Danish conductor. Though born in Germany, he was of Danish parentage and moved to Denmark as a boy. He studied music and architecture in Copenhagen. After further study in Paris, Vienna (with Toch) and Berlin, he conducted opera in various theatres, including the Royal Theatre in Copenhagen (1930–32). In 1936 he became conductor of the Danish State RO, with which he appeared at the Edinburgh Festival in 1950: his performance there of Nielsen's Fifth Symphony helped set off a wave of British enthusiasm for the composer. He was also guest conductor of other orchestras in London, Paris, Brussels, New York (1951), South America (1954) and elsewhere. His recordings with the

Danish State RO include Nielsen's symphonies nos.3 and 5 and other Danish music. He composed music for plays, including Goethe's *Faust*, and films, and he worked as a film music conductor from 1943 to 1945.

ARTHUR JACOBS

Tuyll van Serooskerken, Isabella Agneta Elisabeth van. *See* BELLE VAN ZUYLEN.

Tüzün, Ferit (*b* Istanbul, 24 April 1929; *d* Ankara, 21 Oct 1977). Turkish composer. He studied the piano with Ulvi Cemal Erkin and composition with Necil Kâzım Akses at the Ankara State Conservatory. In 1950 he became assistant professor at the Ankara State Conservatory, and in 1954 he left Turkey for Munich to study at the Hochschule, where he completed a four-year course in orchestral conducting under Fritz Lehmann and Adolf Mennerich. Later he worked as a répétiteur at the Prinzregententheater. In 1959 he became assistant conductor at the Ankara State Opera. His career as a composer began in 1948 with the writing of piano pieces and chamber music. His works reflect the influence of such German composers as Richard Strauss, Pfitzner and Hindemith. Some of his compositions have been performed outside Turkey. His works include a symphony (1951), two suites, *Anadolu* (1954) and *Çeşmebaşı* (1964), an orchestral piece, *Turkish Capriccio* (1956), and an opera, *Midas' Ears* (1969). Tüzün's principal publisher is Leuckart.

FARUK YENER

Tveitt [Tveit], **(Nils) Geirr** (*b* Bergen, 19 Oct 1908; *d* Oslo 1 Feb 1981). Norwegian composer and pianist. He studied composition with Hermann Grabner and Leopold Wenninger and the piano with Otto Weinrich at the Leipzig Conservatory (1928–32). He spent the following year in Paris and Vienna, where he consulted a number of composers, including Honegger and Villa-Lobos. He returned to Norway in 1933, after that time also touring abroad as pianist and conductor.

His music builds upon the modalities of Norwegian folk music, attempting to integrate its tonality into his own idiom (as he expounded in his controversial *Tonalitätstheorie des parallelen Leittonstystems*, 1937). Although the folk music influence is most often indirect, some of his works, such as the orchestral suites *100 folketonar frå Hardanger* ('100 Folk Tunes from Hardanger'), draw directly upon Norwegian folk tunes. He was a central figure of the national movement in Norwegian cultural life in the 1930s, but his music is also oriented towards the continental styles of the first half of the 20th century. This is evident both from his excellent orchestration, recalling the French Impressionists (especially Ravel) and from his piano style, comparable to that of Bartók and Prokofiev. Tveitt's music is characterized by shifting modalities, colourful, often bitonal harmonies, an extensive use of ostinato figures, many-layered textures and brisk rhythms; the atmospheres range from delicate lyricism to burlesque barbarism. His first opus, *12 zweistimmige Vorstudien in lydisch, dorisch und phrygisch*, published in 1930 under the name Tveit, is a chromatically ordered cycle of modal inventions, a surprisingly mature predecessor of works such as Hindemith's *Ludus tonalis*. Tveit's monumental ballet *Baldurs draumar* ('Baldur's Dreams') typifies the 'Norse Impressionism' style which prevailed in Norway during the 1930s. After World War II he composed in a more modernistic and internationally oriented style, later returning to a more folkloristic idiom. Many of the ballads composed during his final years have become very popular in Norway.

WORKS
(selective list)

Stage: Baldurs draumar [Baldur's Dreams], ballet, S, T, B, nar, orch, perf. 1938, lost; Nordvest-Sud-Nordaust-Nord (op, Tveitt), 1939, lost; Birgingu, ballet, perf. 1939; Dragaredekko (op, Tveitt), perf. 1940; Husgaden [The House of God], ballet, perf. 1956; Jeppe (op, Tveitt), 1964

Orch: Variationer yver ei folkevise frå Hardanger [Variations on a Folk Tune from Hardanger], 2 pf, orch, perf. 1939; 100 folketonar frå Hardanger [100 Folk Tunes from Hardanger], 5 suites: perf. 1954; perf. 1955; 1956, lost; perf. 1958; perf. 1963; Tre stykke frå Baldurs draumar, orch, 1958 (reconstructed 1999 as Solgud-symfonien (The Sun God Symphony)

Other orch/chbr: Pf Conc., no.1, 1928; Prillar, orch, 1931 (reconstructed 1992); Pf Conc., no.2, 1933, lost; Fylgja fyr fire felur [Succession for 4 Fiddles], str qt, perf. 1935, lost; Vn Conc., 1939; Pf Conc., no.3, perf. 1947, lost; Pf Conc., no.4, perf. 1949, reconstructed 1991; Pf Conc., no.5, perf. 1954, reconstructed 1987; Nøkken, orch, 1956; Hardanger Fiddle Conc., no.1, 1956; Hardanger Fiddle Conc., no.2, 1965; Hp Conc., no.2, 1957; Sym. no.1, 1958; Frå ei reisedagbok [From a Travel Diary], str qt, perf. 1960; Sinfonietta di soffiatori, wind orch, 1962; Sinfonia di Soffiatori, wind orch, perf. 1974; Reisebilleder [Pictures from a Journey], perf. ?1962

Pf: 12 zweistimmige Vorstudien in lydisch, dorisch und phrygisch, 1928; Eolsharpa, étude, 1945; Pf Sonata no.1 'Hommage à Ravel', perf. 1947, lost; Pf Sonata no.29 'Sonata etere', perf. 1947; La danse du Dieu Soleil (1951); Morild (Phosphorescence), étude, perf. 1952, lost; 50 folkatonar frå Hardanger [50 Folk Tunes from Hardanger], 1953

Vocal: Hyndluljod, Bar, pf, perf. 1939; Håkonarmål, S, T, B, chorus, orch, 1944; choral and solo songs with pf/insts, ballads

Principal publisher: Norsk Musikforlag, Norwegian Music Information Centre

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B. Kortsen: *Contemporary Norwegian Orchestral Music* (Bergen, 1969)

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H. Herresthal: 'Aktuelle norwegische Komponisten der achtziger Jahre und ein neuer Umgang mit der Volksmusik', *Ljudska in umetna glasba v 20. stoletju v Evropi: Ljubljana 1989* (Ljubljana, 1990), 98–106

R. Storaas: *Tonediktaren Geirr Tveitt* (Oslo, 1990)

A. Vollsnes: *Modernisme på norsk: komponisten Ludvig Irgens-Jensen* (Oslo, 1996)

HALLGJERD AKSNES

Tvisöngur (Icelandic: 'twin singing'.) The Icelandic art of singing traditional songs in parallel 5ths and 4ths. *See* ICELAND, §2(ii).

Twardowski, Romuald (*b* Vilnius, 17 June 1930). Polish composer and pianist. He studied the piano and composition with Juzeliūnas at the Vilnius Conservatory (1952–7) and was then a pupil of Woytowicz at the Warsaw Conservatory. In 1963 a French government scholarship took him to Paris to study medieval polyphony and Gregorian chant with Boulanger. His *Sonetti di Petrarca* won the Prague Spring International Composers' Competition in 1965 and *Posągi czarnoksiężnika* ('The Sorcerer's Statutes') and *Lord Jim* the Prince Rainier of Monaco competition in 1965 and 1973 respectively.

An important place in Twardowski's output is reserved for stage works, in particular music drama. Each opera is written in a specific style that reflects his interest in synthesizing older music, particularly medieval and Renaissance polyphony, and modern compositional practices. In *Tragedyja, albo rzecz o Janie i Herodzie* ('Tragedy, or

A Piece on John and Herod'), for example, material that draws on 17th- and 18th-century Polish sacred music is juxtaposed with folk-derived gestures, while *Upadek Ojca Suryna* ('The Fall of Father Suryn', a tale of monastic impropriety) features three different systems of notation for the vocal parts, allowing gradual transition from speech to singing. *Lord Jim*, arguably his masterpiece, uses lyricism and explosive violence in its portrayal of the individual against society.

WORKS
(*selective list*)

DRAMATIC
all librettos by composer

Nagi książę [The Naked Prince] (ballet-pantomime, 1, after H.C. Andersen), 1960; Cyrano de Bergerac (op, 4, after E. Rostand), 1962; Posągi czarnoksiężnika [The Sorcerer's Statues] (ballet-pantomime, after J.W. von Goethe, 1963; Tragedyja, albo rzecz o Janie i Herodzie [Tragedy, or A Piece on John and Herod] (mystery op, 2, epilogue, after J. Gawatowic), 1964; Upadek ojca Suryna [The Fall of Father Suryn] (radio op, 1, after J. Iwaszkiewicz), 1968; Lord Jim (music drama, 2, after J. Conrad), 1970–73; Pieśń bez słów [Song without Words] (TV op humoresque, 1, after S. Żeromski), 1976; Maria Stuart (music drama, 3, after S. Zweig), 1976–8; Historia o Św. Katarzynie [The History of St Catherine] (mystery op, 2, with J. Lewański, after J.P. Cichoński), 1981

INSTRUMENTAL

Orch: Mała symfonia [Little Sym.], str, pf, perc, 1958; Antifone, 3 inst groups, 1961; Nomopedia, 3 sax, brass, pf duet, 6 perc, str, 1962; 3 studi secondo Giotto, 1966; Impressioni fiorentini, 1967; Tryptyk Mariacki [Triptych of the Virgin Mary], str, 1973; 3 Interludia [3 Interludes], 1978 [from op Maria Stuart]; Fantazja hiszpanska [Spanish Fantasia], vn, orch [orig. vn, pf], 1984; arr. vc, orch, 1985; Pf Conc., 1984; 3 Freski [3 Frescoes], 1986; Koncert Staropolski [Old Polish Conc.], str, 1988; Niggunim, vn, orch, 1991

Chbr and solo: Mała sonata, pf, 1959; Improvvisazione e toccata, 2 pf, 1974; Capriccio in Blue, vn, pf, 1979; Preludio, recitativo ed aria con variazioni, hpd/pf, 1979; Sonata breve, pf, 1979; Musique concertante, pf, 1980; Small Conc., pf, insts, 1980; Fantasia, org, 1982; Funfair, pf, 1984; Fantazja hiszpanska [Spanish Fantasia], vn, pf, 1984; arr. vc, pf, 1985; Allegro rustico, ob, pf, 1986; Maly tryptyk [Little Triptych], wind qnt, 1986; Pf Trio, 1987; Wariacje litewskie [Lithuanian Variations], wind qnt, 1988

OTHER VOCAL

Piesni owiosnie [Spring Songs] (J. Tuwim), 1959; Warmia (folk texts), chorus, 1960; Carmina de mortuis (Tuwim), chorus, 1961; Ps cil, 1962; Sonetti di Petrarca, T, 2 choruses, 1965; Mala liturgia prawoslawna [Little Orthodox Liturgy] (Russ. text), chorus, orch, 1968; Oda do młodości [Ode to Youth] (A. Mickiewicz), chorus, orch, 1969; 3 Sonety pozegnalne [3 Farewell Sonnets] (J. Davy du Perron), B-Bar, Pf, perc, str, 1971; Preludio e toccata (syllabic text), chorus, 1974; Laudate Dominum, chorus, 1976; Conc. rustico (syllabic text), chorus, 1980; several motets

Principal publisher: PWM, Agencja Autorska

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R. Twardowski: 'Composer's Workshop: Progress Reports on the Opera *Lord Jim*', *Polish Music* (1970), no.4, pp.20–23

J. Cegiella, ed.: *Szkice do autoportretu polskiej muzyki współczesnej* [Sketches for a self-portrait of Polish contemporary music] (Kraków, 1976)

JIM SAMSON, ADRIAN THOMAS

Twelfth (i) (Fr. *douzième*; Ger. *Duodezime*; It. *duodecima*). The interval of a compound FIFTH, i.e. the sum of an octave and a 5th.

Twelfth (ii). *See under* ORGAN STOP.

Twelve Apostles, the. A name of dubious authority sometimes loosely used for the group (not necessarily 12 in number) of keyboard instrument builders from German states or the Netherlands who settled in London during the mid-18th century and profoundly influenced the development of the piano in that city. They were not necessarily associated with one another, although presumably they may all have been acquainted. Included under this designation have been AMERICUS BACKERS, FREDERICK BECK, Gabriel Buntebart, CHRISTOPHER GANER, John GEIB, Meincke Meyer, JOHANNES POHLMANN, Frederick Schoene and Johannes Zumpe. (For further information on Buntebart, Meyer and Schoene *see* ZUMPE, JOHANNES.)

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E.M. Good: *Giraffes, Black Dragons, and Other Pianos* (Stanford, CA, 1982)

W.H. Cole: 'The Early Piano in Britain Reconsidered', *EMc*, xiv (1986), 563–6

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